



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2014

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 17 pages.

GUIDELINES:

It is expected of the CANDIDATE to demonstrate the following:

- 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, **not to be repeated**. If repeated, marks are allocated the first time only. Cross reference to works of art is allowed.
- That answers will be in **full sentences and paragraphs**, according to the instructions for each question. **POINT FORM ANSWERS WILL EARN ONLY MINIMAL MARKS.**
- The use of correct **art terminology**.
- The use and implementation of **visual analysing** 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/particular 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 some of the questions.
- To mark according to guidelines supplied to the candidates above.

QUESTION 1**OVERVIEW OF THE 19th CENTURY ART IN EUROPE**

During the 19th century Neo-Classical art was regarded as art to educate the people. It was applied as a reaction against the playfulness of Rococo. Other European artists glorified individualism, such as the Romanticists who experimented with new subject matter, compositions and techniques, and the Pre-Raphaelites who imitated the honest simplicity of the Italian Raphael. The Realists strove towards truth and accuracy.

- 1.1 This is a low order question. In a short paragraph on FIGURE 1a, the subject matter based on early Roman history, must be stated as the Horatii brothers declaring the oath of willingness to die for their country, with their hands to their swords in the hand of their father, before combating the Curatii brothers. Typical Roman soldier uniform confirms this, as well as the classical architecture in the background, which subtly strengthens the forcefulness of the message by portraying the muscular figures powerfully against the shadows.

The composition reflects the Neo-classical approach of educating the viewer that courage and patriotism is to be regarded higher than danger or pain, as portrayed by the muscular figures of the four men, contrasting strongly with the crouched figures of the weeping women, of whom one was engaged to one of the opponents of her brothers, knowing that she would lose a loved one either way.

The graphic structure of linearity, triangles, chiaroscuro and smooth paint application strengthens the message in this Neo-classical approach.

(6)

- 1.2 This is a medium order question. From FIGURE 1b, the learner must indicate how the artist applied light to the clothing of the main character, where the light tone is supportive of his innocence, against the dark tones of surrounding and background shadows. The viewer should easily recall the sacrifice of Christ with his outstretched arms when crucified, which is why Goya applied this approach. The artist emphasizes this by reflecting light from the lantern onto the central figure, which awakens empathy towards this Spanish citizen facing the faceless, heartless soldiers, operating as one machine in the darkness of the night, with their weapons pointed mercilessly. The underlying message is strengthened by the many dark tones of brown to blackish brown, which contributes to the feeling of danger threatening from the shadows, with the very light area at the left edge of the painting rather small, but very clear in its flatness and few tones, referring to force of much evil against good.

(4)

- 1.3 This is a medium order question. In the description of the layout of the composition in FIGURE 1c, the learner must portray understanding of the message of toil. The shadow over the hill in the background, emphasises that the stonebreakers are hardly aware of their surroundings, but for what they are compelled to do and suffer. The strong young man, already tired, needs to rest the rock on his knee. The elderly man is kneeling while hammering, since his back is probably aching. The scene portrayed as if from left to right, on the fore edge, involves the viewer immediately as if in a drama on a stage. The repetition of forms in arms, legs, equipment and stones, reflect the toilsome rhythm of their exhausting work. (4)

- 1.4 This is a high order question. In a short essay of at least two paragraphs, analysis of both South African art works of FIGURES 1d and 1e, with reference to European influence in TECHNIQUE as well as message, could include the following:

In FIGURE 1d Feni applies graphic lines freely and expressionistically, showing distortion in the enlarged hands and feet, as well as the too large mouth of the smaller figure, which strengthen the idea of an attempt at self-protection, heightening the emotion of fear, as danger seems lurking. The fact that the larger figure is faceless, could imply the desire to hide. Strong charcoal marks contribute to texture and this technique in expressionism support the strong emotional reaction for the viewer.

In FIGURE 1e Bester uses collage in mixed media and could well be influenced by both Dada and Expressionism, as seen in the distorted face of the policeman, with a real water-tap as a nose, a real chain and lock elsewhere in the composition, a crushed can and other found discarded objects, applied in a very expressionistic manner over collaged pictures, awakening much emotion with the clear message of interrogation and policing.

Individual works must be named as they are analysed.

Accept any other logical explanation with substantiation.

(6)
[20]

QUESTION 2**THE BIRTH OF MODERNISM**

Deep into the 1800s academic institutions reigned dictatorially over artists and only accepted works for exhibitions which complied with their traditions and expectations.

In France Emperor Napoleon III ordered a special exhibition for the works which were not accepted by the Academy.

When the academics and the traditional people of the public attended this exhibition, they were shocked and poked fun at everything.

Because this exhibition did not take place regularly, these alternative artists also began exhibiting in the studio of a friendly photographer.

This fresh approach influenced many artists, even today.

2.1 This is a low order question. The name of the exhibition, “Salon des Refuses”, was mentioned by the public with shock, referring to the unacceptability of the works regarded as strange, as Louis Leroy criticised the painting by Claude Monet, known as “*Impression Sunrise*”, hinting that it was little more than a sketch. (3)

2.2 The play of light upon colour is clearly seen in the light patches on the deep brown skin with contrasting blue delicately mixed into the white. This play of light upon colour, the vague edges of the buildings in the background as well as the atmosphere of sadness in the boy’s face, clearly reflect Western Impressionism as influence. The soft medium of watercolour, as well as the sensitive contrasts and subtle gradation of tonal values and colours, is very effective in Impressionism. (3)

2.3 This is a low order question and medium order question in combination. In a short essay of approximately ONE page, approaches of two artists must be discussed. In this Neo-Impressionistic landscape of FIGURE 2b, Pissarro approaches the composition intellectually with definite planning and detail, with divisionism for optical illusions rather than fleeting colour designs of Impressionism. Also pointillism is seen in the tiny blotches applied systematically, making it a scientific approach where colours seem brighter and more powerful.

In the approach of August Rodin with his sculpture of FIGURE 2c, the figures progress towards modernism, with the folds of their drapery not smooth and straight, but rather atmospheric, as if quivering in the wind. This also causes light to be broken into small spots as reflected on the surface of each figure, as if the figures are moving in the light. With no hard edges, even the faces seem to capture the atmosphere with emphasis on the eyes and body language, rather than other definite features, allowing the viewer to sense the many strong emotions of the burghers about to be executed. Rodin removed the stand or base of the sculpture, enabling the viewer eye-to-eye contact. (8)

2.4 This is a high order question. With all the unpleasant things happening in the world, Auguste Renoir wanted to portray pleasant art, and the South African, William Kentridge used this delightful "*Boating Party*" of Renoir to present an unpleasant situation on his return from Paris to South Africa, shocking the viewer, where insanity replaces charm in the work of FIGURE 2d. In analysing the work the grip of a state of emergency in South Africa can be seen in the burning tyre coming down on a boxing ring in the third panel of the tryptich, representing the struggle during Apartheid and the threatening control of those who were to overthrow the white government by unity in numbers, while in the first and second panels the casual diners sit at ease, unaware that they are actually in a boxing ring, while practising their absurd activities of no value. Unaware that the surrounding area is ravaged, torn and burned, ordinary behaviour is portrayed within a very vulnerable setting. In the first panel a woman is caressing a young bush pig, in the second panel a hand holds raw meat, and in the third panel she gazes up towards the scorched head of a pig. This contrast of apparent pedestrian circumstances against the fearful strife, anger and danger, is supported by the medium and choice of colours, as well as the subtle handling thereof. Other appropriate aspects which are supported, is also acceptable.

(6)
[20]

QUESTION 3**EARLY 20th CENTURY ART**

Fauv; Exspr; Cub; Futur

Before the 20th century, artists and their works were part of the cultural experience of the community.

However, when the mass media began to fulfil the cultural needs of people, only the elite and those who were informed about the context of the artist and the issues addressed by the artist, accepted the strange conceptual works of art.

One of the artists said: "If I paint green, it doesn't mean grass, if I paint blue, it doesn't mean sky."

3.1 This is a low order question. In an essay of about ONE page, influences are described, such as modern weapons, transport, speed, technology, electricity, medical achievements, mass media and urbanisation. These and other influences made artists look at the world outside the box. The learner must mention that these artists wanted to avoid naturalism, which led to their liberation of colour. Arbitrary choice of colours sometimes applied undiluted in pure tone from the tube, often reflected foreground and background equally bright. Form was subordinate to colour, which was randomly chosen and applied emotionally. Reference should be made to some of the individual artist approaches in this particular 20th century style, such as the cloisonné of colours captured within outer dark contours in some areas of individual works of art.

(6)

3.2 This is a high order question. In the work of FIGURE 3a Matisse portrayed a woman with a stylish hat, as did a number of other artists, but his approach reflects the greatest contribution by the so-called Fauves to Modernism in the pure overly bright orange-red in her neck and on her waist, drawing the attention to her black eyes by means of the surrounding pure colours. Contrasting colours portray form, light and depth, where the latter is different from naturalism where gradual toning would be applied to create three-dimensionality. Distortion can clearly be observed in the hat where realistic perspective is altogether absent.

(3)

3.3 This is a medium order question. ONE of the two works from FIGURES 3b and 3c must be chosen and the intense Expressive message explained in about half a page, by referring to different elements in the work, clearly elevating the THREE main characteristics of Expressionism and where it is apparent in the work. Mark making in the work from FIGURE 3b is energetic and bold, reflecting the strong grief of the mourning mother, folding her body protectively over the dead child in vain. Along with the lines on the face emphasizing the agonized face, is the strong and dark tone of the monochromatic medium. The distorted form of the unified bodies is the other typical characteristic of expression.

Note that either FIGURE 3b **OR** 3c must be discussed. In the case of FIGURE 3c being chosen, the strong brush marks in the area of the head and face, as well as the distortion of eyes set far apart and a hand too large and with distorted fingers, along with the strong use of stark red and bleak white, emphasises the emotional state of shame and imposed silence.

(4)

3.4 This is a high order question. Analysing the work by Delauney in FIGURE 3d, the learner could point out the Eiffel Tower literally towering over the skyscrapers, with cloud-like puffs surrounding the upper part of the tower. The latter is portrayed as from a bird's eye view, while the lower area as if from a worm's eye view. These various angles portrayed within one composition at once, while another characteristic is the fragmented areas overlapping and bleeding into each other in some spaces. The abstract parts built together into recognisable architectural images, places this work into the Synthetic phase.

(3)

3.5 This is a medium order question. Briefly discussing Futurism, the chosen work may be 2-dimensional or 3-dimensional. The absence of femininity, passivity and conventionality, are some of the anti-movement characteristics which could be pointed out in the chosen work, where aggressive, strong, masculine and technological inspired themes and elements can be identified, as in the modern sculpture "*Unique Forms of Continuity in Space*" by Boccioni, where flame-like parts connected by strong wrists, form a masculine figure striding into the future. A painting could also be chosen, where the positive attitude towards technology is portrayed in rhythmic movement, speed or dynamic action. The work and artist must be named for one mark. Note that the influence of Cubism must be explained briefly, in how divisionism was applied and with fragmentation in Futurism, the parts were not centralised, but spread out for the sake of rhythmic movement.

(4)

[20]

QUESTION 4: ARCHITECTURE

Frank Lloyd Wright believed that form and function should be combined, thus enabling honest architecture. Each of a number of other leading architects of Modernism and Post Modernism eras also taught individual principles.

4.1 This is a low order question. The learner must find the poetic application of art principles in the architect's design of the building seen in FIGURE 4a, and write a short essay of at least half a page, defining his sculptural approach. The rhythm of repeated circular shapes in a definite shell-like pattern, with the contrast of the square section within the circular shape at the left side of the building, creating contrast and emphasis at the same time, reflects the rhythmic pattern of a poem or piece of music. The spaces between the horizontal circular bands, are appropriate intervals between the stanzas. The five curves of the spiral reflect the principle of continuity and at large the administration block linked to the museum by a horizontal concrete band, repeats this principle. (6)

4.2 This is a medium order question where the three main principles of the International Style, as observed in the work of FIGURE 4b, must be discussed in an essay of about ONE page, explaining the significance of:

- Approach
- Materials
- Characteristics outstanding as that of the 20th century
- Visual appeal
- Reaction of the public

Sober style of cubic forms with a lack of cast shapes, enabled standardisation as can be seen in the many mass-produced similar window panes, the repetition of similar modular units and the mass produced reinforced concrete slabs which enabled the construction of lightweight skyscrapers elevated on slender columns, as if weightless with the support of cantilevered reinforced concrete.

The take-off of the skeleton structure, bearing the weight of roofs and floors, supplies limitless openings in walls enabling the almost countless large windows forming a curtain wall, which along with the undecorated structure, reflects a smooth machine-like finishing.

By the 1970's the affordability of mass housing and the bright reflections of the surroundings on the curtain walls, were no longer enough to excite the 20th century public of garden cities. They found the cubic nature of the structures and functional internal spaces boring and the harsh uncovered materials and impersonal nature of uniformity, rather brutal. (8)

- 4.3 This is a high order question to be answered in no less than half a page, analysing the high tech characteristics as contained in the work of FIGURE 4c, evaluating the advantages and disadvantages of this style.

This pragmatic high-tech building contrasted severely with the very historical structures in this area of Paris, with the uncovered anatomy on the outside of the building, exhibiting its “metabolism” of colour-coded pipes and tubes indicating services of air-conditioning, water, visitors traffic such as the massive Perspex elevators on the outside, taking hundreds of visitors to the upper levels in a playful manner, as if they are enjoying a huge meccano set, rather than a traditional static doll’s house, when participating in what the many exhibition facilities offer.

The subservient service points and free floor space for exhibitions and workshops of art, music, film, theatre, modern art, industrial design, public library and acoustic research, is reminiscent of a huge aviation hanger, supported by a steel pipe frame.

Based on aeronautics technology, the exposed structure is light and strong by the application of heavily insulated wall panels, steel and aluminium frames, mirror glass in neoprene pack-plates, stainless steel, chrome, plastic and various metals.

This intricateness of design and high-technology for which various specialists in design and construction were working together from different countries, does cause high costs.

(6)
[20]

QUESTION 5**BETWEEN THE WORLD WARS**

- 5.1 This is a low order question where the students must relate in two paragraphs the approaches, materials and techniques applied in the works of FIGURES 5a and 5b of what they have studied on the phenomenon of Dada. The absurd state of mind elevating an industrially manufactured urinal to exhibition in public, placed on a stand, signed and dated and entered for an art competition, reflects the anti-art approach of the so-called “ready-made” pieces so often applied by Duchamp ridiculing the idea of uniqueness of art pieces as well as the system of art museums, by declaring that anything is art, leading to the nothingness of art. In their resistance against the First World War and traditional values, the protest works were intentionally mocking and shocking, also against logic and reason. Exploring the sub-conscious mind. The letterhead of KomMERZbank is partially recycled in this work of Schwitters, along with discarded packaging, tram tickets and other garbage collaged into a composition stirring up questions on the effectiveness of matters, such as a disfunctional flywheel. (6)
- 5.2 This is a medium order question where at least FOUR characteristics of Surrealism seen in the works of FIGURES 5c and 5d is annotated and the elements discussed, reflect understanding of the effect of individual mediums applied in each work.
- In FIGURE 5c Miro lets the illogical rule while examining the subconscious where the dream world of fantasies, rather than the logical and rational, invites the viewer to escape from the chaos of the time with the artist, to a higher reality of a surreal state of mind. The artist claims to have had hallucinations from hunger and portrayed his sensations on arriving at home the evening, with a window and a table in a room, with strange groups of insect-like creatures playing and dancing to music, of which one has a human face with a silly moustache. The first stage of his approach is free and subconscious, after which he allows the paint to develop as if spontaneously, after which he deliberately manipulates in the second stage. He believed that automatism gave him the freedom to express his dreams and fantasies.
- In FIGURE 5d an installation by Dali of a real abandoned vehicle which under normal circumstances would be associated with seclusion and harsh circumstances of lifelessness, has been altered by placing in it life size dolls, one a ghost-like hysterical woman in the back seat, and the other an undisturbed driver. Very green Ivy plants creeping inside and outside energetically, as well as real snails inside the water-drenched car, portrays the strange imaginations of the subconscious mind which often reflects strange opposites to reality, as in a nightmare, where truth and fiction are fused in strange ways. (8)

- 5.3 This is a high order question, where any well-known South African artist of Surrealism must be named, as well as a work which had been studied. Specific characteristics of Surrealism in the work must be analysed and the possible meaning and impact must be substantiated in the evaluation.

Possible choices could be a work from Alexis Preller, Fred Page, or another South African artist which was definitely studied.

(6)
[20]

QUESTION 6

SURVEY OF POST-1946 ART

“... the canvas began to appear to one American painter after another as an arena in which to act – rather than a space in which to reproduce ...” – Harold Rosenberg

- 6.1 This is a low order question. In a short essay of about half a page, the work of Hans Hofmann in FIGURE 6a is investigated to find the synthesis of Cubism and Fauvism as seen in this Abstract Expressionism work, and the work by South African artist, Kevin Atkinson, in FIGURE 6b for how it relates to American Abstract Expressionism.

With his influence from Cubism, Fauvism and Expressionism, the American Hofmann, emphasised the process of painting, by using from Cubism the fragmentation of parts into shapes defined by a geometrical approach, overlapping and fusing in some areas. This overlapping and fusing is also clear in the application of colour. The left side of the composition particularly shows bold shapes with depth of overlapping and behind the large rectangle in blue, subtle tones of warm colours create this illusion of depth. As in Fauvism, the emotional colours are applied almost randomly and very pure in hue.

In FIGURE 6b Atkinson applies a variety of bright, almost primary colours as well as black and light brown. The brushstrokes in different directions indicate layering. As in other of his works, the physical roughness of mark making represent energy, power or even frustration. The shocking strokes and blotches remind of the action painting of Jackson Pollock, whose compositions also continue beyond the border of the canvas edges.

(6)

- 6.2 This is a medium order question. This essay of ONE page, should be a description of how subject matter defines the “American dream” in the works of FIGURES 6c and 6d to reflect understanding of Pop Art. The spirit of rebellion against social conservatism and middleclass culture can be noticed in the poster of FIGURE 6c where the word “Aquarian” can be representing political and humanitarian changes and the ideals of human equality. In the entertainment industry in particular there was a rebellion against middle class prosperity from technological development and resulting mass production while economies of the Western world became regenerated after the World War II. The Beat generation lead to anti-cultural values and the support for a free lifestyle with little regard for responsibilities is propagated by the “3 days of peace & music” caption. The white pigeon symbolic of peace rather than war and the hand with guitar arm the symbol for fun rather than work. The poster represents the desire of the rebellious youth NOT to be involved in the American dream of working and earning a good home in a suburb with modern equipment, a new car every few years and a stable and responsible family life.

In the work of FIGURE 6d, Wesselman humorously collages the interior of a middleclass kitchen with printed advertisements, a fridge door of enamel and synthetic polymer paint on board, and plastic 7-Up bottles as well as plastic flowers. This certainly emphasizes the superficiality of chasing wealth. The kitchen sink and electric stove represent some of the other desirable pieces of equipment which are supposed to make life easy, but with all the excess, more responsibilities abound, such as the need for a refrigerator to prevent the too much food from rotting. This work could be interpreted more positively, as long as it is justified.

(8)

- 6.3 This is a high order question. The characteristics of Super Realism in the work of FIGURE 6e, must be evaluated with reference to the handling of art principles and the use of media. Fibre-glass strengthened polyester resin was used by Hanson to make life size replicas of people, which he then painted with oil paint photo-realistically. Then he dressed them with real clothes and accessories and placed them in public areas as super-realistic installations. The impact of this is striking in the excellent balance of the way the plump woman is seated deeply on the chair, resting her fore-arms on the little table. The small items on the table not only contrast with her size, but add variety to shapes and sizes. The horizontal tabletop supplies rhythm in the repetition of the chair seat, the floor and the small black container on the table. The shopping bag and handbag balance one another and the shopping bag also brings balance to the foreground where without it, it would have been too empty and the small objects on the table would have contrasted the heavy woman too strongly. The smooth tabletop, curly hair and patterned dress fabric, as well as the socks and shoes supply variety of texture. Other aspects confirming applied principles of art, may be accepted.

(6)
[20]

QUESTION 7**NEW MEDIA**

“An artist is not an isolated system. In order to survive he has to interact continuously with the world around him Theoretically there are no limits to his involvement.”
– Hans Haacke

7.1 This is a low order question. The student should recall how Kosuth attempted to focus the attention of the viewer on the processes of thought in the work of FIGURE 7a and also state how he instructed the viewer to continuously interact with the idea of the art work instead of focusing on the formal components of the work.

In this work it is not about aesthetic value as with traditional works of art, but the simplicity of the installation should provoke a deep investigation about the system of symbols used by all people on earth.

The work of art consists of a real chair between a photograph of the actual chair and an enlarged dictionary description of what a chair is. There is also a diagram with instructions to the viewer. This diagram and the copy of the dictionary inscription are both signed by Kosuth and these two pieces are the only elements of this work which will remain the same when the instructions of the artist is complied with.

The instruction to the viewer is to involve himself by doing exactly what the artist did, but with the understanding that the chair could be replaced by a different one and that the photograph would therefore change accordingly. The chair, the elevation and therefore also the photograph would continuously be changed, but the work of art will essentially remain the same.

(6)

7.2 This is a medium order question. The involvement of the artist must be recalled and described and in a second paragraph, another example of a work of art which has been studied, must be named and described, where the physical presence of the artist was indispensable. Stating his involvement and the importance or impact there-of, the following must be touched on:

- Specific/unique
- Subject matter
- Technique
- Message

Andy Warhol gave conceptual commentary on the subject matter of sleep, by having himself filmed while sleeping for more than five hours, as seen in FIGURE 7b, interacting in a surprising manner with the viewer, who could feel the artist's presence for a long period, while the artist's image and breathing invites response about the concept of sleeping, in a very intimate manner.

For the second paragraph the learner will receive a mark for the name of the artist and the topic of the work to be discussed according to the points mentioned above.

(8)

7.3 This is a high order question. Analysing the aspects of installation art which must be identified of at least ONE of the works of FIGURES 7c and 7d, with the quotation of Hans Haacke at the beginning of the question in mind, reference must be made to the following:

- Composition and space
- Other elements of art
- Interaction/ impact

In the work of FIGURE 7c, Emin arranged her bed for public viewing, using three-dimensional space within which to reveal and acknowledge her imperfection and insecurity in a very personal environment. With the objects strewn around her bed, she relates the story of a nervous breakdown, with which the viewer is temporarily confronted. The viewer is offered aspects of experience such as texture and space, with the theme relating a concept, in this case a very personal issue. The lines of the pillows and edges of the bed, contrast with the fumbled sheet and disorder on the carpet.

The doll with the face down on the edge of the carpet probably speaks of the loss of childlike innocence and trust, seeing the newspaper covered by the thrown-down sheet, which is reference to threatening issues. The disorder on and around the bedside table creates an emotional and expressive pattern.

In the work of FIGURE 7d, Kusama created a sensory environment with eleven balloons, vinyl dots, and convertible installation dimensions. The title exposes an obsession which portrays elements of repetition and accumulation, with a lot of energetic movement which offers the viewer a delightful sensory experience. Although the balloons are contained within a structure, the white of the lining creates an illusion of continuous space going beyond the dots imprinted on it. The different sized dots create variety and the repetition thereof a delightful rhythm. The brilliant colours also contribute to variety and contrast. The different shapes of the balloons create subtle contrast

(6)
[20]

QUESTION 8**THE ART WORLD**

With modern technology, boundaries are limitless and entertainment and visual arts are fused together in astounding ways. Often the so-called viewer of arts, now becomes an interactive role player with the artist, no longer merely an observer, a buyer or a critic.

- 8.1 This is a low order question. Referring to the work in FIGURE 8a, the viewer's possible involvement in the composition of Andries Botha and the interactive experience because of the application of principles of art applied by the artist, must be related.

Botha created a small herd of life size elephants from driftwood, most suitable as material in an environment where wood having been washed to and fro in the ocean, would be of this same texture. Placement in the specific environment, with ample space in between the positive objects, calls for beach strollers to move freely around and amongst these huge animals unthreatened and experience the atmosphere of the family activity of the tenderhearted giants. The direction of placement in a curved line, towards the water, is inviting and repetition large and small sizes creates a balanced rhythm. With modern technology, the organic material is constructed together with non-organic wire, bolts and nuts, enabling the artist to install his composition in this powerful way. (6)

- 8.2 This is a medium order question. Considering the purpose of the sculptor of the work in FIGURE 8b, the learner must describe and explain the success or failure of the sculptor's intention with reasons for the opinion.

The large scale of the bear and the unrealistic colour, causes a huge reflection on the glass curtain, which will undoubtedly be observed with joy by children and adults. Every observer can identify with the inquisitive nature portrayed by the peeping bear, and it invites people to find out what might be going on inside of the building. The title is clearly humoristic and in that sense each passerby has the pleasure of enjoying this sculpture in a new media which reminds one of clay models formed by children of their favorite narrative characters. (4)

- 8.3 This is a medium order question. In a short paragraph, evaluation of the works of both FIGURES 8c and 8d with regard to purpose, media and interaction is required.

In FIGURE 8c the artist creates playful patterns with his colourful bubbles of different shapes and sizes, with the purpose of delighting viewers with the continuous movement and change, the reflections of faces and other surroundings which is impressionistic in the temporal existence of each blown bubble.

In FIGURE 8d the purpose of the artist is to portray the ever changing position of individual colours as a calendar which obviously does not disappear, until the artist removes his installation. In this media the principle of prism light breaking is applied, enabling the viewer to interact by being able to wander through the light, almost soaked in colour, interacting with time slowly moving on. (4)

8.4 This is a high order question. The learner must evaluate within a short review, the pros and cons of modern technology, focusing on at least TWO works of art which has been studied.

WHY he/she believes each work is an asset or not in the art world, must be substantiated by touching on the following:

- Purpose
- Impact
- Timelessness
- Value

(6)
[20]

TOTAL: 100