



Province of the
EASTERN CAPE
EDUCATION



GRADE 11

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**VISUAL ARTS – PAPER 1
(VISUAL CULTURE STUDIES)
MEMORANDUM**

MARKS: 100

This memorandum consists of 17 pages.

QUESTION 1**ART AND PROPOGANDA****1. FIGURE 1a: Liberty Leading the People – the socio-political statements**
1**Subject matter**

- A half-naked woman leading men into war which shows the revolutionary spirit of the downtrodden, and their desire to rise up against the establishment, controlled by men.

Composition

- The leading woman is in the off-centre towards the right in which most of the space is occupied by standing and dead or fallen men with their weapons. This pyramidal composition shows the stability and strength of those who are fighting, and leaves one with the sense of their power and solidarity as a revolutionary group.

Line, shape and colour

- Line is not dominantly used more than to give details here and there.
- Diagonal poses and energetic postures, or human forms lying scattered all over the format including the focal woman, indicate the anger and bloodshed of a revolution.
- Colour is warm as the yellows, reds and browns seem to dominate the artist's palette, also pointing to the heat of battle.

Meaning / message

- Message of the work is to encourage people to defend / work towards freedom / liberty

FIGURE 1b: Boating Party and how it speaks socio-political statements**Subject matter**

- Triptych of idle or spoilt people, meat hooks and an hour glass, a burning tyre and a wild boar, all indicating the state of a country in upheaval, showing how whites sit back in idle dilettante lifestyle while the country "burns".

Composition

- Loosely arranged setting of human forms and objects, some of which float or are placed in surrealist fashion on a table.
- Composition is arranged in a triptych, with some strong diagonals that slice the format into ragged pieces, indicating the mayhem that a political and social disaster in a country can cause.

Line, shape and colour

- Line is ragged and expressive giving the idea of humans and society in a state of disintegration. Colour is limited to blue-greys, some greenly turquoise and greyish whites, lending a better focus to the subject matter, as this is paramount. The similar peach colour of the awning to Renoir's Boating Party, reminds one of the fact of a class of people who are enjoying life while chaos surrounds them, and in this case the chaos is about our apartheid and post apartheid problems.

- **Meaning / message**

- All in all, the work makes a very strong political statement in which other people are suffering whilst others are enjoying themselves and that time is running out, as indicated by the hour glass.
- Any relevant meaning must accepted

Style

- Romanticism seen through natural, but dramatic representation of forms. (10)

1. **Realities of life as shown in the art works.**

2

Subject matter

- Two people in the landscape with a fork, spade and a wheelbarrow and they seem to be experiencing some social-related challenges such as praying for a better life without hard work or fatigue.

Composition

- Two people in the centre of the pale landscape, highlighting the simplicity and pastoral aspect of these workers' lives.

Illusion of space

- Distant features of the landscape which are smaller show the aloneness of man in the world, and the possible unattainment of the "golden life".

Colour and shape

- Colour is dull and pale brown and yellows to highlight their drab life, and the golden tones in the distant sky, show the almost impossible distance between their own reality and the perfect "golden life".
- Shapes of the people and tools are vertical and emphasise the hard rigid drudgery of a farm worker's life.

Style

- A naturalistic Realism and this emphasises the honest but hard reality of their lives.

FIGURE 1d**Subject matter**

- Young man (shepherd) and sheep in the landscape, showing a rural reality of South Africa.

Composition

- Shepherd and his flock is in the centre of the composition, highlighting the importance of the tending of sheep in this African culture.

Illusion of space

- The landscape narrows towards the back and size of animals becomes smaller towards the back. This realist perspective shows the artist's view of the truth of everyday rural life.

Colour and shape

- Colour is limited to varied browns with light pinks and blue in the sky creating some romance, unity and contrast in the composition. The pinks and blues lend a romanticised atmosphere, almost as if the shepherd is wishing for this rosy world, which is not what the reality on the foreground is.

Style

- A loose Realism that possibly shows a carefree attitude to the work at hand for the shepherd, or a wistful desire for greater freedom. The realism of the brown rocks in particular shows the hardness of the shepherd's life.

(10)
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QUESTION 2

2. Shape of the little monument is exactly like the original building, a long low barracks, punctuated by the vertical square tower at the centre. This uninteresting shape echoes the drudgery that took place there, the harshness of staying there, and the clinical nature of the indignities they had to suffer in there. The rich gold is an ironic statement, as it is made from the teeth of the inmates, and is thus a horrid reminder of the casual mindset of the Germans who saw fit to take their teeth out. The gold skulls are another reminder of those many who went to their deaths in those trains. The finish of all aspects of this sculpture, is very professional, thus adding to the reality of the monument, and this makes it all the more harrowing. Morally it is debatable as to whether it is defensible or not. Yes, one might say it has been good to make something like this, even though it hurts those survivors, as well as embarrasses those who did the horrible deeds. Truth will out, and this is something, although controversial, that has needed to be said all over again. Or one could argue that it is too cruel to the Germans, most of whom now are not alive, and so why persecute those who are left behind, and go on dragging a horrible part of history back into the present. Allow for argument either way, or both ways. (5)
2. Real gold from real teeth is both macabre/weird and very powerful as it is so expensive. The artist was clever to choose this material, as it hits out at the indignity for those who died in concentration camps by taking the gold supposedly from their teeth. It makes the statement so much more powerful and accusatory, and thus makes a very strong social statement, highlighting the atrocities that took place. It was a brave, in-your-face move on the part of Berthensen. Also being such a costly material, the artist is saying what great cost it was for those people to lose their lives in those camps. The diamonds on the roof of the train, are also saying a similar message, namely that it is a most precious train, precious beyond counting the cost. Then allow candidate to choose one or more other materials to “reconstruct” the memorial, and say WHY he/she thinks it would be a good or powerful material to use. Possible good choices might be driftwood, found objects such as plastics, shards of metal, things one might realistically have found in a concentration camp, such as old clothes that might be plaited into solid shapes, fencing, etc. (5)
2. Any TWO monuments or heritage sites from South Africa, and write an essay of 10 relevant and descriptive facts about those two. Allow five marks for each, and check that learner has an evaluative comment about each monument, and how it pays tribute to the person or event. NB: do not give full marks if there is only description, and no evaluation or how it pays tribute. Guideline: 2 or 3 for description, and 2 or 3 for the other parts. (2 x 5) (10)
- [20]**

QUESTION 3**INTERNATIONAL TRENDS – IMPRESSIONISM AND POST IMPRESSIONISM**

3.1 Discuss and compare:

Colour and shapes – a is richer in colour than b.

FIGURE 3a: Colour is dominated by repetition of red and blue colours in the flags.

Shapes are represented by patches of colour

FIGURE 3b: Blue, red and white are visible with other greyish details of the objects, building and landscape. Shapes also look unfinished and without outline, thus similar to (a).

Subject matter – similar in both

FIGURE 3a: Flying flags in between the buildings

FIGURE 3b: Flags and other objects in between the buildings

Style and technique:

In both FIGURES 3a and 3b: Paint is loosely applied on the canvas in the form of blobs of colour that are close to each other or on top of other patches of paint. Both have a highly expressive technique of applying paint, giving the works a festival atmosphere.

Composition – (a) has a more closed in composition with high walls on each side, whereas (b) is more open with a foreground, giving it a more relaxed atmosphere.

FIGURE 3a: Flags are in between the two buildings

FIGURE 3b: Flags and other objects are found in between the buildings

Illusion of space:-

FIGURE 3a: Flags become smaller and fade away towards the back; and the space in between the buildings narrows towards the back, lending a claustrophobic atmosphere, and in figure b, space is clearly a foreground, middle ground and a tiny background peeping through the middle, kind of arrangement. In the second painting, the message is a relaxed but special day in the town, whereas in the first the space speaks more of a wild carnival, without the town having to look all tidy and properly placed. There is more tension amongst the pieces in space.

(10)

- 3.2 3.2. Gauguin uses colour arbitrarily such as yellow on the Christ figure
1 and certain portions of the landscape and red is used in bushes in
the landscape. Yellow is a happy colour, and this reflects his
attitude to Christ. The red emphasises the potency of the moment
depicted. Shapes are simplified in flat and primitive forms, and this
shows how Gauguin was not trying to paint the reality, but rather his
emotional reaction to this story from the Bible.
Accept logical comments. (4)
- 3.2. Stern's shapes are roughly distorted, with simple expressive hands,
2 and an over-widened face. The portrait of the girl is very
expressionistic. The skewed shoulder and the bent uprights of the
chair, indicate her vulnerability, and make one realise the empathy
that the artist had for the child. The autumn colours indicate warmth
towards the little girl. (4)
- 3.2. Both artists have made changes to light and atmosphere, colour and
3 shapes. This is seen through the use of arbitrary colour choices
(red for ground and yellow for bodies) and shapes that are not
realistically done. The light in both works is warm, joyful and naïve,
making us realise the love for and admiration of the artist for his
subject matter. Accept decent common sense thoughts, which have
insight. (2)

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QUESTION 4**CRITICAL REVIEWS**

- 4.1 Student response. Can they see his imaginative skill, his energy, the spiritual aspect of his work, and how it reflects his idea that everything came through God? Learner could refer to the crucifix, the unity amongst all the component parts of the sculpture, how the eye travels up to the top, heavenward, by means of the chunky part that all integrate upwards. They must give a reason why they like or do not like the work. Then they must address why Hlongwani is an icon. Some reasons are that his output was large and consistent, and it dealt with the realities of life and spiritualism in a particularly African way, melding Christianity and Africanism, which are more ancestor oriented, and this can be seen in the narrow cylindrical carving of Trinity, just like the ancestor figures of older carvings. The chunky parts are reminders African woodcarvings, and this is a work of praise to the African people and their carvings, and thus can be said to be iconic. In the second work, Hlungwani references African masks, and the interconnectedness of animal and man, as the work is both animal and human. He might also be called iconic, because he deals so consistently, over so many years, with the spiritual side of life, and is thus a kind of minister to our souls, or a shaman type figure, who points us in the right direction. (5)
- 4.2 All forms are part of the same whole. This is seen in the sculpture Gabriel. The feet and legs are human; the head is both human in its eyes, but animal in its snout. The arm is no longer an arm but a wing, (angelic???) and the hands in front are also similar to paws. Thus in the facial area, the arms/wings and the hands/paws we see the total interrelatedness of man and animal. (3)
- 4.3 Candidate to write a critical review. Integration Programme as a national treasure. Reasons could be that this work states the strangeness of the black man entering the white man's world of television, suits and business. The figure here looks decidedly strange and out of his comfort zone, and at the same time serious and questioning, and brave. Candidate may use two or three other works also, and for each work, mention why the work and the artist can thus be called a national treasure. In Alexander's case, her output about the hard truths of our socio-political past and her superb realism of construction, make her one of our foremost sculptors. (8)
- 4.4 This is a low level question, merely recall and retell. The middle level comes in when the candidate insightfully comments about the positive or negative aspects, AND links this to specific things in specifically named works, that created either the positive or negative reaction. (4)

QUESTION 5**LINKS BETWEEN SOUTH AFRICA AND EUROPE**

5.1 Discuss and compare:

Use of line and shape

FIGURE 5a and b: Bold, sweeping, expressive line gives detail and emphasises the feelings of strong anger linked to the action portrayed in Outbreak; **shapes** are arranged in tilted or angular directions, as seen in the leaning female body in the foreground of the Kollwitz work, and the tilted arms and body of the second work. Both of these characteristics give a sense of dynamic movement to the works.

Composition

In FIGURE 5a, a group of people create a rough triangle pointed to the left which is parallel to a strong, very dark triangle “flag”; and the flow of this is disturbed by a woman in the foreground. In FIGURE 5b, action as seen in the many diagonal arms held aloft, gives a to and fro movement and dominates the foreground in which women seem to celebrate together in a room. The movement in the first work, is rather more in one direction, moving from right to left, and this is caused by the tilting of the figures in that direction.

Medium and technique

In FIGURE 5a, the etching and aquatint technique helped the artist to give light and dark details through line and tone. This leads the eye from foreground to background where white dominates the sky, giving movement to the work. In FIGURE 5b, paint is used in a sketchy and rough way thus given broad suggested actions of the human forms and objects, similarly loose as in FIGURE 5a.

Style

In FIGURE 5a, the style is delicately loose and expressive, which enhances the movement, while in FIGURE 5b the style is also expressive, but it uses thicker brushstrokes, giving the work a heavier movement. FIGURE 5a shows movement to the left, while FIGURE b shows movement upwards, and to-and-fro.

(12
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5.2 5.2. **Similarities**
1

- Both are highly expressive in style; loose application paint.
- Both have compositions that spread all over the format and what aspect of life is most prominent in each.

(Remember candidates are to answer in paragraph form).

Both works have a ragged appearance to them. Both are expressive in line and application of paint; both have shapes that are abstracted, without clear facial features; and both make use of some rich colour contrasts against a more dull background.

What is most prominent as an aspect of life is the raggedness and messy quality of things. In the former work, one sees poverty and people standing doing nothing, and in the second work one sees the energy and possible violence of the figure. The primitivism here is also evident.

(4)

- 5.2. Accept sensible comments on the use of colours. Peaceful in
2 FIGURE 5c and aggressive or tortured in FIGURE 5d. The reds in the sky of FIGURE 5c could denote anger.

(4)

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QUESTION 6**FORMAL AND INFORMAL SCHOOLS IN SOUTH AFRICA**

Informal Schools. Polly Street. Discussion of the works: Remember paragraphs.

6.1 FIGURE 6a

Subject matter: Women and children at a communal tap

Style: A loose naturalism, seen in the relaxed brushstrokes, and fairly accurate shapes.

Art elements such as line, shape and colour: Lines are gently applied with a slightly blurred appearance, which is different from the second work, where the lines are crisper.

Illusion of space: Little or no space has been created as background is shallow due to the building or shacks used for background but human forms do become smaller at the back.

FIGURE 6b

Subject matter: A decorative composition of birds, human forms and a horse

Style: Naïve awkward stylisation seen in forms that are childlike and the use of flat colour adds to the naivety of the work.

Art elements such as line, shape and colour: Line and shapes are decorative and flat; colour is very monochrome with dark background colour dominating. A few very clearly defined patches of blue or brown add to the flat, stylised nature of this work.

Illusion of space: No illusion of space is created as the background colour is flat. (5 + 5) (10)

6.2 Evaluation of Muafangejo's work.

Muafangejo's work has no illusion of space as forms are flat in black and white; the use of words in the centre in a circular shape, placed centrally, emphasises the flatness of the whole composition. There is an even balance between the use of the clear rigid linework, the primitive heads and simplified body shapes. The black and white contrasts are evenly spaced in the composition, indicating the desired closeness between blacks and white people. Space is crowded with these shapes, giving the work a communal overtone. The composition with the centrally placed crosses, sends a clear message of the Christian ethic. (5)

6.3 Analysis of Shilakoe's work: Subject matter, composition, forms and meaning.

The subject matter is about children who are sad, possibly because of waiting for food or parents. The composition is dominated by vertical human forms which are distorted as the heads are bigger than the bodies. These bodies have strange facial and body features without arms and have become pathetic little "pillars" of society. The patterns of lines and dots dominate the details of the composition. They tell of the pathos of children without parents or food, because they are childlike in form and design. It makes one aware of their youth and vulnerability. Compositionally one might also say the strong verticals against which they stand, speak about how street children use street poles or building refuse as "home base".

(5)
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QUESTION 7**WESTERN AND TRADITIONAL INFLUENCES ON SOUTH AFRICAN ART.
EXPRESSIONISM****7.1 A comparison in paragraph form:**

German Expressionism (G.E.) is seen in the murky reds, grey blacks, and in the strong evocative shapes of the two figures in Vampire, and in the Newly Weds, the simplified, primitive shapes are also typical of Expressionism. The brushstrokes are loose and wild, also a characteristic of G.E. The obvious black outlining, especially in the second work, is also Expressionistic.

The composition of the Munch piece has the two figures centred and looking down, making a solid triangle in the centre, but the Mgudlandlu Piece has the two figures at left and right, facing each other. The former is obsessive, and more filled with angst, that the latter and the Newly Weds is more open and therefore more joyful.

The colours in the Munch work are typically Expressionist, dark and obsessive, whereas the latter work has fresher blues, blue-whites, which were definitely not colours that the German Expressionists found desirable. The flesh tones of Munch's work are pinkish and more romantic, while those in Mgudlandlu's work the flesh tones are whitish, and somewhat unreal. A greater sense of calmness pervades this work.

Lines in the latter work are much more hard, primitive and visible than in the Munch piece, making the work more childlike.

The long red hair, the man in the suit is International in character, and the plain dark background is also not something one would have associated with South African art. In the latter work, the wide afro hair style is visible, as are the facial features of wide lips, the bare breasts so typically African and the linear pattern on the clothing which is Xhosa in origin. The two pipes are also African artefacts.

(8)

7.2 7.2.1 Name of ONE international and ONE SA artist plus the name of a work by each.

(2)

7.2.2 Description of relevant imagery of each.

(4)

7.2.3 A discussion of how stylistic characteristics of each deepen the understanding of the meaning of the works.

(4)

7.2.4 A statement of how Western and traditional African influences are seen in the works.

(2)

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QUESTION 8**DADA AND SURREALISM**

- 8.1 Dada wanted to shock the world out of its traditional view of what art was.

Dada aimed to use ordinary everyday objects and place them in the galleries to be viewed as art.

(2)

- 8.2 Two trends of Surrealism: Biomorphie Surrealism and Magic Realism.

Biomorphie Surrealism has flat backgrounds, many hard edged magical or non-real images that are reminiscent of animals, dogs, cats, snakes, musical instruments, etc, and these seem to float around in space. Often there is a window or piece of furniture that defines a spatial reality that is not of the normal natural world. Colours in Biomorphie Surrealism are usually primaries, with white and black, and the style is flat and hard edged.

Magic Realism on the other hand, has a realistic perspective and backgrounds that either stretch into the far distance, or are closed in by walls or architecture. The images are painted realistically, with clear edges, acidic, rich colours, and subtle tonal modulation. Low horizons and looming skies, often with clouds or starkly clear, lend the dreamlike atmosphere so typical of Surrealism. The juxtaposition of odd objects next to each other create the “beyond reality” that defines this movement.

(6)

- 8.3 The imagery in Bottles deals with a clouded sky, a fire in a new moon sky and a nude female figure. The apparent unrelatedness of these three juxtaposed images is typically Surreal. The slick realistic style is also typical of the magic realism branch of Surrealism. There is no apparent relationship amongst the three ideas on each bottle, and this takes one into the idiosyncratic world of dreams and nightmares, which are part of the subconscious. This study of the unconscious is what drove Surrealism. In Giraffe, Dali has the low horizon and acidic blue that are typical of Surrealism. The fact that the giraffe is on fire is totally unreal. The open drawers in the lady's leg, the musical frets on the backs of the two figures and the faceless nature of the large figure all lend a weird, haunting atmosphere that is not of this world.

The Golden Chariot is perhaps the least Surreal. It is both an abstract swirl, and a dragon or eagle or monster. The decorative abstraction of forms makes it ambiguous and difficult to decipher, thus intriguing the viewer into a world that is beyond reality. It could almost be said to be an abstract scrawl or scribble that stems from the subconscious place of doodles. The flattened conical shape possibly representing land with houses on, might reference earth and the golden “chariot” like a giant eagle flying above in the sky, the “chariot” which brings or is a messenger of, the gods.

Accept logical and insightful comment.

(3 x 4)

(12)
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QUESTION 9**INFLUENCE OF TECHNOLOGY ON ART – FUTURISM, DE STIJL AND CRAFT.****9.1 Movement and machine world: Marcel Duchamp**

Line: There is a repetition of vertical lines emphasising the fast movement of the legs

Shape: There is also a repetition and overlapping of shapes in the form of mechanical legs used by Duchamp in his figures. Reality and shadow seem to be in contest with one another.

Colour: The gold colour that he decided to use is not changed from leg to the next so as to create an illusion of continuity in the movement. The light and dark colours in close proximity create an effect of movement.

This work reflects a machine dominated world in the arm and leg pieces looking like pieces of pistons or parts of the industrial world.

(6)

9.2 The work is truly reflective of modern technology, visible through the use of material:

Material: Glass beads, Gold and Transfused Silver are old materials. However Vitreous enamel and such materials are more modern and show the advancement in crafts technology and selection of materials. What is new is the combination of all these materials in one work.

Accept sensible comments.

Purpose: Structure and shape resemble a form of clothing that can be worn by women but it is clear this work now plays a decorative role rather than a functional role. The precious metals in its construction make it small for personal jewellery rather than bowls or functional things. This bracelet would have been handmade, using anvil, awl, pliers, tweezers, copper wire threaded.

(4)

- 9.3 A discussion of Piet Mondrian's **Card Players** – please note that candidate must use paragraphs, and use the following pointers as content.

Subject matter

- Three geometrically shaped people playing cards sitting around a square table; behind them is a figure and at top left and right are four playing cards placed in a rigid square pattern.

Line, shape and colour

- Lines are vertical, horizontal and diagonal
- Shapes are geometric such as triangles, squares, half-circles and rectangles
- Colours include primaries, green and brown; the darker outer parts create an illusion of being in a more distant vertical plane.

Depth and illusion of space

- There is no space or depth created as all forms are flat and there is very little overlapping of forms. This of course alludes to the minimalist ethic with flat colour, simple forms etc. of the De Stijl Movement.

Style

- Geometric representation of forms, that is totally flat, and highly stylised. It creates the calmness so desirable by the De Stijl artists.

Composition

A symmetrical and geometrically arranged composition in which forms are balanced with each other in their positions and structure in the format.

(10)
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QUESTION 10**INTERNATIONAL STYLE AND BAUHAUS**

10.1 Features influenced by International style: Flat roof, no external decoration, ribbon windows that wrap around the facades, pilasters, the severe rectilinearity of the overall shape, the box-like minimalism of character, and the asymmetry of the overall design. (5)

10.2 It deliberately pops out of the landscape; it contrasts with the surrounds, as a white peaceful statement on the landscape. No shrubs or flowers were part of the design and this was deliberate. This is stark, even harsh, or the candidate may say it is classical, calm and without overt fussiness, thus giving the owners, a sense of being out in nature fully. (2)

10.3 The philosophy behind this garden design is classical minimalism, of having a sense of space and freedom with severe discipline, a sense of the pure International ethic, which said “no decoration.” It said that pure lines and shapes were desirable, rather than the more decorated ones of previous decades and centuries. (2)

10.4 One difference from the International style in the Hector Petersen Museum is the use of decoration in the form of the poster, or the lettering along the pavement at the steps. This is not typical of International style, as it can be regarded as “decoration” which was not part of International style.

A similarity to the International style is the flat roof, the rectilinearity of the building, the vertical and horizontal balance. Another similarity is the use of stone, because one sees this in buildings by Frank Lloyd Wright e.g. his Falling Waters House in Bear Run, Pennsylvania, USA. The second building is more South African because of the narrow slits which remind one of frontier wars, and the gun slits, or it looks fortress like, reminding one of the guard houses in the frontier wars. Accept any relevant comment about why it can be said to be more South African than the other.

(3)

10.5 Three examples from Bauhaus artists, and comment critically on chosen works.

Candidate can choose from Walter Gropius, Johannes Itten, Wasily Kandinsky, Hannes Meyer, Paul Klee, Rudolph Lutz, Marcel Breuer or other Bauhaus teachers or artists.

MAKE SURE that the 3 artists come from different disciplines, and that each work has a critical comment about it and how it shows the Bauhaus tradition in its design, shapes and material finishes. Candidate to mention the smooth clean lines, the slick finishes, the simplicity, the absence of overt external decoration. Two marks for each of the three works, and then 2 marks for the critical commentary / link to Bauhaus traditions.

(8)

[20]

