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**EASTERN CAPE**  
EDUCATION

**NATIONALE  
SENIOR CERTIFICATE**

**GRADE 11**

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**VISUAL ARTS P1  
MEMORANDUM**

**PUNTE: 100**

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This memorandum consists of 14 pages.

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**QUESTION 1: OVERVIEW OF THE 19<sup>TH</sup> CENTURY**

- 1.1 The style of FIGURE 1a is a cross between Romanticism, Classicism and Realism. It is Romantic because of the subject matter of the dramatic sky and the rearing horse which dominates the composition so centrally and the diagonal/slanting composition of the rock, seen from a low vantage point. It is Realistic in the accurate proportions and Realist in the style of painting, where drapery, rocks, snow and sky are rendered in accurate, almost photographic and smoothly rendered detail.

The style of FIGURE 1b is Realism, because of the everyday, ordinary subject matter and because of the even, accurate manner in which all aspects of the painting have been rendered.

(4)

- 1.2 The **subject matter** of FIGURE 1a is the figure of Napoleon Bonaparte on a rearing horse, situated on a rocky slope, in winter. It is a highly dramatic set of images whereas the subject matter of FIGURE 1b depicts three gleaners, picking up the last of the harvest, with hay stacks and village buildings in the background. It is a much more pastoral scene than the first work. Both of these two works show the fascination with all things romantic, and how artists used to depict nature in a dramatic way to glorify and praise the wonders of nature and the power of man. In the second work however, there is a move away from the drama and romance towards the ordinary and everyday things, depicted with honesty and without fanfare, and this points to a more realistic approach. The second work shows a simple scene; the rural nature of it and the softer natural colours all point to the later direction away from drama and romance.

The **compositional arrangements** of Napoleon on his rearing horse, is central, and oversized for the space of the format. This, together with the diagonal and tilting slope of the rock, lends the work a dramatic and sensationalised quality. In the second work one sees a much more traditional and horizontal placing of the shapes, giving the work a steady, even boring quality. This is in keeping with conservative nature of Realism.

The **political message** of Napoleon on his horse, shows the fiery, dominant quality of the leader, and inspires great awe and respect, as he rears on the treacherous slope. There is no overt political message in FIGURE 1b, and here the message is conveyed through the bended backs of the humble workers, the hardship of their work, and the dreary colours of the whole work.

**Socially** the second work highlights the plight of field workers, and the drudgery of hard physical labour, whereas socially the work of Napoleon draws the distinction between ordinary people and powerful military leaders, as if these leaders are like gods that the viewer has to look up to.

(6)

- 1.3 The work in FIGURE 1c is Realist in style, and is similar to those done by the Realists of the 19<sup>th</sup> century. The viewer sees the painstaking attention to detail in the shading and shapes of the face, and the honesty with which the man has been depicted. (2)
- 1.4 The candidate is to choose ONE artist from the 1800's that they have studied, and to write an essay of about one to one and a half pages on one or two works by this artist. The candidate must include the name of the artist and work/s, subject matter and how this reflects a message relevant to the 19<sup>th</sup> century. They are also to include comment on worthwhile art elements, and what these add to the work. Lastly the candidate is to evaluate the work/s and how the work/s have influenced the course of art. (8)

**[20]****QUESTION 2: THE BIRTH OF MODERNISM**

- 2.1 SEURAT'S Young Woman powdering herself shows a radical break from the works of the 19<sup>th</sup> century, because firstly it deals with an intimate subject matter, of the girl in her bedroom. This interest in everyday things of a personal and intimate nature was new. What is also a new direction is the style in which the work was done, namely pointillism, where separate dots or very short brushstrokes make up the total field of the work. The eye does the optical mixing of the separate colour dots. This flickering, broken brushstroke style is a result of the studies in photography, the studies of light and the prism of light and how light is fragmented through the prism. This pointillist style takes these findings to an extreme degree, to result in the static quality of pointillism. It is no longer Realist, and the newer, more intimate subject matter is not traditional. (3)
- 2.2 The analysis of Burghers of Calais begins perhaps with the overall ruggedness of the men, grouped into the unit of solidarity, after the decision they have made to offer themselves to the invading English in exchange for the freedom of the rest of the population of Calais. This event took place in the 100 year war between England and France.

Sculptural elements that are most obvious are the proportions of the hands and heads of the men, as they are bigger and more expressive than past eras of sculpture, where realism and classicism held sway. This gives the work an impression of the emotive event. It is an Impressionistic piece because one sees the expressive faceted surfaces of their clothing and faces and hands, where the light plays on the surfaces in a flickering, fragmented way, which was typical of Impressionism, where the study of light and how light affected surfaces was paramount. These heavy proportions add an atmosphere of strength, power and gravitas to the work.

The solids of the figures are heavy visually, and the fact that they stand in such close proximity to one another, leaving only the one big void which divides the whole group into two uneven pieces, hints at a possible struggle amongst the men, as the fact of offering up their lives for their fellow men, is not a small sacrifice, and could well have caused differences of emotional response at the time of the event. Angles of arms, elbows, tilted upper bodies form a visually dynamic sculpture.

The candidate may refer to other sculptural elements, such as texture, areas of transition, and the use of bronze as a material which is regal/has an aura of power, and thus is suitable for such a work. Accept logical and substantiated analytical commentary.

(6)

- 2.3 The candidate is to choose FIGURE 2c and FIGURE 2d, as well as two other works from the Modernist Period. They are to write an essay of two pages, in which they discuss and evaluate: subject matter/messages as well as colour and line, and how this reflects a new approach to art.

In FIGURE 2c, the subject matter is a group of ladies and girls, out in the open with umbrellas. The girl at the right holds a hoola hoop. The crowded group of women, seen close up in a bunch, leaves no room for distant landscape details, and shows the crowded city life on a rainy day. The lady with her basket in the front left creates a direct focal point in front, which is an unusual placement of a focal area. This lends immediacy to the work, again typical of the Impressionist era. The colours of this work are sombre blue-greys and blue-blacks, but they have a richness of tones which is not dull. The new approach to colour in Impressionist times was to reflect light, and the highlights on the dresses of these women does just that. The amount of white tints into the blue-blacks softens the overall hue. Brushstrokes are broken, typical of Impressionism, and give the work a fluid, spontaneous quality. Accept any other relevant commentary and evaluation.

In the second work, *Detail of Self Portrait* by van Gogh, the subject matter is only about his face, where the expression is sombre and challenging. The message here is his emotional disturbance. Colours are warm and intense, and this too reflects about the warm hearted nature of the man, and his desire for love and acceptance. The lines are all broken, tortured and lie in aggressive juxtaposition of one another, giving the work a challenging and disturbed quality.

The candidate is also now to discuss and evaluate two other works. Accept relevant and well substantiated commentary.

(11)  
[20]

**QUESTION 3: EARLY 20<sup>TH</sup> CENTURY**

- 3.1 Brushstrokes and application of paint are to be discussed and how it reflects a new way of responding to the world.

Matisse's *Open Window* has elongated, broken brushstrokes, as does Kirchner's *Street Scene in Berlin*. Previously paint was applied in smooth, invisible strokes, giving a realist image, whereas in the early 1900s, the desire for a new reality, a new abstraction of reality, was the fashion. These longer, more relaxed brushstrokes reflect a more lax life style, and a greater desire to live out a more fun lifestyle. Artists were reflecting the boredom with the old traditional school of art. The hardships of the Industrial Revolution and the change from an agrarian (farming) way of life to an urban one, left many families less well off. There was also a new excitement about what cities had to offer and the charm of theatres, sophisticated shops and of women now coming into their own, and being part of the business/working world, whereas in the 1800s they were not part of the economy of their countries, in such an influential way.

The application of paint in both works is relaxed, thick, loose, with no detailed modulation of tones, which shows the informal response to life. It shows the desire for ordinary everyday life to be given greater praise, for a greater freedom and for public to be made aware of the desirability of urban life and what it had to offer. The colours lie juxtaposed, roughly over-laid, and there is a raw energy that is typical of this new early 20<sup>th</sup> century where industry and technology was expanding at a fast pace. (4)

- 3.2 The composition of Kandinsky's *Composition V*, FIGURE 3c, is a haphazard one, where abstracted shapes of lines, curves, blobs are placed in a random arrangement, with no obvious focal grouping at all. This gives the work a spontaneous and even spiritual nature, where the "music" or "rhythm" of the shapes lie in a relaxed harmony. Kandinsky often painted to music, and these organic shapes lie in a more conglomerated togetherness at the top of the composition, with the lower half being more vacant and open, perhaps suggesting a grouping of musical sounds, with the strong line as the overlaid "sound" which dominates a musical composition. The large dominant line which loops around the format is perhaps a focal point, and it serves to highlight the smaller background shapes and lead the eye around the composition.

A message one might glean from this work and its composition is one where the upper half suggests the intellectual process, the spiritual response to life, or to a stimulus, such as music, and how it takes one on a relaxed mental and visual journey as one watches the lines and shapes as they loop and rest on the format.

Accept clear, substantiated messages that a viewer may get from this work.

The candidate is ONLY to discuss composition, NOT colour, unless it is to describe and analyse how colour creates the haphazard and loose structure of the work. (4)

- 3.3 The work by Picasso in FIGURE 3d belongs to the analytical phase of Cubism. This phase was characterised by a limited colour palette, seen in the greys and beiges of this work, and by the almost totally abstracted, geometricised forms, where all shapes have been abstracted into geometric planes. The centrally placed focal area, in the vertical field of the format is also a distinctive characteristic of this phase, as is the use of shortened neat lines to demarcate the grid-like structure of the overall composition. (3)
- 3.4 The candidate is to write an essay of one and a half pages, on two art works studied in EARLY 20<sup>TH</sup> CENTURY ART. They may use the work in FIGURE 3e, but they do not have to.

They are to comment on:

- What historical or social events inspired the works
- The obvious elements of art and how these reflect Modernism
- Subject matter and messages

Accept good commentary, with clear links to Modernism, not mere description.

(9)  
[20]

**QUESTION 4: ARCHITECTURE**

- 4.1 The candidate is to compare. Refer to shapes and the aesthetics of this, and to materials and how these link to nature or not.

In FIGURE 4a, the Burj al Arab is shaped like the spinnaker sail of a sailing boat, with the tall vertical shaft the mast of the boat. It sits out in the ocean, built on a man-made island, and appears to be a majestic sailing boat out in the bay of Dubai. This is a post-Modernist building where architects look to nature for metaphorical inspiration for the shapes of building. The Kaufmann House on the other hand is shaped with entirely horizontals and verticals, typical of the International Modernist style where simplicity and straight lines were paramount. These thick horizontal sections, which cantilever out beyond the verticals of walls and windows, create a heavy substantial quality, which is different to the pointed more fun shape of the Burj. The Kaufmann House stands over the waterfall and river on a bed of very solid rock, and it is thus very different from the lightness of the Burj al Arab, which appears to float on the water.

The materials of the Burj al Arab Hotel are not unusual other than the white on the ribbed part of the sail, inside the metal curve of the outline of the spinnaker sail section, at the left as one looks at the illustration. It is this white panel which gives the hotel its very beautiful and modern appearance, whereas the architect of the Kaufmann House has made use of natural stone quarried on the site, to construct the vertical of the chimney, linking this building very closely to the surrounding rocks and nature. The Kaufmann House also has raw concrete on the horizontal sections, which has aged and looks more earth and natural than a newly painted surface would. The two buildings are different in that the Burj is ethereal because of its light colours of materials, while the Kaufmann is earthy because of its stone, its recessed windows which do not reflect much light to the outer parts of the building.

(5)

- 4.2 Antonio Gaudi's Casa Batlo is an example of Art Nouveau architecture. This movement in the 1920's made use of sinuous curves and floral decoration. It was a feminine movement and the features of this block of flats are its unusual window treatment. The curved surrounds at each window, and the fact that all windows across the entire surface are treated differently, give the building a wavy, energetic and feminine quality. Some of the windows even have a curved shaped, giving further feminine quality to the whole. The entire building moves in and out like a wave, caused by the curved thrusts as one sees the building from left to right. The roof section of Casa Batlo has little dormer windows opening out onto it, and this decorates this section of the building, further placing it in the decorative Art Nouveau Style. The whole surface looks like a lace structure, very beautiful and floral.

(4)

- 4.3 Refer to FIGURE 4e and 4f. Candidates are to discuss how ONE of the two breaks the bounds of traditionalism.

**The Serpentine Gallery**, designed by Ito, in Kensington Gardens, London, breaks the bounds of traditionalism because it has no old fashioned vertical external walls. Instead it has a framework of many sloping, wide pillars which lean in many directions, and which create the outer sheath for the inner parts of this gallery. The whole surface is painted white, giving this Deconstructionist building a whacky, fun nature, and at the same time it looks clean, cohesive and challenging – an invitation to explore the inner parts behind the leaning grid of the columns. Traditional columns would stand vertically, and now these skew ones show the contemporary ethic.

**OR**

**The Diamond Building**, designed by Jahn, in Johannesburg, is an example of Late Modernism. The sloped facade and the slick, wet look of the walls faced with glass show the more recent desire to make buildings reflect the urban environment, and not to follow the traditional canon of verticals and horizontals only. This design has played around with the solid, undecorated block of the Modernist style, and the result is a more dynamic external appearance than traditional architecture. Accept logical and substantiated commentary. (4)

- 4.4 The candidate is to choose ONE building he/she has studied, and to evaluate this structure with reference to the following criteria:

- Name of building and the architect
- Purpose of the building
- Major design shapes of the building
- Materials used and how these reflect (or not) the new environmentally friendly trend in architecture

(7)  
**[20]**

**QUESTION 5: BETWEEN THE WARS**

- 5.1 The candidate is to write an essay on the three works in FIGURES 5a, 5b and 5c, together with no more than three other works, to show the state of the European world at this time in history.

Art between the two world wars saw the continued rise in Dada and Surrealism, the exploration of the subconscious, an increased tendency towards abstraction, and the use of imagery which was deeply personal, and often unintelligible to the ordinary viewer. Jean Miro's Harlequin's Carnival is a work of the Biomorphing wing of Surrealism, showing a collection of flat coloured images which range from cats and dog, snakes, tables, windows, to snooker cues and dice, done in a highly stylised style, with shapes being severely simplified into childlike images. This medley of apparently disassociated images is collected inside an interior, where the table, the floor line and the window anchor the work to some degree of normality. The mathematical shapes, the little lines which visually join the images in a loose harmony, and the repetition of primary colours, worked with flat application and hard edges, indicate a world of escapism from reality. The work is playful and makes a statement of the world "gone mad" in humorous manner.

Accept relevant interpretation and commentary.

Rene Magritte's Menaced Assassin is also a Surrealist work, showing the nightmare world of dreams, and subconscious fears. Stylistically, this work follows the Magic Realism style of Surrealism, where shapes are rendered in a realistic manner, and colours are stark, even acid as seen in the blacks and the harsh yellow of the gramophone speaker. Freudian psychology and the frailty and complexities of the human psyche were still of huge interest to society between the wars, and this work speaks into the illogical possibilities of the human mind, the fear of death, buried sexual desires, and the state of being trapped in one's own fears. The suited and bowler-hatted men appear to reference the business man or men in official positions of authority, and they appear to be the perpetrators of the violence suggested in this work, while the naked woman on the bed, is vulnerable in the presence of all the males in the work. The message here is one of disguised violence, and the female on the receiving end of this violence.

The South African Alexis Preller, also worked in the surrealist trend. The work Symbols on a Beach shows the same disjointed compositional set of images that is typical of the unreal world of dreams. The distorted beach, which curls away on each side from the viewer, and the stormy sky are typical qualities of Surrealism. The strangely exposed shell on the left, the sticklike shapes which impale the human figure in the centre, and the cliff edge at the lower left corner all speak of a world in crisis, as was the truth in the decades between 1914 and 1945. (These stick like shapes, which impale the human might be referenced to Hieronymous Bosch in the 1400s.)

In all, many, if not most of the art done in between the wars, showed a world gone mad, a world where subconscious fears and desires were brought into the open, a world where technological and industrial innovations were making day to day life very different and more comfortable, but also more expensive. It was a world of increased sabotage, increased economic trade, increased crime and increased sophistication.

**The candidate is also to discuss three other works**, with the overall slant of how those works show the world in between the world wars. The works need not only be Surreal works.

Accept relevant, substantiated and logical discussion.

[20]

### QUESTION 6: SURVEY OF POST 1946

- 6.1 The candidate is to write a **survey** essay on three or more of the illustrated works, with reference to new movements and what gave rise to them, stylistic characteristics of three movements, how subject matter took new directions, and the messages associated with these new directions. Note that a survey essay gives attention to the general, and not so much to specifics, but specifics can be included. (12 marks)

Jackson Pollock's Blue Poles is Abstract Expressionism.

James Rosenquist's F111 is Pop Art

Victor Vasarely's Vega Nor is Kinetic Art

Chuck Close's Linda is Super Realism or Photo Realism

Johann Louw's Dark Profile Right is Neo Expressionism, after German Expressionism of the early 1900s.

Abstract Expressionism as a movement shows the desire for spontaneous, stream of consciousness type application of doodles and splotches, which reference the subconscious state of mind and emotions at the time of work. The artist's need to make art about the self and the personal reaction to life and events was paramount. These works show layers of splatters, in different colours, with no real imagery at all, and the layers of applications lead to the reality of the painting itself, which becomes the subject matter. This was part of the 20<sup>th</sup> century desire for abstraction, internal mental exploration and the exploration of the subconscious psyche.

Colours in this movement are usually sombre; works often have a near monochromatic appearance.

Pop Art began in England in the 1950s, and spread to America, where it expanded exponentially. Characteristics of Pop art include subject matter about every-day life objects such as hamburgers, aeroplanes, film stars and food. The works were very large billboard sizes there were often multiple images or one oversized image.

Artists used mixed media such as Photostats and silkscreened images, bright colours and a number of different styles, depending on the artist. Pop Art reflects the modern, popular world of fast foods, aeronautic travel, movies and movie stars and anything that was new/popular. The candidate may also reference the comic book style of Pop Art, such as works by Roy Lichtenstein.

Kinetic Art is part of the severe abstraction of the 20<sup>th</sup> century, but it is also part of the desire to confound the viewer, to immerse the viewer in the seeing of the painting, to the point where the eye becomes energised by the movement of lines and shapes and gradated colours, to the point that the work seems to move. The industrial technologies of motor cars, films, which the world now was producing, gave rise to this movement. It was also influenced by the De Stijl and Bauhaus movements, which were centred around the straight line and minimalism of decoration. Kinetic art however makes use of the curve or sphere as in the work illustrated, which was not part of the De Stijl or Bauhaus style. Subject matter in Kinetic art included blocks, lines, circles or orbs which protruded.

Super Realism or Photo Realism arose as a modern wave of repetition of the Realist artists of the late 1800s, such as Millet and Courbet. The technical virtuosity of this new movement is evident in the painstaking detail where work is often done on grids, built up in minute detail, so that the end product looks so real that it resembles a photograph. It is the artist's desire to prove technical virtuosity, to emulate the camera, which was another invention of the 20<sup>th</sup> century. Artists were trying to equal or better technology, to prove technical virtuosity and to regain order and structure, and the subject matter they chose usually included portraits and scenes of the urban world.

Neo Expressionism was another modern wave, built on the stylistic characteristics and psychological/emotional needs of the artist and of society. This movement is a modern offshoot of German Expressionism, showing the same characteristics of violent brushstrokes, loose and wild application of paint, sombre, dirtied colours and subject matter which shows the pain/anger/harsh reality of life. These characteristics are all seen in the work by Louw. The subject matter references a world filled with pain, individuals who are "traumatised" by what the world.

The candidate is to use at least three of the five illustrated works, but he/she may use other examples as well. Full marks cannot be given if only one or two movements are discussed. There must be a minimum of three movements discussed.

(12)

- 6.2 The candidate is to choose ONE work which in their opinion portrays a brave and modern reflection of the world of post 1946.

This is an analysis and evaluation answer.

They are to refer to art elements, style, materials used and meanings.

(8)

**[20]**

**QUESTION 7: NEW MEDIA**

7.1 The candidate is to refer to FIGURE 7a and 7c.

Media, environment and message is the crux of this question. Arman's Long Term Parking is made from real cars, embedded into cement, and this work is placed in a park. The oversized nature of the work, the cost of using real cars, even if they were destined for the scrap heap, and the humour in the concept of long term parking into cement, makes a comment on the wasteful societies of the world. It also makes a statement about what mankind sees as fitting monuments of the modern world. There is no famous figure in this work, instead it places consumerism and motor technology onto a pedestal. The outdoor park is now a burial ground for the reminder of man's desire for this symbol of wealth.

Accept logical interpretations.

Strydom van der Merwe's Oaks in Dorp Street has simple used red material to wind around the tree stems in a street in Stellenbosch. It is part of the city environment, and this invasion by the artist of public spaces has become part of the modern art world. The colour red acts as the reminder or warning to people about conservation and preciousness of trees. It speaks of the love of nature, of the passion of pageants/festivals in streets and of joy. It is a positive work with a serious message about our environment and the protection thereof.

Accept any relevant or logical commentary with substantiation.

(6)

7.2 Define the link of Kendall Geers's work to Dada, and its meaning in a globalised world.

Dada artists aimed to shock. Dada artists used unusual media, often from scrap heaps to make their statements. This work by Geers, depicts a face scarred by blood. Geers used real blood on a real human, and the immediacy of photography and the goriness of the blood gives this work shock value. Our globalised world has allowed all people to have instant access to good and bad. It is a world where all humans get scarred by the negative and the bad. The trauma is universal, and this face, entitled Bloody Hell is seen on two levels – firstly as the expletive "bloody hell" which universally means an expression of anger and regret about things gone wrong, and secondly Geers is possibly saying that this head is representative of humans, who are living a bloody hell on earth, where war, bloodshed and a bloody mind, is common place. Geers, as a South African, may be defining his response to our south African problems, politically or socially or economically.

Accept relevant definition with substantiation.

(3)

- 7.3 The candidate is to choose TWO works studied in the New Media section, and to compare them.

The following criteria are to be used:

- How titles assist or not in understanding the work
- Media choices and how these show meaning/messages
- How colour, pattern, texture play a role in the harmony of the work
- THE CANDIDATE IS TO COMPARE BOTH WORKS, POINT BY POINT.

(11)  
[20]

## QUESTION 8

### THE ART WORLD

- 8.1 Discuss and analyse the first four works.

- (a) Kentridge's *Scene from the Felix series* depicts the individual drowning in water, within a building. The introspection of the figure as he looks down at where the water rises to his knees, and where water is flowing out from his pocket placed over his heart, speaks of the deep trauma of the individual in a country where there is a lack of peace, a lack of fairness, a past history of culpability from a social perspective and a lack of political will to set things right. Kentridge makes intelligent commentary about the self centredness of man, the burden of guilt in man and particularly mankind in South Africa, and how this brings destruction and pain to our reality. The fact that the water comes in at the fire place inside the home, makes a powerful statement by Kentridge, about how the wrongs of our society affect us in our personal spaces. Colour is the most obvious element in this work, where the blacks, greys and blue are all sombre, deathlike, and add to the atmosphere of disaster. The clear blue is spiritual in its purity of hue, lending further meaning to the mental/spiritual desire by man to be reborn, to have cleansing. Accept relevant and substantiated statements.
- (b) His second work, *Drawing for 11 Sole*, shows an expressively drawn pair of legs carrying an orb, much like the imagery of the traditional/historical Atlas carrying the world on his shoulders. This can be seen as a message to the world about the pain of carrying the wrongs of the past in South African politics and social history and the effect this has had on our country. The line work is ragged and the proportion of the very large orb on the legs shows the overbearing weight of the burden. The nail like shapes which are stuck into the orb, remind one of martyrdom or even crucifixion, linking the pain of Africa to the more universal pain of martyrs. The media of charcoal is a cheap and humble one, much like the black artists had to use before they had access to better materials, and it also emphasises the dark nature of our imperfect country. Accept logical and substantiated commentary.

- (c) Brett Murray is a satirical artist who likes to lampoon political figures and situations that have happened in South Africa. In *I Love Africa* he has used a cartoon figure to lampoon unbridled sexuality, as lived out by many South Africans. The comic book style is a strong visual key to the artist's attitude of ambivalence; on the one hand he genuinely does love Africa, and on the other hand he ridicules aspects of the country, possibly because he is so disillusioned about our recent history. The famous Bart Simpson character is a comic one, who, in the TV programme, is respectfully dressed, and stands up for good values. Here Murray has added no clothes, which weakens and emasculates the man, and the erect sexual organ, with the hands on hips, makes the character foolish. The work is a humorous but serious reminder about weaknesses in mankind, and in South Africa in particular, as indicated in the title. The medium is paint, so there is no overt message there.
- (d) Faith 47's mural in Blikkiesdorp has words such as: "Land, Faith, Food, Peace, Bread, Housing, Justice" scripted in a slanting, old fashioned italic font, which is Eurocentric in character. The delicate writing against the broken, rusted shack in the ghetto forms a poignant contrast which highlights the gap between the haves and the have nots in South Africa. It is a haunting reminder of all the things which so many people do not have, and the unfairness of this. Colours are muted, and the black writing speaks quietly and eloquently. The medium of the shack zinc, and the painted letters, form a subtle but powerful contrast, which highlights the lack of service delivery and equity in our country.

Accept relevant and substantiated commentary and analysis.

(10)

8.2 Candidate is to refer to art markets, materials and costs.

Damian Hirst's *Golden Calf*, reflects the avant garde end of the art world today, firstly in the unusual choice of materials with which to make the art work. This stems from the Dada movement, of the first half of the century, where artists were using odd, every day, weird objects with which to make art. A real calf, preserved in formaldehyde and real gold to make the horns show the artist's search for new media, either to shock the public or to enchant the viewer into the world of old symbols with new meanings. Placing these objects in the framed glass display box, links to Duchamp's Dada work entitled, *The Bride Stripped Bare by her Bachelors Even*, or *The Glass Box*. Hirst's work has reminded us of the Christian fatted calf, which was sacrificed for the Prodigal son, who returned to his father's house after years of absence. The price of this work runs into the millions, and this is also indicative of the art world today, as artists are finding sponsors to finance extravagant works, and then selling them for astronomical prices. Hirst is one of the world's highest paid artists, commanding figures such as 30 or 40 million rand.

(3)

8.3 The candidate is to write about ONE work studied, and to write a concise paragraph about subject matter, composition and meaning.

(7)

[20]

**TOTAL: 100**