



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2016**

**VISUAL ARTS P1  
MEMORANDUM**

**MARKS: 100**

---

This memorandum consists of 16 pages.

---

## GUIDELINES

It is expected of you in this examination to demonstrate the following:

- 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, political** and **historical context**
- An **understanding of characteristics/peculiar creative style**
- The identification of the **professional practice** of local artists

## INSTRUCTIONS TO CANDIDATES

Read the following instructions before you decide which questions to answer:

1. There are EIGHT questions on this question paper.
2. Answer any FIVE questions for a total of 100 marks.
3. Questions and sub-sections must be **numbered clearly and correctly**.
4. Questions appear on the left hand pages, with visual sources on the right hand pages.
5. Make sure that you **refer to the reproduced images where it is required**.
6. Information already discussed in one question, will not earn marks if repeated in other answers. Cross reference to works of art is allowed.
7. **Name the artist and the title of each work of art** which you discuss in your answers. **Underline the title of the work of art or the name of a building.**
8. Write clearly and legible.
9. Answer in full sentences and paragraphs, according to the instructions for each question. **DO NOT USE POINT FORM.**

- Mark allocation:
- 6–8 marks: a minimum of  $\frac{1}{2}$ – $\frac{3}{4}$  page
  - 10–14 marks: minimum of 1–1 $\frac{1}{2}$  page(s)
  - 20 marks: a minimum of 2 pages

**ACHIEVEMENT RATING CODE TOPIC 3: VISUAL CULTURE STUDIES****7 Outstanding 80–100%**

- Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows outstanding ability in the use of appropriate visual arts terminology.
- Demonstrates extremely well-developed writing and research skills in the study of art.
- Shows exceptional insight and understanding and uses divergent approaches.

**6 Meritorious 70–79%**

- Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows excellent ability in the use of appropriate visual arts terminology.
- Demonstrates highly developed writing and research skills in the study of art.
- Shows excellent insight and understanding.

**5 Substantial 60–69%**

- Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows substantial competence in the use of appropriate visual arts terminology.
- Demonstrates well-developed writing and research skills in the study of art.
- Shows a good level of insight and understanding.

**4 Moderate 50–59%**

- Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows moderate competence in the use of appropriate visual arts terminology.
- Demonstrates competent writing and research skills in the study of art.
- Shows a fair level of insight and understanding.

**3 Adequate 40–49%**

- Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows adequate competence in the use of appropriate visual arts terminology.
- Demonstrates adequate writing and research skills in the study of art.
- Shows an adequate level of insight and understanding.

**2 Elementary 30–39%**

- Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows little ability in the use of appropriate visual arts terminology.
- Demonstrates basic writing and research skills in the study of art.
- Shows an elementary level of insight and understanding.

**1 Not achieved 0–29%**

- Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.
- Shows extremely limited ability in the use of appropriate visual arts terminology.
- Demonstrates limited writing and research skills in the study of art.
- Shows little or no understanding or insight.

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

1.1 Learners to choose *TWO* artworks from Figures 1a, 1b and 1c and write *TWO* paragraphs in which they explain how the artist comments on the political/social experiences of the people in his/her society.

They must refer to the following:

- *Subject matter and its relevance to this century*
- *Composition and the effect on the viewer*
- *Social/Political message and how it is conveyed*

*The Third of May 1808* commemorates the events surrounding the Madrid uprising against the French occupying forces of the previous day. *The Third of May 1808* depicts the tragic aftermath of the uprising, when the French commander Marshal Murat, ordered the ringleaders to be shot. These shootings started in the early afternoon and continued all through the night and well into the morning of 3 May. *The Third of May* is set in the early hours of the morning after the uprising. To the right there is the rigidly disciplined French firing squad - a faceless unit of automaton-like executioners - whose rifles are aimed at a loose group of pleading and terrified captives. Around them lie the corpses of earlier victims, covered in blood. The scene is dramatically illuminated by a square lantern, whose glow allows us, in particular, to see the frightened face of the main figure - a simple labourer in a rough white shirt kneeling in the middle of the condemned men, with his arms open wide in a pose reminiscent of the Crucifixion. On the palm of his right hand are marks of the stigmata. Other rebels waiting to be shot include a monk in prayer, and a man who is too scared to even look at what is happening.

The expression of emotion is found in the use of sombre, earthy colours with dark colours limiting our focus on to the emotionally charged soldiers and their victims. Prominent lines are used in the composition as a result of rhythmical placing of the soldiers on the right pointing guns on to the targeted victims on the left where the illuminated figures led by the outstretched figure in white become our focal point. With the use of bright light the emotion coming from the figure is evident on the left.

So what is the moral of the painting? What uplifting message does it convey? On the one hand Goya clearly indicates - through the 'crucified' protester - that the rebels are martyrs. On the other, he also shows that the uprising has been futile, and has achieved nothing. There is no sense that the sacrifice of human life is going to lead to salvation. Indeed, there is no cause, only tragedy. This is Goya's reluctant and totally 'modern' message. Without knowing it, he is preparing us for the anonymous mass murders of the 20th century. The work also becomes a universal symbol of humanity's intolerance and inhumane behaviour toward one another.

The style in Figure 1b is Realism. Daumier is a well-known satirical cartoonist, Figure 1b is a caricature, published in the comic journal La Caricature, depicted the French King Louis Philippe as Gargantua, the namesake from a book written by Rabelais, which was considered obscene, crude, and vulgar. The king, portrayed in a posture of a fat giant with a pig's head whose small disproportionate legs can hardly support his upper body thus he has to remain seated, while food in the form of peasant's coins is pushed up along his tongue into his open mouth by the miniature helpless peasants below. The work is an expression of excessive greed of those in power who live off poor people's hard-earned meagre earnings. Daumier was imprisoned for six months at Saint Pelagic. After his release and return to society, the journal that published Daumier's works, La Caricature, soon after discontinued circulation. The work speaks of contemporary dictators who govern solely for the purpose of self-enrichment at the expense of the poor.

Figure 1c is mockery of neoclassical tradition of portrait busts which were commissioned by emperors to adorn the living quarters. The bust is a satirical caricature of an aristocratic- a banker - representing proximity to wealth associated with aristocracy. The satire is accentuated by the ugliness that is expressed in distortions of form (big nose), creased clothes rough in texture and misshaped head says it all.

(6)

- 1.2 Figure 1d is an example of Realism. The subject matter of the work is about the circumstances, trials and tribulations faced by the contemporary citizens. More specifically the poor. In this work Millet portrays three rural women working in the fields, collecting the last wheat from the harvest. The women are placed diagonally in the composition. One woman works bent over staring at the ground looking for wheat. Another one is bending over more, holding a hand full of wheat behind her back. The third one is bent over even further, moving closer to the ground. Clutching the wheat in her hand. Grabbing at the soil. These women represent the lowest classes in rural society. Millet places a monumental figure in the foreground. Against the plain, toneless background and sky. He has given strength, beauty and worthiness to these simple rural women.

(6)

- 1.3 *Learners to choose TWO works by any 19th century artist/s (i.e. 1800s) and write an essay (1 to 1½ pages) in which they discuss notable art elements, subject matter and message, as relevant to the 19th century events of the time.*

(8)  
[20]

**QUESTION 2: THE BIRTH OF MODERNISM**

2.1 Learners to refer to Figures 2a and 2b, analyse and explain why these works show a radical shift from the realism and traditionalism of the 19<sup>th</sup> century.

*They must refer to the following:*

- *Technique*
- *Composition*
- *Colour*
- *Subject matter*

Figure 2a is an Impressionistic work. A scene from contemporary life is portrayed as a fleeting moment. The Folies-Bergere was a Parisian night club with entertainment and music. The central figure of the bar lady stands alone in a packed room. She has a distant look on her face and she is not concentrating on her work in this crowded room – this is seen in the mirror behind her. She is ordinary, not a goddess in an idealistic landscape. This artwork is most interesting because of the massive mirror which is parallel to the surface and reflects the whole scene. This is a painting about light – direct and indirect. The only solid reality is the marble bar counter and the bottles, the bowl of oranges and a delicate vase with two flowers. The other figures reflected in the mirror are portrayed as if painted in a hurry, hard faces and bodies. This artwork is one of the first to portray “modern life” – The apathy of the crowd. The barmaid who is being taken for granted because of her job and lowly position.

Figure 2b – only the core of the subject, to which he had an emotional response, has been portrayed. Pure colour use, yellow applied with a brush, palette knife and directly from tube of paint. The simplified forms are distorted and the outlines are definite. Brush strokes create rhythmic movement. (8)

2.2 Learners to refer to Figure 2C and explain the work of George Seurat with specific reference to, and focus on the following:

- *Use of art elements*
- *Subject matter*

**Use of Art elements:*****Colour:***

Seurat was motivated by the study of optical and colour theory. He contrasted miniature dots of colours that, through optical unification, form a single hue in the viewer's eye. He believed that pointillism would make the colours more brilliant and powerful than traditional colour. He employed the then new pigment zinc yellow, for yellow highlights on the lawn in the painting, but also mixes with orange the blue pigments. While the pointillism in greens renders the leaves fine and soft the blues render the river calm and the reds the atmosphere sunny.

*Line:*

Seurat's composition is based on a series of horizontal and vertical lines. The horizontal creates an atmosphere of calm while the vertical counteracts this with upright standing bodies and trees. The diagonal line of the river bank forms a contrast with these straight lines.

*Forms:*

Pointillism makes the bodies full rounded with clothes plain without creases. Seurat transforms this typical Impressionist scene into one of Egyptian stiffness.

Accept any other substantiated discussion of the above or other formal elements

(2)

**Subject matter:**

The artwork portrays a contemporary Parisian scene of people spending a lazy sunny afternoon on the banks of the Seine. The whole picture centres- on the umbrella carrying woman and her child in the centre. People are seated while others are standing facing the river in twos and threes; some couples some ladies. In a distance the mother and young daughter walk directly towards the viewer.

(2)

- 2.3 *Learners to choose TWO Choose TWO other works (they may not use any artwork from this paper) by an artist whose work shows the influence of Modernism and write an essay of at least 1 page in which they analyse and evaluate the works considering the statement above.*

*They should refer to the following:*

- *Names of artist and work*
- *Use of art elements*
- *Subject*
- *Break with traditionalism*

(8)  
[20]

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

*Artists have always been fascinated with the portrayal of movement. This fascination was the driving force in many early 20th century artworks.*

3.1 *Learners to prove this statement to be TRUE by analysing Figures 3a and 3b. Write an essay of about 1 page in which they refer to the following:*

- *Historical context and Subject matter*
- *Use of formal art elements and composition*
- *Materials and Technique*
- *Message/Meaning*

Figures 3a and 3b all belong to the Futurist movement. The name Futurism was chosen to express positive feelings about modern technology. They wanted to influence the masses and make them conscious of the modern technological age and its influence on the human mind. Thus their themes were for violence, speed, technology but mainly movement.

Figure 3a – Balla employs haziness to show movement of the legs of the dachshund (the sports model of the k-9 world) walking with its fashionable female owner. It was however still the subject matter, rather than the style, that was new.

Figure 3b – In this work the disintegration of form is used to show movement. The foreground and background are integrated, this forms the construction of this industry town. Energy and power are symbolised through the big horses pulling against their harnesses; they are controlled by the workers whose figures dominate the foreground. There is no empty space in this work. The flickering image dims the colours and allow them to flow into each other. Shapes are unclear, where solidness flows into movement and light. (6)

3.2 *With reference to Figure 3c, Learners to explain why Fauvism can be described as the first revolutionary movement of the 20th century and then-*

Figure 3c – This portrait portrays Mrs Matisse in an unconventional way. Crass, bright and intense colours are used. Bright turquoise, pink and red are placed alongside each other in plain areas through tonal modelling. A green stripe is placed in the middle of the face which fades because of the orange background which creates duplicity of space. This is not a traditional portrait, but a new way of creating through focusing on two dimensional portrayal. (4)



3.3 Choose *TWO* artworks from the early 1900s, which they have studied, that have a message of social and political change. Learners to write an essay (of at least two paragraphs of half a page each) and include the following:

- Names of artist and artwork
- Subject matter/Issues addressed by the artist
- Media and Technique
- Use of art elements
- Evaluate the success of the artist in communicating his/her message

(10)  
[20]

#### QUESTION 4: ARCHITECTURE

*Architecture must fulfil functional requirements, and be structurally stable. It must be beautiful and poetic whilst capturing the imagination and intellect as does Figures 4a and 4b.*

Learners to consider this statement, study Figures 4a and 4b. and choose any THREE buildings they (The visual sources provided may be included) studied and write an essay (2 pages) in which they evaluate the innovativeness of each building.

#### **Figure 4a: Lloyd Wright- The Kaufman House**

The Kaufmann house is an example of Wright's organic architecture; where buildings should integrate in a natural way with the landscape and reflect the needs of the people and the spirit of the time. The house fits in the landscape as if it grew out of it. Wright believed that form and function should be combined. His design was influenced by traditional Japanese architecture with its dominant wide, low roofs that emphasized the horizontal line. The architecture of the Aztecs influenced him with their monumentality and harmony with the environment. Wright also acknowledged the influence of Louis Sullivan who believed that architecture should be honest. The Kaufman house is one of Wright's most poetic building and it is almost as if the house is dedicated to nature. The house is built on a rocky ledge with massive rock that penetrates through the floor to form a basis for a fire hearth. Line is used to emphasize oneness with nature. Horizontal lines can be found in the ferro-concrete balconies. These are repetitive and are also in line with the rock formations below. Vertical lines can be found in the stone columns that shoot upward from the house. A waterfall runs under the house and falls over the rocky ledge. All corners inside the house are dissolved in glass and all interiors are extended over the wide balconies into the landscape. The house is residentially meant to be enjoyed in a cool and quiet atmosphere that speaks of the beauty of nature. The building looks relatively simple but its ingenuity lies in the way it interacts with space and, the way it has been made fit its surrounding natural environment making it appear as if it is growing out of it.

**Figure 4b: Architect Bob van Bebber - FIFA Soccer World Cup**

Architect Bob van Bebber used the recognisable shape of the calabash, a pumpkin that is dried out to be used as a container for liquids such as traditional African Beer, as an inspiration for his SOCCER CITY stadium design. Through this he summarised the spirit of traditional Africa as the idea of the calabash symbolises sharing and hospitality as well as a melting pot of cultures. The function of the stadium is therefore aptly reflected in its shape as the FIFA Soccer World Cup soccer tournament- a modern day melting pot of world cultures.

The use of mosaic-style cladding on the outside of the building is an important part of the decorative effect to create the effect of a calabash. The mosaic of the fire and earthen colours, inspired by the natural African landscape is emphasised by the ring of lights running around the bottom of the structure, stimulating the idea of fire underneath the calabash. There is also uneven scattering of the glazed panels that looks like sparks of fire when lit up in the evening.

The stadium was constructed within the original shell of the FNB Stadium, retaining the support system of the old building. The most popular seats in the stadium on the lower embankments were rebuilt thereby improving view lines and comfort. The innovativeness employed is of such high standard no wonder the construction received two awards because of its outstanding design and practical solutions.

Plus any other third building.

**OR**

Learners to choose any other three buildings they have studied and evaluate the innovativeness of each by addressing their thought to the bulleted aspects.

**[20]**

**QUESTION 5: BETWEEN THE TWO WORLD WARS**

*Dada and Surrealism dominated the period between the two world wars. Both were born out of rebellion against the ideals of the First World War and both questioned the traditional values of society. Dada and Surrealism had a drastic influence on art movements which followed.*

5.1 Learner with reference to this statement and Figure 5a, to write a paragraph of at least ½ a page in which they discuss and justify the statement.  
Consideration to be given to the following:

- The medium that had been used
- The message the artwork conveys

Figure 5a – The “Ready-made” is a form of anti-art, because it is against the uniqueness of an artwork and so becomes a mockery of traditional art. It says that anything can be art. The “Fountain” is an industrially produced urinal, the artist made three changes to it.

1. Placed it on a base
2. Signed and dated it
3. Entered it in an art competition

**(4)**

5.2 Choose **ONE** artwork which, according to you, reflects the modern, post-1946 world. Analyse and evaluate your chosen work.

Refer to the following:

- *Art elements*
- *Style*
- *Material used*
- *Meaning*

Figure 5b - This is a realistic painting of a pipe in its naturalistic form with dark browns creating a clear concise outline to define its shape. However the pipe is placed against a flat warm brown that renders it floating thereby echoing the meaning in the italicised writing beneath in French "This is not a pipe", which of course it is not. This is further accentuated by the fact that the pipe and the writing share the same colour. Thus the work is also known as *Treachery of Images*. 'The Treachery of Images' cleverly highlights the gap between language and meaning. Magritte combined the words and image in such a fashion that he forces us to question the importance of the sentence and the word. The theme of pipes with the text "Ceci n'est pas une pipe" is extended in his 1966 painting, *Les Deux Mystères*.

(6)

5.3 Learners to write an essay of at least 1 page wherein they recall, discuss and compare the Surrealistic works of **ONE** international and **ONE** South African artist which they have studied.

Learners to refer to the following:

- *Names of artists and artworks.*
- *Media*
- *Message/Meaning*
- *Which art movement/style influenced these works*
- *Presentation*

**NOTE:** Learner **NOT** to use an artwork from this question paper, but you may use a different artwork by an artist mentioned in this paper.

(10)  
[20]

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

*"I have no fear of making changes, destroying the image, etc., because the painting has a life of its own." – Jackson Pollock*

- 6.1 Learners to refer to Figures 6a, 6b and 6c and write an essay of about 1 to 1½ pages about how art changed after World War Two. They are to identify the new movements to which these visual sources belonged, discuss their stylistic characteristics and meanings.

The visual sources Figure 6a and 6b belong to the abstract expressionism movement. Abstract expressionism developed as part of the continuation of anti-rational, emotional, expressive avant – garde' trends that were promoted through Surrealist artists and Duchamp and transferred to America. The artists of this movement, as evinced by the two visual sources, broke away from conventional realistic subject matter and created mainly abstract works in which the physical act of painting became, the marks of painting on the canvas and large surfaces of colour became central to conveying an honest self-examination of the artists personal experience. The compositions as evident from the visual sources were non-representational. The two dimensional character flatness of the painting canvas was emphasized. Shapes created on the canvas are meant to be interpreted as brush strokes, drips or geometric surfaces of colour. Application of paint by action painters was gestural and aggressive and the use of colour did not generally refer to visual reality. Abstract expressionism was seen as conveying the American spirit of a romantic mood of rugged individual freedom.

Figure 6a – This painting has become an environment that the viewer is surrounded by. A direct experience of Autumn Rhythm as the object with its specific scale, colour, texture and physical presence is necessary. When the viewer moves closer it is like looking at a microscopic image that has been enlarged and when one moves away it is like looking at the universe through a telescope. The maze like network of lines, paint droplets and splashes create a rhythmic palimpsest of pattern, this is a note of the proses of creation. Although this proses was not planned and happened spontaneously, Pollock said that he controlled the flow and nothing was by accident. The title, colour and horizontal orientation of this work explores and represents the idea of nature.

Figure 6b – This example of Rhothko's work is typical of the style that he developed in his adult works, nature is referenced throughout. The whole canvas is covered with rectangular layers of soft, hanging, cloud like shapes with smudged edges. In this work the texture on the canvas is visible and the application of colour creates a feeling that the area has been coloured in, not painted. Paint has seeped into the canvas and three colours were added to the painted surface. He took great care with the edges of shapes where colours mixed together.

Figure 6c rather belongs to the Pop-art movement. Pop-art roots are found in Dada. The Pop-artists revived techniques revived by the Dadaists such as incorporating images and objects created by other people and exhibiting them as art. Figure 6c – The oversized Floor Cake is an experiment with displacement. It takes up a large amount of space and the viewer must move around it in order to see it from all sides. The viewer is overwhelmed by the big piece of cake. Unlike traditional sculpture, Oldenburg portrays the piece of cake as soft. The colour and texture remains true to the caricature. Seeing as it is made of fabric and painted with synthetic polymer paint and latex, the effect is off putting rather than creating desire. It presents a satirical comment about this object as an icon of obsessive consumerism. The transformation broadens the boundaries of art and reality by playing them off against each other. The viewer is offered something as art which is not in any sense traditional art. (12)

6.2 *Learners to choose ONE artwork which, according to them reflects the modern, post-1946 world analyse and evaluate their chosen work.*

*They should refer to the following:*

- *Art elements*
- *Style*
- *Material used*
- *Meaning*

(8)  
[20]

**QUESTION 7: NEW MEDIA**

*Previous generations' stylistic concerns are being questioned, and the framework in which art is created, exhibited and viewed has changed radically.*

7.1 *With reference to this statement and Figures 7a and 7b, Learners to write an essay of approximately 1 page in which they explain and discuss how contemporary artists have successfully used new mediums.*

*They should refer to the following:*

- *Presentation*
- *Message or meaning*
- *Process*
- *New mediums*

*Self* is a self-portrait of the artist, but one that literally uses his body as material since the cast of Quinn's head, immersed in frozen silicone, is created from ten pints of his own blood as a new medium. The seam-line is clear evidence of the cast which constantly remains frozen encased in a cubical Perspex container. In this way, the materiality of the sculpture has both a symbolic and real function. The work was made at a time when Quinn was an alcoholic and a notion of dependency – of things needing to be plugged in or connected to something to survive – is apparent since the work needs electricity to retain its frozen appearance. A further iteration made every five years, this series of sculptures presents a cumulative index of passing time and an on-going self-portrait of the artist's ageing and changing self. "By crafting these heads out of his own blood, Quinn reconnects us to the fact that in the fullness of time, no artist's attempt at immortality through self-portraiture will prevail. And of course the series will presumably end in the course of the artist's life, so the artwork's time-dimension has a death of sorts as well."

Figure 7b: Defines the link of Kendall Geers' 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. Like Marc Quinn Geers used his own real blood as a new medium. Where he differs from Marc is that the blood is smeared on a real human head with a facial expression that creates a ghastly appearance. 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.

(8)

7.2 *Learners to write an essay (1½ pages) about any TWO artists they have studied, whose work shows a revolutionary use of NEW MEDIA.*

(12)

**[20]**

**QUESTION 8: GALLERY VISITS AND EXHIBITIONS**

8.1 At an exhibition of successful International and South African artists, the four works Figures 8a, 8b, 8c and 8d were selected as being relevant statements about the realities of our world.

- *Social message of each work*
- *How colour plays a role in referring to a wider social and/or political awareness for the viewer*
- *Their evaluation of the current value of these works, both financially and socially*

The social message of Figure 8a is tied up with the beauty of the seasons, and in this case with spring. The woman is sensual, holding a pomegranate, a fruit symbolising fruitfulness and fertility. She and the foliage in the top left of this work, suggests the human spirit celebrating the season of spring.

Social message of Figure 8b is the brokenness of women in our world. De Kooning is messaging us in his very expressive style about how the world treats females. It is highly broken and show colours which are filled with blacks, reds and dirtied yellows, all of which shows this abuse and pain.

The social message of Figure 8c by Munch is about the eternal cycle of birth, life and death. The dark figure in the right foreground represents the grim reaper, or the darker side of life such as depression for lost love. The male and female figures at the left shows the enticement of the female, and the fact that his figure is seen as naked through her strange dress, hints at Eve as the female temptress.

The social message of Figure 8d deals with the over-crowded townships in South Africa, as well as the grief and sadness of women, with all that they have to deal with in the world. The distorted, broken faces, the animal heads at the top, the stick stirring the pot, all point to a community grappling with the day to day work of life, and being torn apart by it.

Colour in Figure 8a holds rich reds, blues and greens, all pointing to the richness and beauty of spring and what that season brings. They are sensual and exotic. The dark browns represent its temporality as it will inevitably have to slump into winter – the underworld that is synonymous with death – hence the sad expression on the woman's face. Colour in Figure 8b with the reds, blacks and dirty yellows speaks of a world filled with pain and brokenness, specifically with women at the receiving end of the negativity. In Figure 8c, the reds, greens and blacks speak a message of emotional intensity, one that is filled with deep pain and isolation. The separated areas of colour add to this separation of the individual in our world. It enhances the atmosphere of mystery, death, being an outcast, being rejected. In the last work, Figure 8d, the reds, dirty whites and harsh black outlining also enhance the social depravation caused by poverty, abuse and overcrowding.

Candidate now to supply thoughts about the value of these works, both financially and socially, with substantiation. Obviously financially all of these works fetch huge sums of money on the gallery/exhibition/auction markets of the world. The artists are all world famous, and these messages are ALL relevant to today's world. (10)

8.2 *Learners to write an essay of 1½ pages in which they describe the subject matter and public appeal of any TWO international and TWO South African works they have studied.*

*Learners NOT to choose works from this exam paper.* (10)  
**[20]**

**TOTAL: 100**