



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2015**

**VISUAL ARTS P1  
MEMORANDUM**

**MARKS: 100**

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This memorandum consists of 16 pages.

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## 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, **not to be repeated in other answers**. 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 WILL EARN ONLY MINIMUM MARKS.**
- The use of correct **art terminology**.
- The use and implementation of **visual analyzing** 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.
- To keep in mind information already supplied above some of the questions.
- To mark according to guidelines supplied to the candidates above.
- To recognize that this memorandum 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 (p.24) as guideline to assess levels of achievement.

**QUESTION 1: OVERVIEW OF THE 19<sup>th</sup> CENTURY ART IN EUROPE**

*Since the 1750s until the early 1900s, at least six different movements in art overlapped in Europe. Some of the movements developed out of each other, while others were strongly reactionary to one another. There are mostly clear characteristics of each there-of which distinguish one from the other.*

- 1.1 *This is a low order question. In about half a page it must be related how the content of the painting of FIGURE 1a, from the Neo-Classical era , would be able to educate the public as an intellectual message, referring to the typical characteristics of the approaches of the artists during this era:*

That Neo-Classical works are linked to political events, indicates that the public support of Napoleon had to be encouraged, thus the work is serious by nature to succeed as propaganda. Instead of the frivolous and playful atmosphere of the Rococo, the impressive Classical architecture and grand garb contributes to the dignity of Napoleon. Furthermore the calm, static composure of the figures as SUBJECT, the balanced and regulated COMPOSITION based on rectangular shapes and triangular groupings of figures; Hard and precise outlines define the forms clearly and the smooth application of paint without obvious brushmarks, would even make the work suitable as model for carving, thanks to precise draughtmanship. There are strong contrasts between the cool and strong blue colour and the warm yellow and red, as well as strong contrasts in tonal values. The intellectual work thus appears unemotional, strong and objective.

(6)

- 1.2 *This is a medium order question. Concerning the approach of the artist in FIGURE 1b, it must be explained how his style has so much striking impact:*

Ingres believed that the art of drawing contained everything, except colour, therefore he just about gave three and a half quarters of attention to drawing in his paintings. The symmetrical balance of the architecture, the depth which is emphasized by the repetition of the architectural arches, the linear perspective and the foreshortening of figures and forms, clearly reflect his delicate observation as seen in the precision of the tiles in the foreground and the curved patterns of the roof in the foreground. Even the sculptures in the architecture is so well observed, that each has three dimensional appearance and all lines and shapes are totally convincing, even clearer than reality itself, and therefore sometimes criticised as frigid and superficial in the obsessively precise layout of compositional elements.

(4)

- 1.3 *This is a medium order question. Technical handling of shapes, tonality and the reproducing of colour in this painting of FIGURE 1c must be discussed as well as an explanation of his style's aim:*

All shapes are melted together atmospherically by this Romanticist and the illusion of smoke and flames are presented in alternate tonal values of rich colours by Turner, because his aim was to represent extreme effects of storms, rock-falls, fires and sunsets melodramatically and catastrophically in his painterly style. The subtle hazy layer upon layer of applied colour, creates an illusion of atmospheric sky which contains light of flames in which all subjects are dissolved. In his choice of colours, blue daylight disappears far away in the distant background in the dramatic bubbling dark grey clouds of smoke, while the dooming flames are presented in wonderful colours, lighting up the spectators majestically. The darkness of the right-hand corner emphasises the disastrous consequences of the excruciating fire and the event is artistically transformed into an exciting vortex, as if he paints with coloured steam. (4)

- 1.4 *This is a high order question. In a short essay of at least two paragraphs the South African work of FIGURE 1d must be analysed with reference to European influence in TECHNIQUE as well as meaning:*

In works of Sihlali aspects of Neo Classicism, Romanticism and Realism can often be seen. In FIGURE 1d there are no Neo Classical characteristics, but in terms of subject, Realism, where the reality of coalmine workers in the inevitable unhealthy dirty clouds of dust involves the viewer. In the foreground the TECHNIQUE is much the same as that of Turner in **FIGURE 1c**, thus an aspect of Romanticism, where translucent layers create an illusion of water moving over coal, as a result of the work with the scooping-spade. In Sihlali's work colour however is not typical of Romanticism, but rather of the depression of the working circumstances, once again referring to Realism. Of Impressionism the influence of a moment in time, can also be seen, as well as at the hazy edges of the worker's back and leg and on the short edge of the train wagon closest to the middle of the composition. (6)

[20]

**QUESTION 2: THE BIRTH OF MODERNISM**

*Traditionally it is believed that order can be maintained by allowing no change without thorough investigation. As a result attempts for change was mostly regarded with so much suspicion, that renewal was mostly handled ruthlessly as an army would do with an enemy of war. For this reason reference to artists who begin new approaches, as AVANT-GARDE, because they reveal the courage to act as if they are the front unit in the army, despite resistance.*

- 2.1 *This is a low order question. It must be described what in FIGUUR 2a indicates courage by the artist to usher in renewal, while recalling the characteristics of traditional sculpture work.*

The sculpture is two thirds of life size and the skeleton was made by Degas from paintbrushes and originally built up in wax, which was an extraordinary choice for sculpture medium at that time. It is dressed in a real bodice, tutu and ballet slippers, with a wig of real hair. The hair-ribbon and tutu is not cast in wax. After the death of Degas 8 bronze casts were made which are exhibited all over in the world in museums and galleries, where tutus differ from museum to museum.

(4)

- 2.2 *This is a low order question. It must be related what makes the work of Rodin in FIGURE 2b so avant-garde:*

Rodin was the most well-known sculptor of his time who executed extremely complex ideas, with minute details of the human form. In this work the surface texture is not smoothed, in order not only to investigate the play of light, but also the expression of feelings rather than features, as well as the relationship with Impressionism.

(2)

- 2.3 *This is a medium order question. The influence of Fauvism and the patronage to Cubism must be discussed and explained at the hand of the painting in FIGURE 2c, in at least half a page:*

The juxtaposing of colour plains is as decorative as the Fauves executed it and the colours are chosen freely, pure as from the tube. The application is roughly done as in pointillism, in other words not quite such delicate divisionism, but larger blotches and laid down in a patterned manner. The shadows are also more decorative as in Fauvism, as well as with outlining in blue at the shoulders, hat, face and ribbon, as in many of the Fauve works.

The shallow depth indicates Cubism, as well as the manner in which forms penetrate one another in the background. The ribbon on the hat is likened to accumulated geometrical blocks which invite the viewer to regard the ribbon from more than one angle. The bow is also partially abstract and would be unrecognisable as ribbon/bow without the other detail of the hat and face. Form is also more subordinate to colour as in the works of Fauves such as Henri Matisse, and the influence of Fauvism clearly overrules with the transition from Impressionism.

(8)

- 2.4 *This is a high order question. In at least half a page the work in FIGURE 2d must be evaluated to portray insight into the cultural context:*

The naturalistic watercolour works of Pemba, shows influences of Impressionism in the light effects which are emphasised by him. In his loose, sketchy style, he portrays the pedestrian scene masterly with the boisterous body language of arms raised high in the air at seeing the bottles of liquor brought on. By the Western attire of the comers, it can be seen how they are probably housekeepers in European areas and possibly coming to celebrate at the end of the month at the home of someone clothed in more traditional attire, not only with the characteristic headcloth, but also the traditional skirt and wrap-blanket of the Xhosa women. The facial expressions are individual naturalistic and joyful. The repeated figures to the back, with soft edges and pastel colours, further shows the influence of Impressionism. With regard to composition, style and technique, the work needs not stand back for Western painting achievement.

(6)  
[20]

### QUESTION 3: EARLY 20<sup>th</sup> CENTURY ART

*Various changes followed one after the other faster and faster in the late 1900s in politics, urbanisation, industrialisation, energy sources, exploratory trips even in outer space, and many more.*

*Mass media is another development which hit humanity with a tidal wave. Individual artists had to choose which role each would attempt to fill in the changing world.*

*Kirchner expressed depression and thus elements in his works were often symbolic.*

*Kadinsky attempted to achieve the same effect with the viewer as what a beautiful piece of music would have on a listener.*

- 3.1 *This is a low order question. The work in FIGURE 3a must be defined with regard to where and how the artist attempts to handle or present life:*

The line drawing to the left in the background on the floor, denotes the artist's studio or workplace and the uncomfortable cloth arrangement in the still life is obviously set up to be painted, as an artist would do in his studio. A byte of the life of the artist himself can be seen here also by the drawing resting on the floor against the wall. In the style of the artist, colour is everything and forms and line as well as space, is subordinate to colour. The decorativeness is enhanced even more by the extraordinary bright synthetic paint used by the Fauves.

(3)

- 3.2 *This is a low order question for 3 marks with regard to recalling the characteristics and the conclusion about meaning for 2 marks, is medium order.*

In FIGURE 3b German Expressionism is clear by the distortion, energetic brushmarks and stark colours which dominate in the careworn face and in the greyish blue colour tone of skin which seem stripy. The tattered fringe and mix-up on the tray in front of her, emphasises the chaos in her life and the world circumstances in that time just before the Second World War.

(5)

- 3.3 *This is a medium order question. With reference to the caption above, in at least half a page the handling of art elements and principles in the work of FIGURE 3c must be explained:*

The title is taken from music. Driven by subconscious feelings, he regarded colour as the keyboard, the eyes as the hammers and the soul as the piano with many strings.

The real world is not described at all and at the most, he gives repetition of colours, lines and forms to create rhythm, but allows the viewer to read his own melodies. The work therefore is non-figurative. Kandinsky theorized that yellow for example is the colour of middle C on a brass trumpet. Black is the colour of closure and the end of things and the combination of colours supply vibrational frequencies, akin to chords played on a piano.

(6)

- 3.4 *This is a high order question. The style and phase must be named under which the artwork of FIGURE 3d resorts. In at least half a page the elements and principles applied there-in, must be analysed:*

In this approach there is strong resemblance with the approach of the German Blaue Reiter group of planned experimenting with forms and the expression of emotions in the escape from chaos and the resort to nature, as well as the preference for blue. The rest of the characteristics however, resembles more what was later classified as Analytical Cubism (1910–11). This is a typical still life as theme and simultaneism is seen in the repetition of fragments of the object/s from various angles. Note the surrounding spaces around small and geometrical fragmented sharp-edged facets, to express the tendency of simultaneity, which makes it very complex. Spaces are flattened in the process of visual examination. The surface is enriched with broken brushmarks to distinguish between facets. Limited palette of ochres, browns and greens were used and integration takes place between fore- and background, but as always based on reality.

(6)  
[20]

**QUESTION 4: ARCHITECTURE**

*Certain artists and architects of set styles, had a great influence on the International style of architecture. Some of these precursors gave special education to future architects of the Modern and Post eras.*

- 4.1 *This is a low order question. In a short essay of at least half a page the style and characteristics of the building in FIGURE 4a must be named. It must also be related what the artists opposed and what they believed in:*

De Stijl artists were hostile to individualism and any form of tradition. They believed that solidarity in harmony could pave the way to a Utopian future of order and social harmony. Architectural spaces were arranged by architects with the eye on function and harmony, by the use of geometrical, abstract forms and the application of primary colours. The small loose-standing suburban house of FIGURE 4a, is almost a three-dimensional expression of a painting by Mondrian, of which the flat roof, cubic forms, lack of decoration, large windows in horizontal strips with the surfaces in white and shades of grey, portrays a weightless quality, while window-frames, door-frames and other linear elements (such as the balcony railings) in black, supplies delicate finish to the larg flat surfaces in white and shades of grey.

(6)

- 4.2 *This is a medium order question. It must be discussed in approximately a three-quarter of a page how Le Corbusier succeeded in doing justice to his opinion that a house is a machine to live in, as in FIGURE 4b.*

Le Corbusier based his designs on the length of a man (modular) and this house is a pure example of the International style in the application of the Five-point plan and the resulting functionality: *Piloti*-pillars elevate the house above the ground and creates space for parking as well as access to the elevator which gives core admittance to the upper level of the building. *Roof gardens* thanks to the flat roofs, where technology prevents problems even in areas with high rainfall. *Open plan* because weight-bearing walls were excluded, thanks to reinforced concrete walls now could take any shape or pattern. The *free facade*—outer walls now could also be thin membranes just the same as inner walls and thus no limitations were placed on where and how elevations had to occur. So-called *horizontal bands of glass* could now even be folded around corners instead of traditional standard windows. The upper deck of the solarium reminds of one on a steam-ship with the cylindrical form in contrast with simple rectangular corners and flat areas, standing loose from the surrounding nature.

(8)



4.3 *This is a high order question. In at least half a page the handling of art elements in the design and construction of the High Technology building of FIGURE 4c and the Deconstructivism in the building of FIGURE 4d, must be compared, with reference to the following:*

- Line – The High Technology building in FIGURE 4c is a model of gracefulness and rational order. Even repetitive curves lay vertical and create an illusion of rising, other than the disorder in the design of house Santa Monica, where various different lines form no harmonious pattern, seeing that in Deconstructivism they opposed the orderly rationalism of Modernism.
- Form – rhythmic repetition of spread-out circular volumes compared to chaos of fragments and pieces without any rationality and the looseness rather seems like an explosion of fragments (unpredictability).
- Space – comfortable interaction of curved balconies with spaces in between and neat intersection between the surrounding space of the environment, compared to the concise appearance of the of the home as if it rather disturbs the surrounding space with the diagonal line and “disc”-area.
- Texture – the smooth texture of the material contrasts strikingly with the pattern of diagonal lines and shadows over and against the dull appearance of House Santa Monica where the variety of textures is not demarcated strikingly in order to form good contrasts.
- Effects of stipulated applied principles makes the Lloyds building appear as if it is a space-ship which has just landed and is graciously towering above the ordinary mundane surrounding environment, compared to chaotic appearance of House Santa Monica which seems to be collapsing, where even the steps appear broken in the breaking up of rectangularity and the “box”-form, with a total off-break from the ornamental..

The controlled chaos of Deconstructivism must be brought forward clearly where they actually attempt to hide architecture, opposing the orderly and harmoniously planned High Technology building.

(6)  
[20]

**QUESTION 5: BETWEEN TWO WORLD WARS**

*The author Ernst Hemingway said that the more than four year-long First World War, was the most homicidal slaughter ever on earth. It was also the most far-flung war ever known in the world.*

- 5.1 *The describe-section is a low order question and the discussion of their expression of fury is medium order: The influence of the First World War must be recalled and in the light thereof the technical approach of the individual two Dadaists in the works of FIGURES 5a and 5b described, to elevate their expression of rebellious rage in a narration of about a three quarter of a page:*

After the First World War the Dadaists protested against the social and political issues. In a holiday home Hausmann saw a generic portrait of soldiers, onto which the owner stuck portions of photographs of the heads of his own sons five times. Hausmann was inspired immediately to cut up photos from the media and films and to collage them freely. Breaking down as an action of creating, was the starting point for his anti-art and support for his attitude against the “establishment”. Just like his Expressionist friends, he initially believed that the war would be a necessary purifying process, therefore his destructive approach in the photo- montages in FIGURE 5a, in which individual photos or photographic reproductions were combined to create a new subject or visual image. The upside down numbers and face with wide open mouth, with a small block between the teeth, appears as someone who has to bite his teeth about something while he wants to scream out about it. The word “merz” is a piece of the letterhead of KomMERZbank. Other waste products such as tram tickets, wrapping material, magazine headings and other waste is arranged strikingly. Also like the artist Schwitters, Hausman applied formal art elements systematically, seeing that they did not agree with Duchamp and other Dadaists to be totally anti-art.

Marcel Duchamp again handled a copy of the *Mona Lisa* with disrespect in order to rebel against the glorification of established Renaissance artworks, by depicting the icon with a billy-goat beard and a moustache (done in pencil), as seen in FIGURE 5b. Along with this he added the letters L.H.O.O.Q. In French this phonetically is the equivalent of “she has pretty bums”, to refer to homosexuality of the original artist, Da Vinci. By this he ridiculed traditional art values, showed disgust towards the established order in art, rejecting art as such in an attempt to prove that nothing is art or that nothing is valuable, but that everything in the world is meaningless.

(8)

5.2 *This is a medium order question. In half a page the technique of the artist must be discussed in the light of the style which originated from Dada, as seen in the work of FIGURE 5c:*

The work represents the destruction of a community which collapsed, as during the Second World War. The technique is similar to frottage, where paint is spread over the canvas and then, before it dries, is pressed together to create a fantasy landscape. The detail of figures and pillars are added in shades of colours to then create a figurative illusionistic dream-reality of the subconscious mind. Many impossibilities are portrayed so realistically, that it comes across convincingly as in a nightmare. In this way Surrealism rooting from Dada is mostly characterised by smooth texture rather than rough, with unbelievable real colours, as in the sky area, where space and depth is portrayed very realistically, often in convincing distant landscapes. In this work however, the figures and pillars are very rich in texture, thanks to the thicker paint and press-technique, in order to portray the fusion of decay. However, with the technique of compression, the removal of the paper or other material, leaves a smooth finish to the touch.

(6)

5.3 *This is a high order question. A Surrealistic work by a South African artist of the learner's choice, must be named and interpreted.*

*The work in FIGURE 5d may well be used. In at least half a page the following must be alluded to:*

- Name the work and artist
- Refer to specific characteristics of Surrealism in the work
- Substantiate your interpretation

If the work of Mason in FIGURE 5d is discussed, the acrobatic headless figures all along the "lady's" spinal chord, as it were, may be regarded as external dorsal vertebra and the whole body is a collage of dozens of miniature baby figurines in pastel blue and harsh yellow. The two thin red threads apparently symbolize female ovarium, in which a baby figurine suspends, lifeless and doomed, as babies in concentration camps had no expectation of life. The three goat heads may symbolize demonic sacrifices. The skull of the woman seems dead and lifeless, as if she has no more liking of life, no ear with which to listen and blue bruising where her eye should be, with moths flying around her head with regularity, indicating futility. The ambiguity of the ovarium which are also her arms which she seems to be staring at facelessly, are repeated in the ambiguous purple shadows of the goat heads. The impossible is repulsively persuasive and the whole composition is totally loathsome as in a horrible nightmare.

(6)  
[20]

**QUESTION 6: OVERVIEW OF POST-1946 ART**

*During the Second World War, many people fled from Europe to America. Some of the artists amongst them had rational and formalistic inclinations, while others were anti-rational and emotional. Although these artists were direct opposites, American artists accepted both groups as influences.*

- 6.1 *This is a low order question. In a short essay it must be related with regard to the work of FIGURE 6a, to what end the approach of Mondrian developed in the peculiar tendency or movement within which he ranged himself with this work:*

After the confusion of the two world wars the artists of Abstract art broke away from conventional Naturalistic subjects, to physical action of the artist, as well as to mark-making of paint on the canvas with large plains of colour, as well as to personal experiences They also drew from the subconscious mind, and all of that became the central subject. Thus in this work there is no figuratism to be seen. It is approached extremely rational, formalistic and purely abstract. There is no emotionality in the form of mark making, or distortion and the rectangular little blocs of different sizes and directions, are clinically pure. The purism is also clearly seen in the orderly line structures.

(6)

- 6.2 *This is a medium order question. The two works of FIGURES 6b and 6c must be discussed in at least a three-quarter of a page to reflect insight into the style approaches of De Kooning and Pollock individually. Each work must be named distinctly when approach, media and result of each is explained:*

In FIGURE 6b one can see that the canvas became an arena for action, where De Kooning could analyse, recreate and rather present the woman's body as a rough landscape. He rather approached the canvas with paint in the hand and gave diction to his emotions in a most expressive manner, with no plan or image in his creative thought beforehand. The brushmarks distort the female body and the stark colours are not flattering at all. The composition is figurative Abstract Expressionism on account of the distortion and emotional brushmarks and choice of colours.

In FIGURE 6c Pollock worked on a very long canvas which was stretched out on the floor and alternately hung from a curtain rod for different effects during the creative process, where he apparently continued with the richly patterned work beyond the outer edges, as if no outer edge existed. He applied the elements in busy splashes and curves of blue-greys, red, white and yellow in various thicknesses, laid down very intricately knit together over a background of black, which eventually is only just notable. Over that then are the thicker diagonal lines which represent poles. Against the neutral background the secondary orange appears like a primary colour and the principle of contrast comes forward strongly against the neutral white, black and greys. The apparent knobby poles seem entwined in the brevity of flimsy white threads like cotton and the yellows and orange like unravelled silk yarns with small spaces as inside a spider web and is non-figurative Abstract Expressionism.

(8)

- 6.3 *This is a high order question. In about half a page the two abstract works of FIGURES 6c and 6d must be compared with regard to the handling of art elements and the application of art principles:*

Pollock's work is filled with delicate fine lines which are repeated so much, that the illusion of texture rich in pattern and rhythmic, invites the viewer to look all over the place and therefore is rich in energy, compared to the work of Rothko where simplification is symmetrical with diagonal lines and also smooth texture, resulting in a peacefulness in spite of the warm colours. The viewer's reaction is necessarily calmness, also because the surface appears not to be painted, but as if subtly stained. Rothko's spiritual approach is clear in how the paint infiltrated into the canvas in thin underlayers and fusion subtly occurs on the edges, against the contrasts of definite edges and colours in the work of Pollock.

(6)  
[20]

### QUESTION 7: NEW MEDIA

*There are new influences in the modern world continuously and what is new today, can literally be regarded as perhaps old fashioned by tomorrow. Because new media is not regarded as relevant by everyone any longer and could perhaps be discarded as boring, old fashioned or useless, artists have the tendency to constantly apply new approaches and media.*

- 7.1 *This is a low order question. With reference to works such as those in FIGURE 7a, it must be related in approximately half a page how Calder activated his mobile sculptures in various ways:*

With manipulated bronze wire and iron sheet forms are welded together to form figures. It is painted, sometimes mounted on wood and sometimes hung from something in order to really move in unpredictable currents of air, hence the naming of Kinetic art. For that moment the relationship changes between the separate parts of the artwork. This type of mobiles is an anti-gravitation cascade. Other times it is made to stand to cast shadows against the wall with lighting from more than one direction, which then repeats the images in silhouette of various tonal values, to suggest movement, depth and distance, which is a play between form, size, colour, weight, space, balance and movement, which lends a feeling of space and delicacy to the industrial materials.

(6)

- 7.2 *This is a medium order question. In a discussion of at least half a page, it must be portrayed how Riley rather wanted to show forces as she observed it, than to represent static appearance, with reference to the work of FIGURE 7b:*

Here is a totally abstract style where repeated organic lines form a pattern to create effect of the dynamism of the scouting of light. The disorientated effect of illusionary movement for the eye of the viewer, is a happening rather than an appearance. This work in black and white is typical of her early works. At a later stage she did similar compositions in colour also. The use of regular patterns of lines cover the total surface of the painting. It creates a pattern of crinkles such as the crests on the surface of a current. The work is non-figurative and only a reference to things, movements and patterns which she

observed. The lines form parallel patterns which seem to vibrate and cause three-dimensional indents which seemingly move or quiver on the canvas. One of the aims of Riley was to create an active space between the painting surface and the viewer. The formal elements are very carefully planned so that the positive and negative suggestions of forms could create a visual tension in the mind of the viewer, giving the illusion of movement, even though the artwork is actually static and two-dimensional.

(8)

- 7.3 *This is a high order question. In at least half a page the peculiar characteristics of Superrealism must be interpreted and justified as seen in the work of FIGURE 7c, referring to extraordinary media, as well as also in a hyper-realistic painting studied by the learner. The painting must be named, described and interpreted:*

In the figurative representation of these life-size fiberglass-strengthened polyester resin images, painted with oil paint, normally reflect no emotions and is more representative of a frigid objectivity, with no reference to personality or emotions of the artist.

The real pieces of clothing together with the correct colours and tonal values for the features, are shockingly realistic together with the real accessories. The structural placement, in this case on a lawnmower, lets the public really experience the presence of the images, as if they have interaction with the public and the viewer experiences what the sculpture is apparently doing, thinking and contemplating.

The subject material is the concept of *suburban* American reality and superficiality in most of the sculptures as well as the paintings, thus the copying of a photograph was regarded as an important part of the subject.

In paintings traditional balanced compositions were used and artists such as Estes and Goings used photographs similar to the compositions of the Impressionists, in the sense that variety of surfaces and light effects therein appear momentary and random. Morley for example deliberately used parts of photographic material, such as postcards and advertisements from magazines and then recreated it.

The realistic forms of people, objects and the environment is precisely reproduced with sharply defined outlines in order to create a detailed illusion of the three-dimensional world. Some contained blurriness and others focused on cool colours to represent reflections in windows as subject.

Paint is applied extremely evenly with no obvious signs of brushmarks. Some het even applied airbrushing as technique.

(6)

**[20]**

**QUESTION 8: THE ARTWORLD**

*Where is the art world? Only in the artist's studio and in galleries? What then about the model used by the artist? What about the scene which inspired him? What about the event or experience which influenced him? What about those keeping company with the artist or move and live amongst the art products? Who does and who experiences? Where thus is the art world? Who is part of this?*

- 8.1 *This is a low order question. Referring to the work in FIGURE 8a, the inspiration as well as the experience of the artist must be defined and thereafter the involvement of the viewer:*

A photograph by the professional photographer, Art Rogers, was the inspiration for this painted wooden sculpture by the artist Jeff Koons, named "A String of Puppies". In spite of the court judging that the imitation was no parody and Koons having had to pay a fine, as second artist he might have experienced more in the creating process than the photographer himself, on account of his physical creative depiction. Viewers more attracted to three-dimensional rendering, are challenged to react and it may vary from criticism to appreciation from one person to the next.

(4)

- 8.2 *With the possible aim of the artist of the work in FIGURE 8b in mind, the application of art principles and the impact thereof, must be described. The descriptive section is a low order question for 2 marks, while the explanation concerning impact is medium order for 2 marks:*

Wegman enjoyed it to photograph his dogs, because "dogs' personalities shine through in front of the camera", he said. His dog, Man Ray, became "very calm and interested". From these remarks by the artist, it is confirmed that his aim was to examine the personalities of his objects.

The impact lies in the dark boots of which all four face backwards and also the interest the dog is taking in beholding something in the same direction, as if trying to determine where the unruly boots on his feet are going.

The curves of the boots compliment the curves of the dog's body and therefore it is clear that line was used harmoniously. The surrounding spaces are represented with convincing depth, thanks to subtle shadows. Other applied art principles may also be mentioned with justification of explanation.

(4)

- 8.3 *This is a medium order question. In about half a page the learner must determine about the work of FIGURE 8c, how Banksy involves the public in connection to the following:*

*New Media:* Airbrushing on public walls which is usually applied overnight, then has the element of surprise the next day for passers-by who are naturally also attracted by:

*Effective application of art principles,* such as the chiaroscuro for contrast, the emphasis by the most white two areas of the cellphone screens, which at the same time frame the two persons' heads, where the emphasis should be if the underlying message did not apply! All the light areas in their different tonal values create beautiful rhythm of different beat.

*Social value:* The nature of the underlying message to the public is educational to emphasize how technology today controls man and can even hamper the most important intimate relationships. (6)

- 8.4 *This is a high order question. A work in New Media which has been studied, which does not occur in this question paper, must be named, described and evaluated in at least half a page.*

Reference may be made to the following:

- Aim
- Impact
- Value

(6)

[20]

**TOTAL: 100**