NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

VISUAL ARTS: PAPER I

MARKING GUIDELINES

Time: 3 hours 100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of learners' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

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QUESTION 1 VISUAL LITERACY

1.1 **Bloom's Taxonomy Level 4: apply**

- There is a found object: the dressing table and mirror which relates directly to a colonial past and is recognisable as a style of furniture that was prized by settlers in South Africa.
- Superimposed on the mirror is the image of a woman/the artist wearing a traditional face-covering.
- Msezane uses the found object and the photographs in a juxtaposition which seems familiar to the viewer – it seems like part of a real space.
- This juxtaposition offers a meeting point between Africa and Europe. (3)

1.2 **Bloom's Taxonomy Level 2: identify, remember**
Level 4: apply

- Shape in Image A is most directly seen in the organic shape of the mirror.
- This is echoed on either side to create balance in the composition and to reinforce the idea of a mirror.
- In Image C the geometric shapes of the furniture appear completely flat.
- Image C also contains the flat shapes of the images that are superimposed over the figures.
- These flat shapes create spatial ambiguity making the image appear less realistic.
- Texture in Image A is smooth and reflective both in the found piece of furniture and the mirror.
- This creates contrast with the textured portrait of the woman, her hair and headdress that appear in the seemingly reflective mirror.
- In Image C texture is smooth in the large flat shapes of furniture and wall and more complex and rougher in the overlays.
- This once again creates contrast and flattens the image adding to the ambiguity.

Any other valid description linked to a function of a visual element in the composition of the work. (4)

1.3 **Bloom's Taxonomy Level 4: apply**
Level 5: analyse, argue
Level 6: evaluate, interpret

- Firstly, she literally overlaps images that are disparate, like Nigerian pop culture with personal imagery.
- These images are difficult to read and visually merge.
- The flat images are further overlaid onto the flat shapes of furniture and then over the children in the image.
- The images appear to become part of the fabric from which the image is made.
- There are examples of old European-style furniture and outdated electronics contrasted with the timeless children. Therefore, people and objects from different times and cultures meet on the same picture plane.
- The different cultures can also be embodied in the variety of mediums that overlap and create a surface from which they cannot be separated out. (4)

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1.4 **Bloom's Taxonomy Level 6: appraise, interpret**

- In image A, the artist is exhibiting an object from a private space, and in Image C, the space is an interior space and it alludes to the domestic which is associated with women. Both images allow the viewer a glimpse of a private space, whether it is a dressing table or an interior scene.
- In Image A and B, the artist is reflecting her image or the image of a woman in the mirror creating an experience shared by many women, but she does not look directly at herself or the viewer. In Image C the female subject and the children are looking directly out of the frame at the viewer.
- The image in A and B is of a woman adorned and there is reference to hair, another shared experience of women at a dressing table, whereas in Image C the children are casually dressed.
- The children in Image C are testament to a woman having been present at some stage while in Images A and B just a reflection is present also showing the absence of the woman.

Any valid response. (4)

[15]

QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING THE CONCEPTUAL ART OF THE 1970s

2.1 **Bloom's Taxonomy Level 2: remember, describe, understand**

- Duchamp's ***Fountain***, a found object, a urinal, taken from its context, signed R. Mutt and exhibited as art. This was in response to WW1.
- Willem De Kooning, ***Woman 1***, a painting of an extremely distorted figure of a woman filling the picture plane. This was painted in the aftermath of WW2. (6)

2.2 **Bloom's Taxonomy Level 3: interpret facts, explain**
Level 4: apply, examine, discuss
Level 5: analyse

- Duchamp, as part of the Dada movement, was directly influenced by WW1 as the artists were vehemently protesting the horrors of the war.
- In choosing a random object, the urinal, and declaring it art, Duchamp was calling into question the standards and morals of a society that had caused such a terrible war.
- Duchamp was rejecting all the characteristics associated with art by this society. In his anti-art piece he removes the hand of the artist as he did not create the work; he just found it.
- He used an object that was common and does not fulfil the criterion of being original – it can be repeated indefinitely.
- His randomly found object is not aesthetically pleasing, nor can it be analysed according to traditional criteria.
- Any other direct ways in which WW1 is manifested in the work.
- Willem De Kooning, in ***Woman 1***, brings together the myriad of influences that came together in the USA post WW2.
- The work is gestural and expressively painted showing clear influence from the German Expressionist artists who moved to the USA escaping Europe during WW2.
- The subject matter of a woman is distorted almost beyond recognition and brings in a Surrealist influence as it shows De Kooning's unconscious relationship with women.
- It is almost abstract, the woman does not have clear edges or outlines, she is broken into her space as if humanity were broken.
- She does not embody the stereotype of women at the time but is rather an archetypal strong, fierce woman with a wash of menstrual red across her lap as if the war had stripped away pretension and artifice.
- The way that paint is applied also reflects the violence of the war and the desperation felt in its aftermath.

Any other valid links between the work and WW2. (6)

2.3 **Bloom's Taxonomy Level 6: argue**

- It seems unlikely that Duchamp would have created his work as it was in direct response to WW1.
- He could potentially also have protested societal norms but possibly not to such an extreme.
- De Kooning may well have painted in the same way as he probably would have been influenced both by Surrealism and German Expressionism.
- As his way of working reflects his unconscious, it is likely that he would have distorted female figures in the same way without the horrors of war.

Any other valid points. (3)

[15]

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

3.1 **Bloom's Taxonomy Level 2: recall, select, identify, name, describe, understand**

- ***The Gates*** by Christo and Jeanne-Claude was an installation of over 7 000 saffron steel frames with saffron banners that were erected along the paths in Central Park for 16 days only, before being removed. They were site and season specific and can only be seen in documentation.
- Any other impermanent work from the appropriate time.
- A much more permanent work is ***The Golden Calf*** by Damien Hirst. This is a sculpture or installation where a dead white calf with gold horns and hooves and a gold orb on its head is suspended in a gold vitrine on a marble block.
- It could be argued that photography is permanent and that any documentary is thus permanent.
- It could probably also be argued that everything is impermanent. (4)

3.2 **Bloom's Taxonomy Level 4: examine, differentiate, discuss**
Level 5: analyse, compare, contrast
Level 6: evaluate

- The mode of installation in *The Gates* places the frames in a place that is familiar to the visitors to the park whereas *The Golden Calf* is in a gallery.
- There are so many gates that they fundamentally change the appearance of the walkways.
- They become a series of gateways through which people pass so the experience of walking is also changed.
- They contrast with the landscape in their geometric shape and bright colour; this draws one's attention to them and to the process of passing through them.
- The awareness of moving is heightened by ***The Gates,*** emphasising the intention which was about experiencing them rather than just seeing them.
- The intention of the work is the experience.
- In contrast, ***The Golden Calf*** is a permanent object.
- The materials from which it is made are both permanent (gold and marble) and impermanent (the dead calf).
- In creating this idol, Hirst has created something that examines the idolatry around wealth but also something that contains organic matter that cannot remain permanent.
- In contrast to Christo and Jeanne-Claude, it a saleable object but it cannot be relied upon to last.
- The work is now worth 20 million pounds which means the concept of idolising wealth is confirmed.
- It is an object and not an experience.
- Like many of his works, it holds the idea of life and lack of life simultaneously.
- The use of the real calf could be so shocking that it could become an experience for viewers. (10)

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3.3 **Bloom's Taxonomy Level 6: evaluate, conclude**

- There may be a traditional expectation that great art is permanent, but ***The Gates*** is not permanent nor is ***The Golden Calf*** entirely permanent.
- ***The Gates*** questions our desire to hold on to the past and forces the recognition that we are not permanent.
- It challenges the traditional idea of ownership as it cannot be owned.
- It presents the viewer with an alternative experience of art where the impermanence is the point.
- ***The Golden Calf*** challenges old systems of living in that it is not made by the artist and does not use traditional materials.
- It is a manifestation of an idea of the artist but, even so, does not challenge old systems in that it exists and can be owned.
- It uses materials that are not traditional and the ethics of which can be challenged and which may question the morality of people in the world but it doesn't go very far in challenging old systems of living.
- It offers a permanent object that will eventually decay because of the use of a real calf – so it could be argued that it is actually impermanent.

Any valid response that specifically challenges tradition. (6)

[20]

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA

4.1 **Bloom's Taxonomy Level 4: apply, demonstrate**

- In Image F Mofokeng shows people and a bus in a landscape – these are everyday things.
- All the people are black and the scene is rural.
- The perspective from which he photographs the everyday scene isolates the people and gives them impact.
- Additionally, the diagonal line of figures walking into an empty landscape is evocative of emotion and creates a sense of hopelessness.
- The scene is a reflection of everyday life familiar to many black viewers and some white apartheid activists. To a general white audience, the scene could be unfamiliar and foreign.
- This everyday group of people embodies the sense of disjuncture between different race groups.

Any other valid examination of the work. (2)

4.2 **Bloom's Taxonomy Level 2: select, describe, understand**

- Penny Siopis, ***Patience on a Monument – A History Painting,*** is a painting of a black woman sitting on a pile of rubbish, in a seemingly infinite landscape, peeling a lemon.
- Helen Sebidi, ***The Child's Mother Holds the Sharp Side of the Knife***, a mixed media piece of drawing and collaged elements that is crowded with fragmented figures and animals.

Any examples which contain everyday imagery. (4)

4.3 **Bloom's Taxonomy Level 3: discuss, distinguish**
Level 4: apply
Level 5: analyse

- Siopis shows an everyday scene of a woman peeling a fruit.
- The pile on which she is sitting is made up of historical objects: a collection of art and books that were part of the apartheid society.
- She simply presents them to us but the pile makes them look like rubbish although they would have been valued at the time.
- The landscape can be identified as made up of images from apartheid textbooks, totally normal and acceptable at the time.
- By tearing them up she removes them from a place of value and validity, instead showing that this discrimination contained in the books becomes the landscape or the reality of this time.
- The yellow colour integrates the images and appears to create an endless landscape of history.

Any valid formal and/or conceptual discussion of everyday subject matter having a more subversive message.

- Sebidi uses people and animals as her subject matter but fragments them by literally tearing them up.
- This fragmentation relates to the fragmentation of communities and families under apartheid.
- The lack of space and the claustrophobia embody the restricted spaces of the Group Areas Act.
- The literal tearing reflects the desire of the government at the time to weaken and destroy the morale of people of colour in order to maintain white supremacy.

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- The chaotic colour and gestural mark-making express deep anguish and dislocation.
- The fragmented forms move our eyes across the surface of the work, not allowing them to rest anywhere; this reflects the tension felt by people who were not allowed to rest due to pass laws and constant restrictions.

Any valid formal and/or conceptual discussion of everyday subject matter having a more subversive message. (8)

4.4 **Bloom's Taxonomy Level 5: compare, contrast**
Level 6: evaluate, critique, justify

- In Image F Mofokeng presents a white viewer with an image that would be unfamiliar and begs the question, "Where were you?", forcing the viewer to recognise their personal position during this time.
- Everyday subject matter is recognised easily by the viewer but is not necessarily easy to relate to as it is outside the ordered experience of many viewers.
- To some extent the subject matter takes a hypothetical white viewer from an expected scene of a funeral in a church in the city into a totally wild and open landscape.
- White privilege would place many viewers as observers rather than participants.
- In Siopis' work she directly questions privilege by placing a black woman, who would have had the lowest social standing and power during apartheid, literally on the top of the heap.
- She further compounds this by placing her directly on the pile of historical artefacts that had previously been symbols of a particular power within the apartheid government.
- This directly forces the viewer to reassess expectations they might have had about power dynamics. (6)

[20]

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QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)

Thoughts on possible responses that we might encounter:

- There could be strong argument that without conflict artists would have no subject matter and that all art responds to conflict.
- There could be a response differentiating the personal and the political. Does the conflict come from issues in society or from within?
- Is there any way of separating out these internal and external conflicts?
- The argument could exist that art emerges and creates something beautiful, or not, in spite of conflict and that it does not reflect conflict.
- There is an idea that art needs to function in society as a monitor of the larger world and conflicting views.

Argument FOR conflict being a catalyst:

There are some artists for whom art emerges directly out of conflict and in many ways owes its existence to the conflict. A clear example of this is the work of Thania Petersen ✓ ***(A)*** in her mixed-media embroidered piece; ***Of Birds and Trees and Flowers and Bees***. ✓ ***(W)*** The mixed-media piece shows black thread embroidered over the photograph of a colourful prayer mat that was printed with brightly coloured, decorative foliage and birds. ***(DES)*** She is directly reflecting conflict around her religion and to a large extent protesting how absolutism is seen to be destroying the beauty of Islam. ***(I)***

In this work she presents us with the image of a prayer mat, a strong and recognisable symbol of Islam. ✓ ***(F)*** The design on the mat is symmetrical with a decorative pattern of foliage and birds. ✓ ***(F)*** It is brightly coloured with complimentary blues and oranges creating a sense of vibrancy and life. ✓ ***(F)*** It recalls the Muslim tradition of mosaics and carpets that stretches back nearly 2000 years. ✓ ***(F)*** The work is completely flat consisting of two-dimensional shapes that are repeated to create a pattern ✓ ***(F)*** The black embroidery that rises from the bottom of the mat seems to engulf and destroy the beauty and colour in the mat. ✓ ***(F)*** We see tonal gradation from pure black at the bottom fading upwards as if the black is seeping into the beauty and colour, thereby destroying it. ✓ ***(F)***

Petersen is reflecting the conflicts within Islam in this work as well as the growing idea that all Muslims are fundamentalists who should be feared. ✓ ***(DA)*** The beauty and good in Islam is embodied in the beauty of the mat and its function in prayer. ✓ ***(F)*** Religious extremism or fundamentalism is embodied for her in the black robes that are becoming an expectation of religious observance and which are also associated with conflict in the world and the associations that many people have around Islam. Here she distils the idea of the black robes into the rising tide of black in her embroidery. ***(DA)*** She sees her religion as good but makes us aware of the pressures from within Islam and the pressures around conflict and terrorism in the world that are destroying something that should be beautiful. ***(DA)***

Petersen uses the traditional beauty that has been embedded in her religion to draw the awareness of the viewer to conflicts within Islam and she questions a common public perception about inherent fundamentalism within Islam. ***(DA)***

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Argument AGAINST conflict being a catalyst and FOR art being made in spite of conflict:

The South African artist Wim Botha ✓ ***(A)*** has made some very powerful pieces in the past and in spite of living in a conflicted space has just had an exhibition in which he seems to explore beauty and tradition. In this exhibition, entitled ***Still Life with Flowers***, ✓ ***(W)*** he has created an installation of oil paintings and walnut sculptures that seem to speak to one another. The paintings are abstract dabs of colour on unprimed canvasses while the sculptures are busts reminiscent of Classical Western sculpture. **(*DES*)** The work appears to reflect no conflict in its intention but the extent to which this is true might be questionable. ✓ ***(I)***

Although the work emerges from a country in conflict, it reflects back on a Western history and Classical ideas of beauty. The paintings are abstract brush marks in predominantly warm colours and remind the viewer of flowers ✓ ***(F)***. Alone, each of the canvasses seems incomplete but in the exhibition space a narrative is created as well as a sense of movement from one to another ✓ ***(F)***. There is also clear dialogue between the sculptural elements and the paintings. Together they are like fragments and echoes of Western Art History; an incomplete and partially destroyed history ✓ ***(F)***. Even the title is completely without conflict and reminiscent of the paintings of the West ✓ ***(F)***.

The oil from the paint seeps into the unprimed canvas giving a sense of something unfinished or interrupted ✓ ***(F)***. The materials in all of the components are unapologetically pure materials of Western art ✓ ***(F)***. The materials are representing themselves – they are the work and hold faint echoes of tradition ✓ ***(F)***.

It could be argued that this work has been made in spite of the conflict on many levels in South Africa. It references a Western tradition that was concerned with beauty, balance and idealism – this is directly reflected in the imagery of the works and their traces of Classicism ***(DA)***. There is a sense that materials are part of a Western tradition and are used to embody beauty ***(DA)***.

On the other hand, one might say that this work is not divorced from conflict given that it has been made in South Africa in a post-colonial, post-apartheid society in which the place of Western tradition is being questioned ***(DA)***. Perhaps the work is not just an echo of the West but a deliberate dissolution of Western tradition ***(DA)***. The tradition is reduced to fragments and echoes as there is no longer a place for it here. Conflict could in this case be seen to be the driver ***(DA)***.

Any arguments that evaluate the extent to which artists are responding to conflict or the possibility that their work is created in spite of conflict.

Mark allocation for Question 5	
3 artists ***(A)***	6 marks
3 titles with brief descriptions of works ***(W)***	
Relevant facts ***(F)*** *(Please note: Write 6 facts to achieve 4 marks per discussion of each artwork.)*	12 marks
Development of argument ***(DA)***	12 marks

[30]

Total: 100 marks

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