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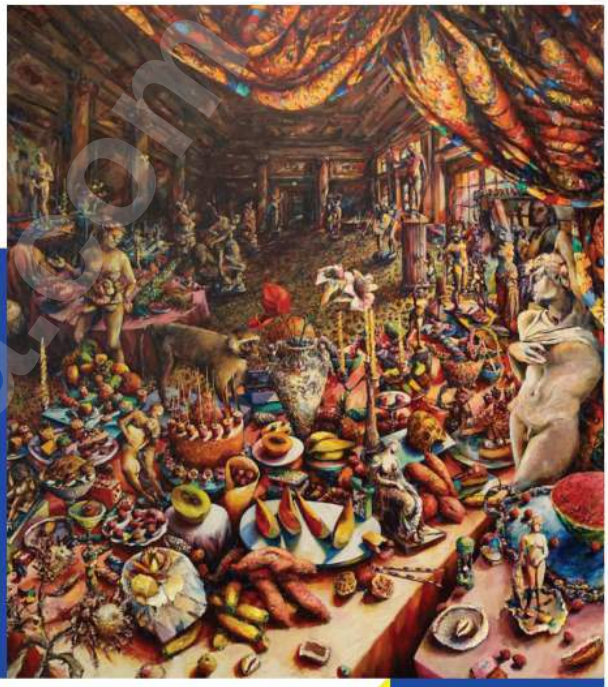
GRADE 12 2022

Visual Arts

SELF STUDY GUIDE
TOPIC 3



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SECTION 1

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1. INTRODUCTION

Dear Student

The Visual arts study guide was developed to help you prepare for the NSC Paper 1. The main aim was to reduce and unpack the Grade 12 syllabus. A great part of the document is based on the unpacking of Visual literacy examples and with the inclusion of some integrated Grade 11 work to assist in understanding the content and support in more complex content.

The guide focuses on TOPIC 3, Visual Culture Studies (theory). The Grade 12 work has been summarised to assist the candidate to concentrate on the 5 required themes to respond to.

Guidelines on the following:

- how to analyse an artwork,
- how to approach a specific question, and
- what information to include in the essays,

were included to support the candidate who did not have access to a classroom or teacher prior to the examination.

It is a wish that this guideline assists the Grade 12 candidate to understand and embark on the study process toward the examination with calm and confidence.

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2. OVERVIEW: TOPIC 3 Visual Culture Studies

Paper 1

There are *8 themes* in Grade 12 Visual Culture Studies. **Study any 5 to respond to.** The textbook pages have been included for your reference.

Indicate popular questions

THEME		Artists discussed in textbook.	Pages in textbook
QUESTION 1	**The voice of emerging artists**	George Pemba Gerard Sekoto Peter Clarke	P16-53
QUESTION 2	**South African artists influenced by African and/or indigenous art forms**	Irma Stern Walter Battiss Andries Botha	P56-98
QUESTION 3	**Socio-political art - including Resistance Art of the '70s and '80s**	Jane Alexander Willie Bester Manfred Zylla	P100-143
QUESTION 4	**Art, craft and spiritual works mainly from rural South Africa**	John Muafangejo Jackson Hlungwani Noria Mabasa	P146-186
QUESTION 5	**Multimedia and new media - alternative contemporary art forms in South Africa**	William Kentridge Willem Bosshof Jan van der Merwe	P188-244
QUESTION 6	**Post-democratic identity in South Africa**	Churchill Madikida Conrad Botes Hasan and Husain Essop	P246-286
QUESTION 7	**Gender issues: masculinity and femininity**	Penelope Siopis Lisa Brice Mary Sibande	P288-324
QUESTION 8	**Architecture in South Africa**	Don Albert Henning Rasmuss Pierre Swanepoel	P326-364

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1. EXPECTATIONS AND STUDY CONTENT:

- For each theme, TWO ARTISTS and TWO SPECIFIC ARTWORKS PER ARTIST must be studied. (The knowledge of an International artist relevant to the theme can be helpful, *e.g. In Chapter 3, Arts and Politics – Otto Dix or Max Beckmann*)

- You will need Visual literacy skills to be able to analyse artworks. Each question will consist of *visual literacy* ('unseen' artworks) and *studied content*.

- The time allocation for this paper is **3 hours** **(**36 minutes for each question**,** this includes the sub-question**).**

- Each question will be 20 marks with a total of 100 marks for the paper.

- Questions appear on left-hand pages, with visual sources in colour on the right-hand pages.

- All questions must be answered in essay format. No bullets and tables are accepted.

- The examination is externally marked and moderated provincially and nationally

- The examination is assessed according to a national standardised marking memorandum.

- Do not repeat any given information. The Artist biography should be kept short.

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1.1 REQUIRED SKILLS

The skills and knowledge needed for visual literacy are as follows:

- Using the correct art terminology,
- Using and applying visual analysis and critical thinking,
- Writing and researching skills within a historical and cultural context,
- Placing of specific examples in a cultural, social, political, and historical context,
- Understanding individual creative styles.

HOW TO ANALYSE AN ARTWORK

A GUIDELINE: How to do a visual analysis of an artwork.

LABEL INFORMATION / DATA

- Label information includes the name of the **artist,** the **title** of the artwork, the **medium** used, and the **date** of the artwork. This information can be found below the visual source. The title gives information about what the artwork is about. Some artworks are titled *Untitled*. In such cases, the artist leaves the interpretation and meaning open to the person who is looking at it.
- In works that you have **studied**, you must write the **name and surname** of the artist and **titles** of works. Example: Diane Victor ***Why Defy*** ***e.g.,*** *never refer to the artist by his/her first name only, rather use the surname in the discussion.*
- Provide the **medium** – you may say it is a painting, but if it is a new/different medium name it. Example: Noria Mabasa, ***Homestead III***, clay

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DESCRIPTION

- **Briefly identify** things (subject matter) that you can see – name and describe them. Ensure that your description is not evaluating, opinionated or interpreting. *e.g., Is it a still-life, landscape, portrait study, etc.*
- Describe the main objects in the painting and their position in relation to each other *e.g., the cow is below the tree.* This includes the instruction of 'the visual appearance'. Only mention what you can see with your eyes as if describing the work to a blind person.

DISCUSSION – UNPACKING OF FORMAL ART ELEMENTS AND DESIGN PRINCIPLES

- This is the main part of your analysis **discussing** the most important elements or principles that are clearly visible in the artwork.
- You must be able to describe it and **explain how it was used in the artwork**.
- This discussion must make a **meaningful contribution** to your answer. It shows that you have looked at the artwork, thought about what you saw and **in your own words explain** your understanding. You should also discuss the **relationship between the different elements and the principles** to point out the meaning of the artwork.
- Does the work belong to a **specific art movement**? (Show evidence of influences from different art movements such as Fauvism with use of bright colours).

  For example: In the artwork the artist makes use of colour such as brown, yellow, (range of hue colours) creating a happy feeling. The use of repetitive diagonal lines creates the sense of rhythm and movement.

INTERPRETATION / MEANING / CONTEXT

- Use the information gathered from your **DESCRIPTION and DISCUSSION** to help you identify the **CONTENT** of works (what the artwork tells of the human experience).
- **Contextual factors** – the context of the work plays a big role in highlighting the meaning or message – the biography of the artist, political and social situations, historical factors and/or physical place [*e.g., a work created during Apartheid South Africa (Chapter 3)*].
- **Influences/inspirations** on the artists (*such as specific happenings / historic events/mayhems*) and **sources (**such as media**)** play a role in your answer.
- **Defend your theory of possible meaning with evidence** from other sources such as art history, past experiences the work reminds you of, or presumed purposes. *to praise, criticize, predict, record an event, make a political or social statement, ridicule.*
- Look at the symbolic meanings where possible e.g., *a dove meaning peace*.

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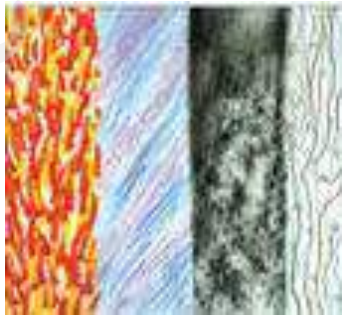
1.1 VISUAL ANALYSIS OF UNSEEN ARTWORKS
Descriptive words to describe and explain Elements of art and design principles

Language is very important in visual analysis. You must know and understand terminology to apply it in language. Below are lists of common descriptive words to use in visual analysis.

					
LINE		**SHAPE / FORM**		**TEXTURE**	
Actual	Implied	Abstracted	Heavy	Actual	Rough
Blurred	Meandering	Angular	Light	Bumpy	Sandy
Bold	Ruled	Asymmetrical	Linear	Coarse	Shiny
Broken	Short	Biomorphic	Massive	Corrugated	Simulated
Contour	Straight	Circular	Open	Fine	Smooth course
Curved	Stippled	Closed	Organic	Flat	Soft
Delicate	Strong	Cubist	Repeated	Furry	Sticky
Diagonal	Dominant	Curvaceous	Round	Granular	Tacky
Directional	Thick	Curvy	Rounded	Gritty	Thick
Flowing	Thin	Distorted	Square	Hairy	Uneven
Freehand	Vertical	Elongated	Symbolic	Leathery	Velvety
Fuzzy	Wavy	Flat	Proportional	Prickly	
Gestural	Weak	Geometric	Triangular		
Horizontal	Wide				

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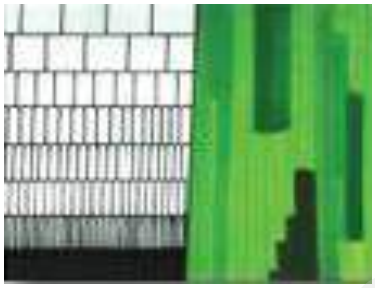
COLOUR		 VALUE		SPACE
Bold	Naturalistic	Cast shadow,	Moody	Ambiguous
Brash	Pale	Contrasting	Bright	Background
Bright	Polychromatic	Dark	Muted	Closed
Calm	Primary	Dramatic	Opaque	Deep
Complementary	Saturated	High key	Reflected light	Flat
Contrasting	Secondary	Highlight	Shaded	Foreground
Cool	Subdued	Light	Subtle	Middle ground
Dull	Subtle	Low key	Tinted	Open
Dusty	Tertiary	Medium	Transparent	Overlapping
Earthy	Tinted	Midtown		Positive / Negative
Exciting	Vibrant			Shallow
Garish	Warm			Three dimensional
Greyed	Multicolour muted			Tight
Monochromatic				Busy
				Two dimensional
				Unfocused

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 COMPOSITION	Angled Arrangement Background Circular Diagonal Directional lines Focal point Foreground Horizontal	Layout Middle ground Portrait format position Landscape format Square format Structure Triangular Vertical

 EMPHASIS	 **RHYTHM & MOVEMENT**	 **SCALE**
Dominant feature Even distribution Eye catching Focal point Leading lines Subordinate Uneven distribution Zooming in	Continuous Directional lines Dramatic Flowing Flowing lines Optical illusion Pattern Sporadic Stillness Swirling Whirlpool of colour	Intimate Large Life size Massive Miniature Monumental Small

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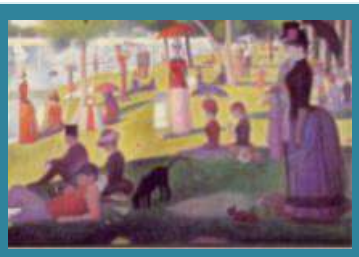
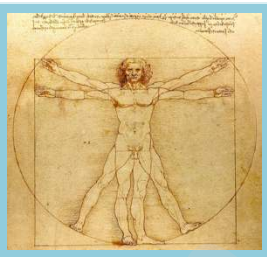
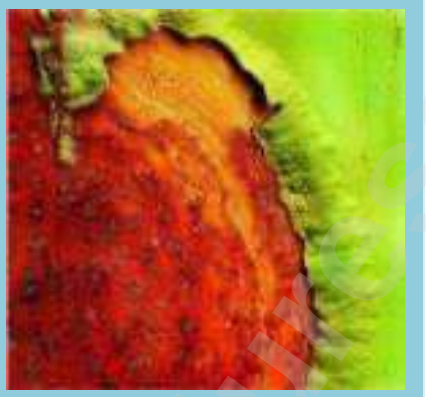
 **PROPORTION**	 **BALANCE**
Out of proportion Realistic proportion Exaggerated Distorted Elongated Surrealist Strange Unnatural	Asymmetrical Balanced equal Even unbalanced Radial balance Symmetry Top heavy

 **CONTRAST**	**Colours** warm vs cool (***complementary***) intense vs dull (***dramatic***) **Form** real vs abstract **Line direction** horizontal vs vertical / diagonal / curved **Shapes** geometric vs organic / free	**Sizes** large vs small strong and subtle **Shapes** geometric vs organic / free **Textures** smooth vs rough **Values** light vs dark

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READ CONTRAST FROM LEFT TO RIGHT					
TECHNIQUE BRUSHWORK / MARK MAKING		**MOOD ATMOSPHERE**		**SUBJECT MATTER**	
Blended	Light	Aggressive	Joyful	Abstract	Man-made
Bold	Edgy	Angry	Lifeless	Cityscape	Mythological
Cross-hatching	Smooth	Calm	Miserable	Buildings	Figurative
Dry brush	Glazes	Cheerful	Peaceful	Domestic	Portraits
Impasto	Glazes	Chilling	Relaxed	Landscape	Interiors
Smooth	Scumbling	Dark	Romantic	Imaginary	Seascape
Thick	Stippled	Depressed	Sad	Industrial	Still life
Thin	Hatching	Distressing	Sombre	Fantasy	Urban
Timid	Splattered	Dull	Tearful	Invented	
Heavy	Visible	Energetic	Tranquil		
		Exciting	Unhappy		
		Frightening	Violent		
		Gloomy			

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Style

- Identifying the style of an artwork is often difficult for learners.
- You look at the elements and see the overall effect to identify the style.
- Below are six styles you must be able to identify.

NATURALISM	**FIGURATIVE**	**ABSTRACT**
Art that seeks to represent accurately and faithfully the actual appearance of things. (The terms naturalistic and realistic are often used synonymously; but Realism refers to a specific movement in the 19th century).	Figures and objects are recognizable, but not necessarily lifelike. All naturalistic artworks are figurative, but not all figurative works are naturalistic.	Art that does not depict recognisable scenes or objects. Shapes, lines, colours, etc., exist without any reference to reality, but with aesthetic value. The artwork is “read” in terms of lines, shape, colours.
EXPRESSIONISM	**STYLISED**	**DECORATIVE**
Art style where the emphasis is placed on the expression of emotions and feelings of the artist. Characteristics include distortion and exaggeration.	It refers to an artist uses standard characteristics to portray an object. Only the general shape is shown, but the detail is ignored. Stripped to basic recognizable characteristics.	Artworks where pattern or decoration are emphasized.

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1.2 TEMPLATES FOR ANALYSING ARTWORKS

One way to practice analysing artworks is to create **descriptions around the image you studied**.

- Look at the following example and then do your own version of it.
- Create a mind map that will help you understand the artwork better to prepare for tests and examinations.

In the NSC question paper, the second part of the questions will require you to respond with studied artists and artworks. Look at the following examples:

Example: Many artists have recorded their places, experiences, and everyday life through their artwork. Discuss the artworks by any TWO artists, (ONE work per artist) in an essay. Give the names of the artists and the titles of the artworks.

Please note:

If no guidelines or criteria are given in the question always respond with the following information.

1. Name, the surname of artist and TWO titles of artworks
2. Provide a brief description of the artwork
3. Influences
4. Unpack the elements of art and design principles
5. Possible message and meaning

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To study for such type questions, make use of the below methods:

You can use the following template:

<table>
<tr><td>THEME:</td><td>STYLE OF WORK</td><td>MEDIUM AND TECHNIQUE</td></tr>
<tr><td>ARTIST, TITLE:</td><td colspan="2" rowspan="2">MESSAGE AND MEANING</td></tr>
<tr><td>MOVEMENT / INFLUENCES</td></tr>
<tr><td colspan="3">SUBJECT AND DESCRIPTION</td></tr>
<tr><td colspan="3">FORMAL ART ELEMENTS</td></tr>
</table>

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EXAMPLE OF DESCRIPTIONS AROUND THE IMAGE OF THE ARTWORK YOU STUDIED

MIND MAP

Description/composition

- Chimneys and smoke coming from them- uses open fire to cook
- Town very neat and clean
- Sidewalks not paved
- No street lights
- The street positioned in the middle of the composition
- Many people moving around going about their daily task/ business
- On both sides of tar road there are neat houses with tin roofs and gardens
-

Influences

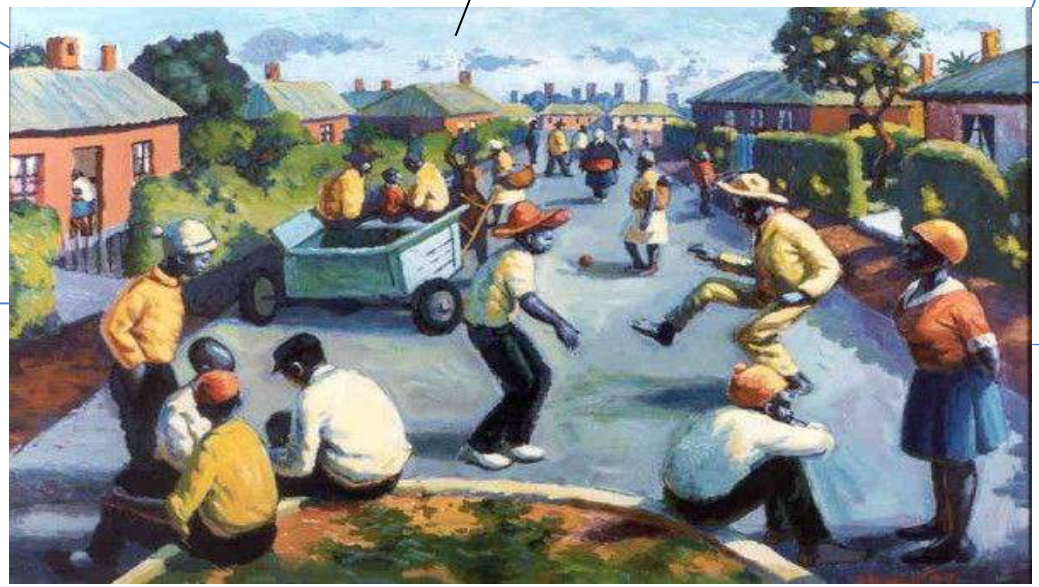
- **Impressionistic** – painted what he saw.
- Snapshot was taken from real life
- No detail

Subject matter/ theme

A busy street in the township. Every daily life/ urban landscape

Colour

- warm and cold colours create an exciting feeling in the community
- Road: blue grey with light blue sky in the background
- Orange and yellow in the clothing of people
- Red/ orange repeated in earthy colours around the sidewalk
- White seen in shirts of the men in the foreground
- Green in the trees which breaks the dominance for earthen red brown



George Pemba, ***New Brighton Port Elisabeth***, Oil on canvas

Style

- Naturalistic. Not a lot of detail

Brushwork/ application of paint and form

- Gestural brushstrokes – not expressive
- Contributes to the 3-dimensionality of forms such as trees, bushes
- Forms have a feeling of solidity due to painting style

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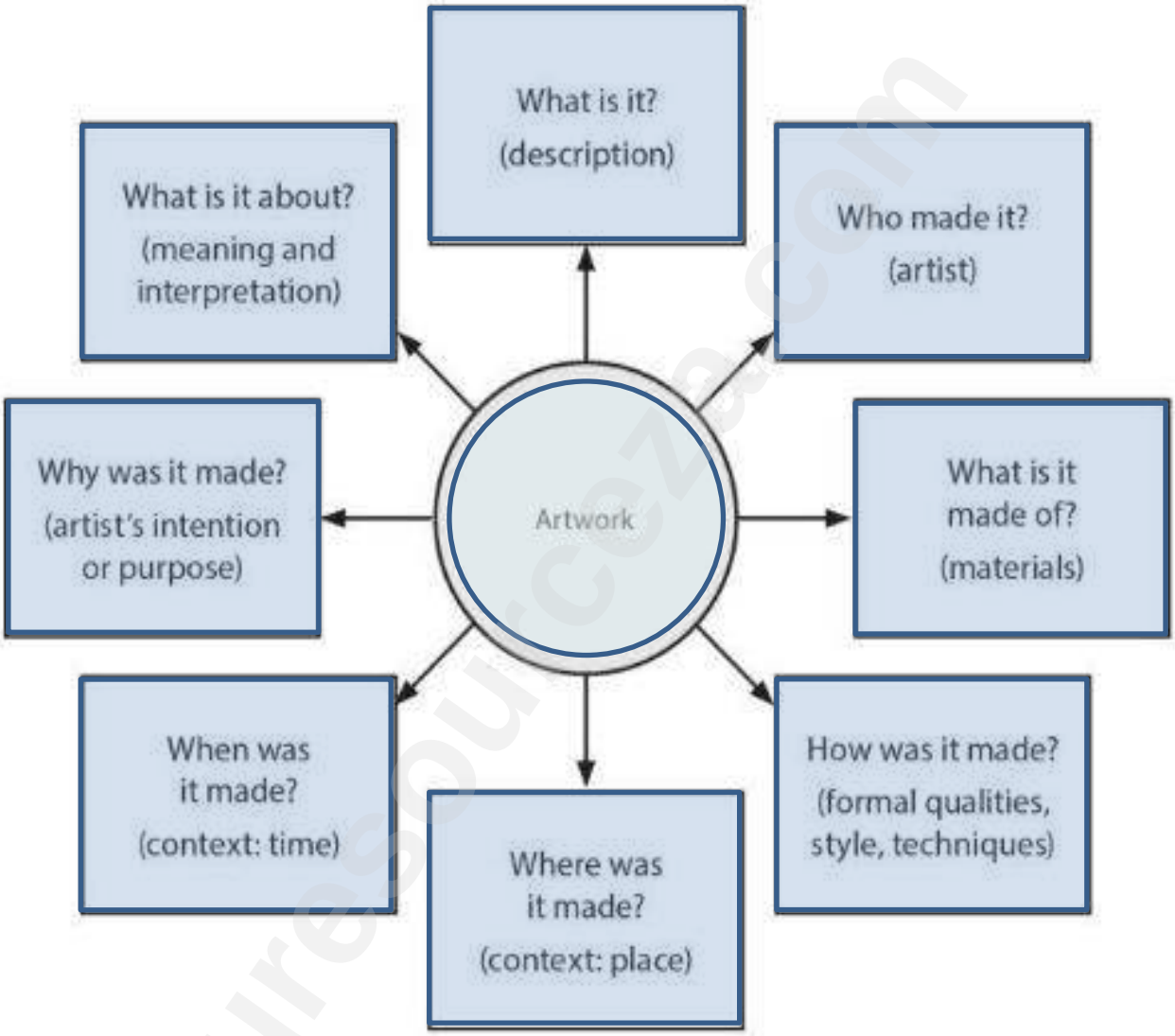
EXAMPLE 2:

This **diagram asks eight key questions** about an artwork. It will help with placing the content in context as to where it was made and the history around that time. The meaning of the artwork must be considered. Start at the top centre and then work clockwise.



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2. TIPS AND MARK ALLOCATION

Mark distribution: This information is applicable to all recall questions

- ✓ Example: artist name + correct artwork = 1 mark
- ✓ A maximum of 2 marks are awarded to the background information of the artist. Do not waste time with unimportant facts.
- ✓ Description of artwork – 1 mark
- ✓ Unpack elements and design principles.

THE ABOVE CONTENT MUST BE CONSIDERED FOR THE TWO ARTISTS YOU WILL CHOOSE TO ANSWER

- **Look for specific instructions and limitations:**
  - If the question asks for a discussion of the work by any two artists, you may discuss more works by each artist.
  - When the question state that you must respond by discussing relevant South African artists – you are only allowed to discuss South African artists.
  - If the question does not specify you may discuss international as well as South African artists
- **Do not waste time on background information on artists** that will not be credited.
  - You must provide the full name of the artist and titles of works. Provide the medium – you may say it is a painting, but if it is a new/different medium name it *e.g. Jan van der Merwe's; Rusted sculptures or Willem Kentridge; films*.
  - You may not use given examples from the question paper to be used as reference.
  - **Underline, artists' names and titles of artworks.** The marker will then immediately know what artwork is discussed. This is instruction 7 on page 2, adhere to it!
- **When you discuss artworks of a more conceptual nature e.g. new media artworks use the following guide:**
  - ✓ **Describe the work in detail** e.g. Beuys sat on a chair with his face covered with gold leaves. It is necessary to convey all the main elements of the work.
  - ✓ **Refer to the media** – e.g. a performance captured on photos for documentation. Message/Meaning – expand.

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SECTION 2

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CHAPTER 1: VOICE OF THE EMERGING ARTISTS

Background and Influence

The following terms are specifically linked to the content in this chapter. It will assist you when writing your essay. Use the words to explain findings and what you see in the artwork.

Remember to always explain your answer.

Terminology

Asymmetric composition: balance in the composition which is off-centre (one part has more colours, lines, texture, objects etc than the other part of the composition.

Avant-Garde: Artists who were the first to use new ways and techniques to apply paint to the canvas.

Complementary colour: Colours situated opposite each other on the colour wheel. Red and green; blue and orange; yellow and purple.

Distortion: the change of the original shape of something.

Expressionism: art with a strong expression of personal feelings and emotions through breaking up parts of the object. Looks less natural. See the image on pg.

Exotic: From a distant or foreign country not local.

Fauvism: Art movement characterised by strong colour and powerful brushstrokes. Their work looked happy.

Impasto: Thickly applied paint. Paint applied directly from the paint tube or with a palette knife

Naturalistic representation: the picture of realistic objects in a natural situation/location. See the image on pg.

Simplified: simpler or easier to do or understand.

Symbolic: representing something else

Western art movements: Art movements originated in Europe such as France, Italy, Germany. Movements that originated from these countries are Impressionism, Post- Impressionism, German expressionism, Fauvism, the Renaissance etc.

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Artists in this theme were influenced by Western art movements and artists. The following influences and aspects can be identified out of the artworks of George Pemba, Gerard Sekoto and Peter Clarke.

Question 1.1 contain characteristics of **Western** art movements which you must identify and explain. Link the characteristics (such as Realism, Impressionism, Expressionism, etc.) to the visual source (unseen pictures in the examination paper).

REALISM: Portrayal of the ugly, dark side of life and the suffering of the people.

CHARACTERISTICS OF REALISM			
Subject Matter / Theme	Composition	Shapes	Application of paint / Brushwork
• General theme: about working class and labourers • Portrayed the hardship of life and normal ordinary poor people • Images of unglamorous jobs	• Often like a scene from an ongoing situation	• Shapes are clearly visible	• Visible
Colour			
• Mostly somber, earthy colours such as brown, yellow. Colours that make you feel depressed and sad.			

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IMPRESSIONISM: The Impressionist was a diverse group of artists using different styles, ordinary subject matter, unusual visual angles, and inclusion of movement as a crucial element of human perception and experience but were all independent and rebellious.

CHARACTERISTICS OF IMPRESSIONISM			
Subject matter / Themes	**Colour and Light**	**The Fleeting movement**	**Brushwork**
• Everyday Scenes • Sunlit Streets • Landscapes • Open-Air Cafes • Joy Of Life	• Did not mix colours – (or mixed very little) • Tried to get the pigment as close as possible to the natural colour seen in sunlight • Obtained brightness by applying **complementary colours** next to each other • Light and shade created by colour and NOT black and white. • Mostly used light colours	• Captured the fleeting moment (something which lasts only for a very short time**)**	• Short, visible brushstrokes – broken brushstrokes – outlines were not very visible • Paint applied **impasto**

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POST-IMPRESSIONISM: Post meaning a movement which was influenced came after Impressionism

CHARACTERISTICS OF POST-IMPRESSIONISM			
Subject Matter (What did they paint)	Space and depth	Colour	Brushwork
• The landscape • Still life • Bathers and portraits (Cezanne) • Interiors • Worked from reality but portrayed an emotional reaction to it (van Gogh) • Worked from memory (Gauguin) • Religious and spiritual themes	• Rejected one-point perspective (sometimes not correct/accurate) • Conscious of the flatness of the painted canvas • Often used line perspective (van Gogh) • Used flat decorative spaces where the background is as bright as the foreground • No attempt to create a **naturalistic representation** of the subject matter	• Bright colours like impressionist but more structured • Flat colour is broken by adding a different colour (like a mosaic) • Shapes often outlined with dark contour colour • Emotional use of colour (van Gogh) • Strong pure colour and often yellows are placed against blues and violets • Colour **symbolic** and creative (Gauguin)	• Used rectangular brushstrokes – not for expression but for rhythm • Physical marks of brush and paint can be seen on the canvas. This creates rhythmic movements (van Gogh) • Paint applied by brush, palette knife or directly from the tube of paint. • Broad parallel brushstrokes in decorative and simplified application
Composition	Approach		
• Worked from reality • Simplified and **distorted** shapes • No unnecessary detail. • Did not copy nature and worked from his memory (Gauguin) • Big, **simplified** figures	• Did not mix colours – (or mixed very little) • Tried to get the pigment as close as possible to the natural colour seen in sunlight • Obtained brightness by putting **complementary colours** next to each other • Light and shade created by colour and NOT black and white. • Work personal and subjective (van Gogh) • Mysterious and **exotic** (Gauguin) • Distinct influence of **Fauvism** (Gauguin)		

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EXPRESSIONISM: A highly different style where a free **distortion of shape and colour** was applied

---

CHARACTERISTICS OF EXPRESSIONISM/ GERMAN EXPRESSIONISM			
Subject Matter (What did they paint)	Space and depth	Colour	Brushwork
• Social conditions.	• Emphasis was on emotion • Simplified their shapes • Made use of distortion • Shapes often outlined with strong dark colours	• Strong use of primary colour and later became dark and dark (somber) • Strong colour contrast – big difference between the light colours and the dark colours used	• Broad, free to create emotion • Paint applied in lines (linear) – to portray artist's emotion • Paint applied roughly and thick
Composition			
• Claustrophobic – crowded – many people in a composition			

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QUESTION 1: THE VOICE OF EMERGING ARTISTS

Gerard Bhengu focused on his immediate surroundings as a source of inspiration, capturing scenes of everyday life.

1.1 Critically analyse FIGURE 1a in an essay. Use the following guidelines:

- Discuss the elements of art (line, colour and texture)
- Identify the focal point and provide a reason for your answer
- Discuss how the artist creates perspective
- Style and technique

When you **Critically analyse** you must **examine (carefully look at) and evaluate (to judge)**

It is important to acknowledge the mark allocation. Write enough information in your answer.

(10)

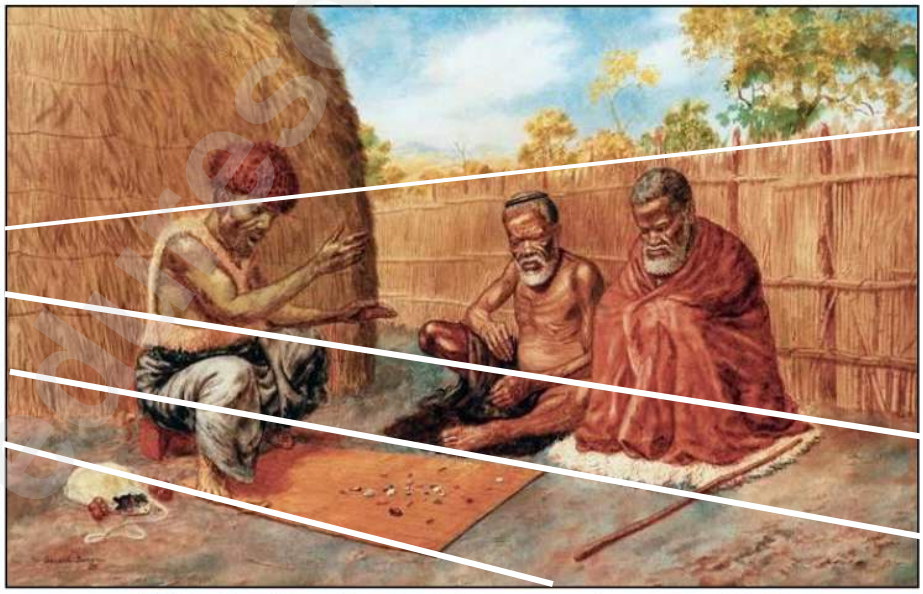

FIGURE 1a: Gerard Bhengu, ***Consulting the Isangoma***, water colour on paper, c.1926–1936.

Perspective: diagonal line is used to create one point perspective. The vanishing point disappears out of the composition

Source: DBE NSC Visual art May/ June 2021

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LET US UNPACK THE QUESTION

1. Discuss elements of art: **line and colour** are mentioned but you can discuss **form and tonal value** as well

Let's look at some of the words in the tables above to find words to describe the colour:

- All colours found in **nature** – *Dusty and earthy* colours: variation of **browns and red browns** seen in the figures, hut, clothes, fence.
- **Blue** in the sky.
- Green and yellow in the leaves of the trees creating a **naturalistic look and feel**.

Let's look at words to describe line and texture in the artwork:

- **Contour lines** in the line to show the **shape** of the hut
- Soft, **Curved lines** to create the shape of the figures,
- **Directional lines** indicating the perspective and texture of the grass in the fence and hut. Directional lines are also used in the pleats in the blanket the elderly man is wearing
- **Horizontal lines** are seen in the sticks used to support the fence
- **Vertical lines** in the fence create the texture indicating the natural sticks used to create the fence
- Using **various lines** – the texture of the natural objects is created

2. Identify the **focal point** and give a reason why you say so

What object is standing out and why?

- The sangoma with the fuzzy hat and dolos is standing out because he is painted **lighter** – white was used,
- **Larger** than the other figures which painted slightly smaller
- **Texture** used in the hat which also draws the eye
- There is **more expression** visible on his face compared to the other two elderly men.

3. Discuss how the artist creates **perspective**

Perspective: diagonal line is used to create a one-point perspective. The vanishing point disappears out of the composition

4. Style and technique

Look at the influences. Try and find Western-style techniques that influenced the artist:

- **Naturalism**: accurate representation of the appearance of scenes and objects.
- Artist was influenced by **realism** depicting a scene of everyday rural life. It can also be seen in the use of earthy colours.
- Brushstrokes: **smooth** and used in directions to create texture in objects.

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Below is an example of how the second part of the question will look like.

Discuss the artwork of any TWO artists (ONE artwork per artist) that have captured interesting themes. Give the names of the artists and the titles of the artworks. Consider the following in your essay:

- ✓ Subject matter
- ✓ Influences
- ✓ Formal art elements
- ✓ Media and technique
- ✓ Message/Meaning of the artwork **(10)**

The following artists should be discussed under
The Voice of emerging artists.

Choose any TWO artists to study. Find the summaries on pages 74 – 124.

George Pemba	Gerard Sekoto	Peter Clarke
Terror	*Yellow Houses – Sophiatown*	*Wind blowing on the Cape Flats*
New Brighton, Port Elizabeth	*Song of the Pick*	*Family Fleeing From fire*

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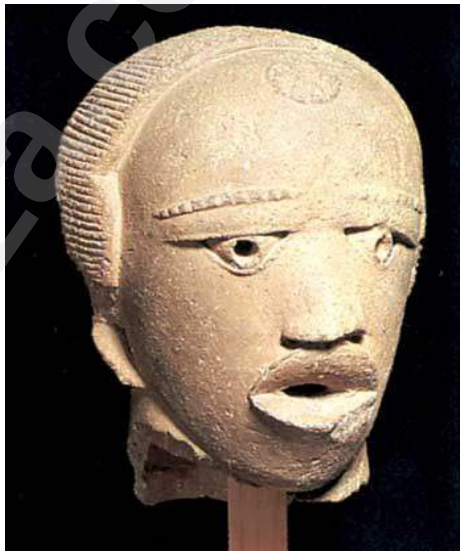
CHAPTER 2

SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICA AND / OR INDIGENOUS ART

Background and Influence

The indigenous African arts were first introduced as primitive art. African masks and sculptures influenced Western art and changed the face of Art altogether. Characteristics such as simplified shapes, geometric lines, and representational facial and distorted features (*basic shapes such as ovals, circles were used to represent facial features*) taken from African art and incorporated into the art of Europe.

German Expressionism
Max Burtchartz, ***Untitled*** Lithograph



Terracotta mask from the NOK people

Cubism: Pablo Picasso
Les Demoiselles d 'Avignon 1907

Wooden mask from Cameroon

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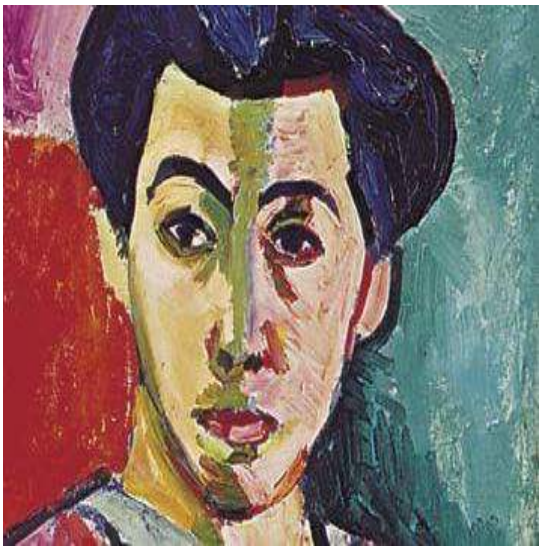
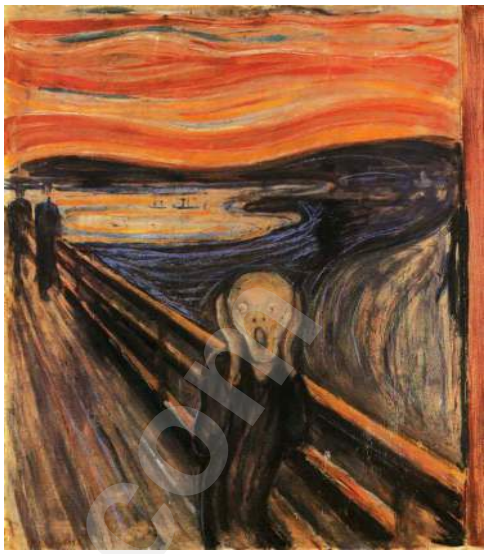
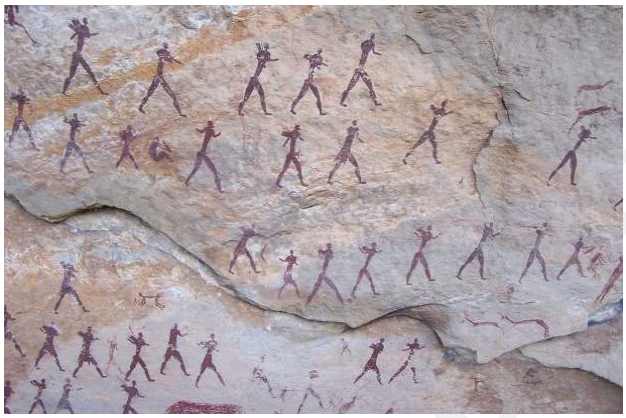


Fauvism: Henri Matisse,
Portrait of Madame Matisse; The Green Line



Expressionism
Edvard Munch, *The Scream*



ART of the SAN
Image taken from www.bushmanskloof.co.za

The Night market, 1965: Walter Battiss
Influence by Fauvism, Cubism, expressionism, and the arts of the San

Characteristics of Expressionism, German expressionism, Cubism, and Fauvism		
Cubism ✓ Space flat ✓ Brocken brushstrokes ✓ Areas of colour contrast (big difference between colours) ✓ Broke down real objects into different parts	**Fauvism** ✓ Bold, bright colour ✓ Forms distorted ✓ Drawing simplified – looked like a child's drawing ✓ Decorative ✓ Shapes outlined	**Expressionism / German Expressionism** ✓ Use primary colours ✓ Simplified and distorted shapes ✓ Shapes were outlined ✓ Jagged shaped, geometric, angular ✓ elongated ✓ Crowded and claustrophobic compositions ✓ Linear ✓ Paint freely and roughly applied.

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CHARACTERISTICS OF THE SAN ROCK ART	CHARACTERISTICS OF THE ISINDEBELE MURALS
✓ Human figures that were simplified, stretched out shapes ✓ Animals and more specifically the eland were painted to look realistic. ✓ Human figures were painted in a variety of poses. Figures show activities such as hunting, collecting plants and roots, and a variety of poses.	✓ Decorated homes in bright coloured contrasting colours ✓ Patterns and textures were created through finger painting and pigments from nature such as flowers/mud ✓ The Ndzundza (Southern amaNdebele) used mural decoration to strengthen their culture and individuality. ✓ Patterns designs in murals are related to their beadwork.

VISUAL LITERACY **Example question**

QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS / ART FORMS

Soccer is one of the most popular sports enjoyed by many throughout the world. FIGURE 2c is an example of a futurist artist's interpretation of the energy of the game. FIGURES 2a and 2b show a unique African flavour.

Discuss the interpretation of the theme of soccer by considering the following:

- How the two-dimensional and the three-dimensional use of media affect the portrayal of the theme
- Energy/Rhythm/Movement portrayed in the style and technique of the works
- African and/or Western influences

(12)

you have to think a bit more about what a source says or shows about a topic. This requires you to identify unspoken ('hidden' or less obvious) meanings in the images given

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Figure 2a: Zamani Romeo Makhanya,
Soccer Rhythm, ink print on cotton paper, 2010

Figure 2b: Jackson Hlungwane
Christ Playing Soccer, carved wood

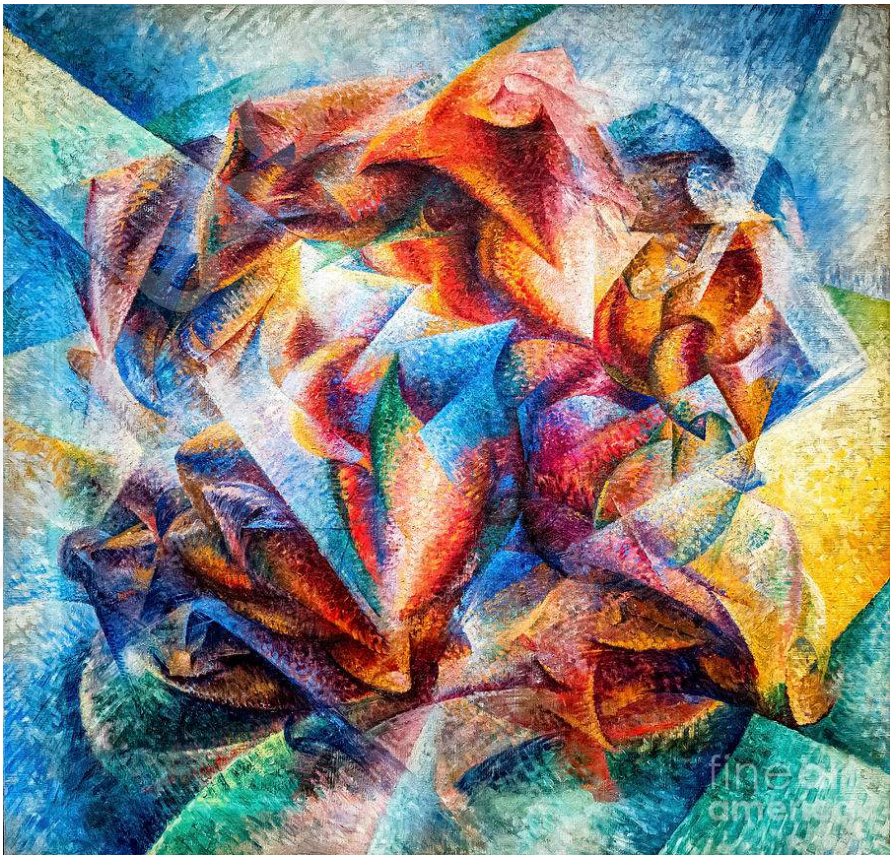

Figure 2c: Unberto Boccioni, ***Dynamism of a Soccer player***, oil on canvas, 1913

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LET US UNPACK THE QUESTION

Study the images. The soccer theme is clear in all three images. The titles/ label information confirms this.

1. How the 2-Dimensional and the 3-Dimensional use of media affect the portrayal (depiction / show) of the theme

- Figure 2a and 2c are both 2D. The theme was represented on a print and painting,
- The carving lines in the wood is directional and curve around to present a 3D object,
- Clothes are carved in the sculpture,
- Figure 2b is a sculpture that is 3D, all the details can be viewed by walking around it,
- In Figure 2a and 2c, the use of colour and line portrays the movement of the soccer players which carries the theme,
- Figures overlap which adds to the excitement of the moment,
- Sharp clear outlines are visible in the figures and objects – this also adds to the energy of the work.

2. Energy / Rhythm / Movement portrayed in the style and technique of the works

- African mask-like faces, movement of hands visible It shows happiness, excitement, and movement.
- The repetition of the patterns on the clothing depicts traditional African motifs.
- The repetition of the feet shows the physical energetic kicking actions of a soccer player.
- Three other round shapes represent the movement of a bouncing ball.
- Rhythm is also created by the repetition of the colours,
- FIGURE 2b: In the sculpture, a figurative, distorted, simplified figure is carved from wood. An expressionistic approach is clear in the hard facial features, large head, and shortened legs.
- The legs of the figure are static, and the soccer ball is held between his feet. The figure is preparing to move or dribble the ball.
- FIGURE 2c: fragmented shapes painted in contrasting blues and oranges which creates energy and movement in painting.

3. African and/or Western influences

- Figure 2a shows the influence of Fauvism using bright colours.
- African influence is seen in Figure 2a and 2c in the simplified lines and use of geometric shapes.
- Representational facial features seen in African masks can be seen in the faces of the players.
- Figure 2c, Distortion is visible in the soccer gear. The influence of Cubism and Pointillism on Futurism can be seen in the deformed shapes that creates movement and vibrancy. It shows the energy of a soccer game.

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The following artists should be discussed under
South African artists influenced by African and/or indigenous art forms

Choose any TWO artists.

Helen Sebidi	Irma Stern	Walter Battiss
The child's mother holds the sharp side of the knife	*Pondo Woman*	*Fisherman Drawing Nets*
Rural Scene	*Still life with mask*	*Symbols of life*

PERSONAL NOTES AND IDEAS

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CHAPTER 3: SOCIAL-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 70'S AND 80'S

Background and Influence

There has always been a strong relationship between art and politics. From early history, leaders presented themselves as idealised figures in art to show their absolute power. During the FRENCH Revolution art was created to help the poor to rise and overthrow the government which led to the fall of the Bastille.

Eugene Delacroix, ***Liberty Leading the People***, 1830, Oil on Canvas

Banksy Graffiti - ***Migrant Child***, Venice Biennal 2019 art fair

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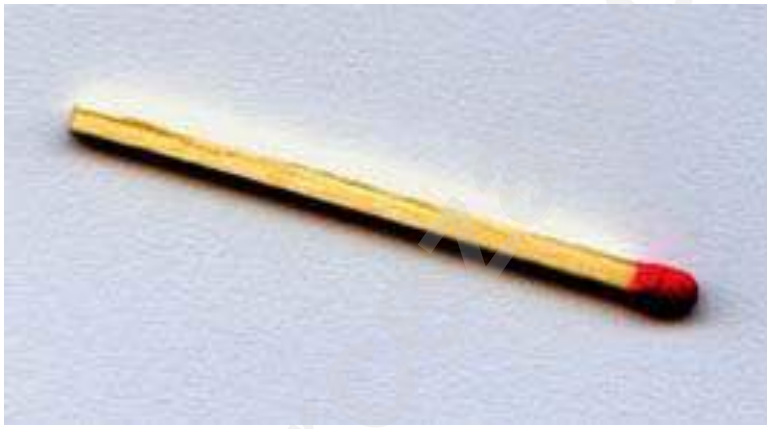
Terminology and examples:

Anti-art: the rejection of art and the meaninglessness of the world. An example of this is the artwork by Kendell Geers, ***The Terrorist apprentice,*** 2002 Matchstick

DADA: protest movement against world war I. *Dada was a rebellious upsurge of vital energy and rage* – Max Ernst

Idealised: when something or someone is represented as perfect or better than in reality

Propaganda: information, especially of a partial or misleading nature, used to promote a political cause or subjective point of view.



Kendell Geers, ***The Terrorist apprentice***; 2002 Matchstick

Neo-objectivity: it was a realist style that depicted, satirised, and criticised the corruption, frantic pleasure, and general demoralisation of Germany after its defeat in World war I.

- Romantic artist Francisco Goya created a series ***Disasters of War***, which represented the brutality and horror of war more savagely than ever before.
- Pablo Picasso created ***Guernica***, based on the bombing of the town Guernica. He used a cubistic style to depict the atrocities. The monochromatic use of colour (only one colour) creates a dramatic effect to emphasise the horror which took place during that night.

Pablo Picasso, Pablo Picasso, ***Guernica***, 1937, Oil on Canvas, 1937, Oil on Canvas

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DADA

- World war ONE
- Against traditional art and artmaking
- Rebel against logic and reason
- Reacted against with Ready-mades and photomontage, found objects – manufactured objects -did not create

Ready-made – is an ordinary manufactured object such as a bicycle wheel. These ordinary objects were used to create art.

Photomontage- is different photos which is pasted to create an artwork
In **Contemporary Art** – ready-mades are used in the form of an installation.

READY-MADE	PHOTOMONTAGE
Marcel Duchamp, ***Bicycle Wheel***, ***Kitchen*** 1913 Thethinklink.com	Hannah Hoch, ***Cut with the Dada Knife through the Last Weimar-Beer-Belly Cultural Epoch in Germany*** Theartstrory.org

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Art is often used as propaganda to enforce a ruler and/or political system. Propaganda was used to mislead or in many cases inform the public about political suggestions. On the other hand, art can also be a powerful weapon to show opposition to the political system.

POLITICAL ART

- ✓ Many years of wars and conflict during the twentieth century have resulted in a variety of artistic expressions,
- ✓ This movement criticised the corruption and general demoralisation of Germany after its defeat in the First World War.

RESISTANCE ART IN SOUTH AFRICA

- ✓ Before 1976 South African art was mainly non-political.
- ✓ The Soweto uprising of 1976 sparked a new commitment by many artists to play a conscious role to play under conditions of oppression in South Africa.
- ✓ An increasing number of artists, both black and white, began to see art as a means of showing their view of political and social issues in South Africa
- ✓ Art became a way to voice the injustices in the South African society.

APARTHEID IN SOUTH AFRICA

- ✓ Apartheid was a system of racial segregation enforced through legislation by the various national party governments.

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QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 70'S AND 80'S

The artist Manfred Zylla is extremely concerned about the destiny of humanity and the future of planet Earth. Art, for him, is a tool for social change and not about pretty pictures.

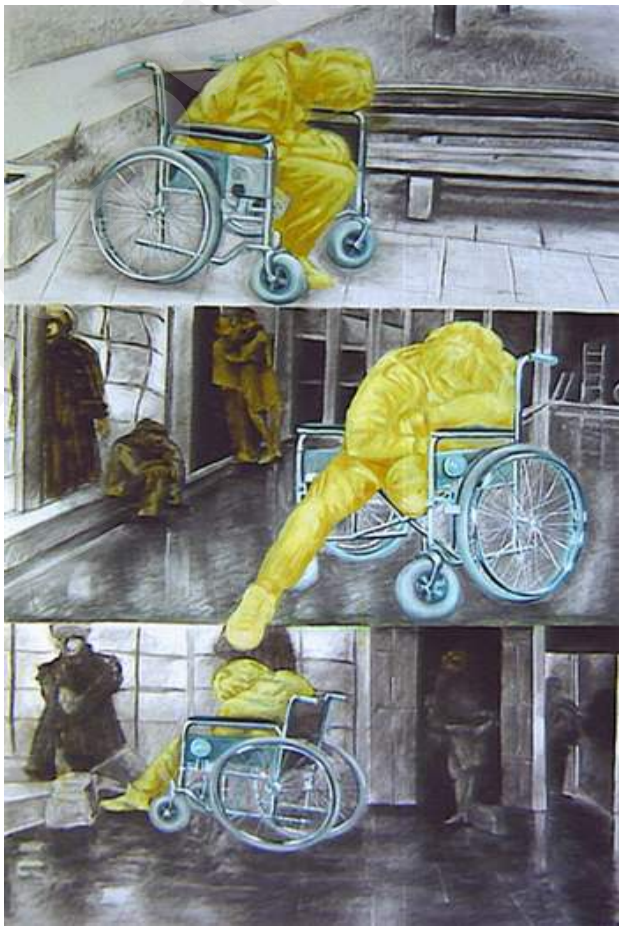
With figure 3, Manfred Zylla wants to **change attitudes towards disabilities**. Discuss how he does this by referring to the following:

- Format / Triptych
- Imagery
- Line
- Focal point
- Space
- Colour
- Emotional impact

This is linked to propaganda- the artist are making the public aware of mistreatment of people with different abilities.

(8)

Triptych: An artwork that consists of three parts, but reads as one work



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Manfred Zylla, ***Untitled (Lost)***, mixed media, 200

LET US UNPACK THE QUESTION

FORMAT / TRYPITCH

- ✓ The artwork is made up of three horizontal formats which make up a narrative telling a story from the top to the bottom.
- ✓ Although presented in the triptych the frames all seem to interact with one another almost as if one was looking at a comic strip or an animation

IMAGINARY (specific images used to portray meaning)

- ✓ The work consists of three sections
- ✓ In the middle panel four figures are visible in background
- ✓ The figure in the background is framed by vertical lines and look distorted and deformed.

LINE

Line

- ✓ The use of diagonal lines of the path leads the eye to the focal point.
- ✓ It also creates depth in the composition.
- ✓ The diagonal lines of the foreground in scenes two and three also create depth.

FOCAL POINT AND SPACE

- ✓ The point at which all element or aspects converge, centre of activity or attention.
- ✓ The man in the wheelchair is created wearing a very bright yellow overall/jumpsuit which make the figure stand out against the black and grey

COLOUR AND EMOTIONAL

- ✓ The man in the wheelchair could *symbolise the lost, disabled person in society.*
- ✓ *He is portrayed without an identity as his face is not shown clearly. The wheelchair becomes his safe environment and security.*
- ✓ *The title **Untitled (Lost)** has an underlying meaning of nameless people*

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The following artists should be discussed under
Socio-Political Art, Including Resistance Art of the 70's and 80's

Choose any TWO artists.

Jane Alexander	Willie Bester	Manfred Zylla
Butcher Boys	*Hamba Kahle*	*Bullets and sweets*
Bom Boys	*Who let the Dogs out*	*Games*

- **It is important to note that you are not allowed to discuss the artwork that was used in the previous questions. However, in this case you can still discuss Manfred Zylla, but it must be different artworks.**

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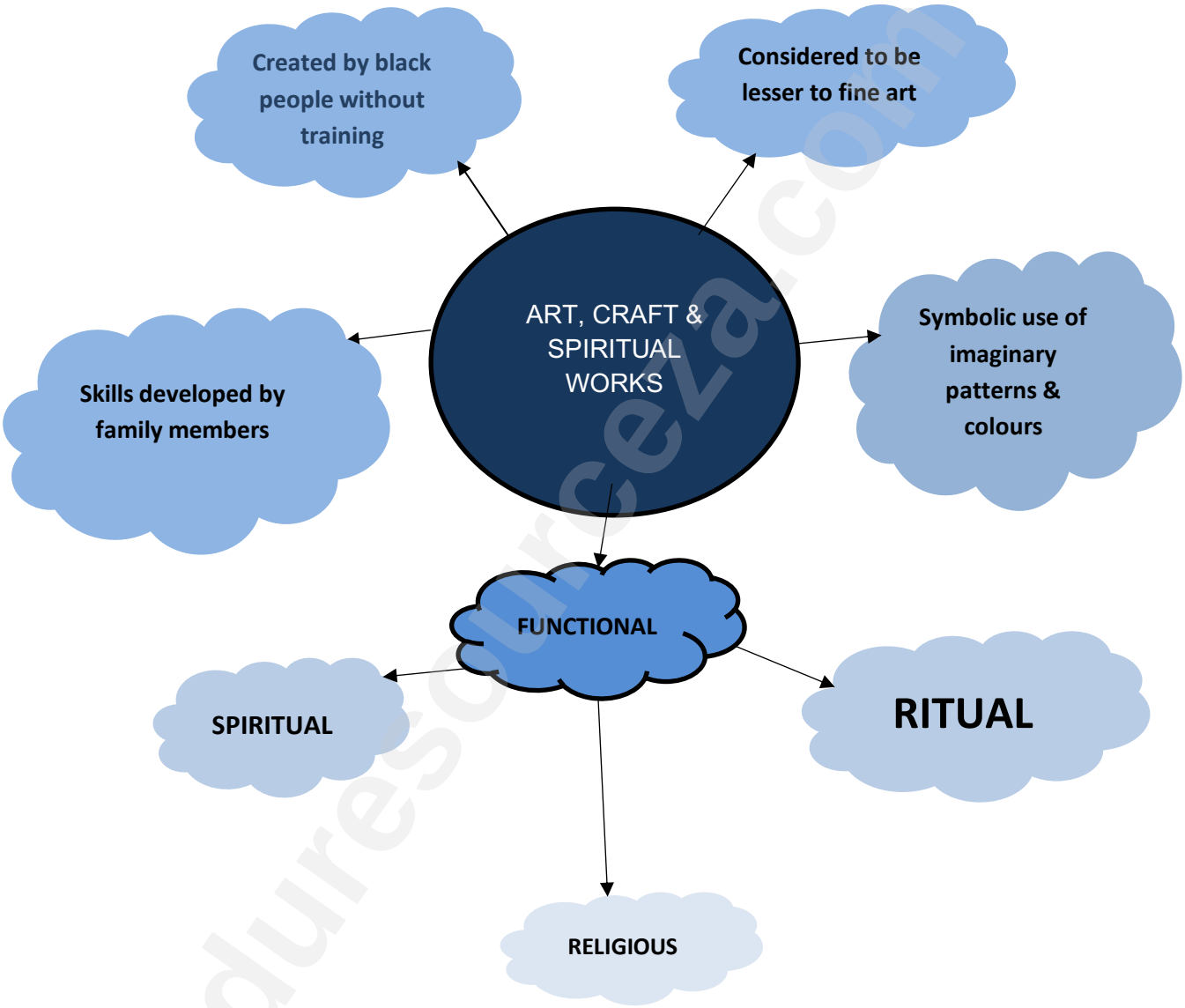
CHAPTER 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURALSOUTH AFRICA

Background and influences



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OVERVIEW OF ARTISTS

John Muafangejo. ***New archbishop Desmond Tutu Enthroned*** 1986 linocut.

Nesta nala. ***Uphiso***.
No date. Earthenware

Jackson Hlungwani. ***God's Leg with Eggs.*** 1984. Wood

Bonnie Ntshalintshali. ***Lobola***. 1998 painted earthenware

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MEDIUM AND TECHNIQUE	STYLE
Sculptures, headrests, staffs, medicine vessels, beadworks, clay pots and baskets: ✓ Natural material such as wood, stone, clay and grass were used. ✓ Artists later accepted the influence from outside and therefore glass, beads, paints, metal, and plastic covered telephone wire have all been incorporated into creating artworks. ✓ Carving as a traditional technique are related to the linocut printmaking process used by some rural artists. e.g. John Muafangejo ✓ Mass-produced artworks that were made for economic purposes, but the creators were not recognised. (Baskets, Isithebe / Luselo / Leselo, etc)	✓ Decorative with the use of simplified forms and shapes, as seen on the weaved basket, clay pots, icansi / thovho / legogo. ✓ Figures are simplified and certain elements such as eyes, noses and mouths are exaggerated and distorted. ✓ Influenced by Cubism and Expressionism (Refer to page 13). ✓ German Expressionists create woodcuts that are even closer connected to African Art. ✓ Academics theories classify the artists and refer to their works as "**transitional art**" (*which means the artists were in a state of change from one cultural context to the another*). ✓ In recent times a new category called "**community art**" started (*which was to classify the broader variety of work produced by informally trained black artists).*

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VISUAL LITERACY:	Example question

QUESTION 4: ART, CRAFT AND THE SPIRITUAL WORKS MAINLY FORM RURAL SOUTH AFRICA

South Africa is a very bountiful and colourful country in terms of arts and crafts and is reinventing itself all the time.

Choose any TWO artworks (FIGURES 4a to 4d) and discuss how these crafts were reinvented by referring to the following:

- Pattern and colour
- Techniques
- Function of the artwork **(8)**

FIGURE 4a: The African Art Centre, ***Ilala Palm Baskets***, palm, grass and dye (produced to store Zulu beer), date unknown.

FIGURE 4b: The African Art Centre, ***Ukugqula Umbila (stamping of mealies/corn) Applique*** (embroidered panel) by the Ntokozo Group, 2004.

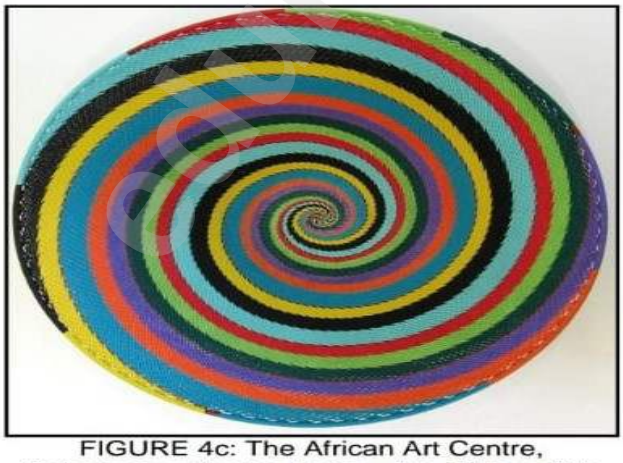

FIGURE 4c: The African Art Centre, ***Telephone-wire basketry***, wire. This craft is said to have originated in the 1950s in KwaZulu-Natal.

FIGURE 4d: Laduma Ngxokolo, ***Mother Tongue***, photograph of men's knitwear by MAXHOSA, inspired by traditional Xhosa beadwork, date unknown.

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LET US UNPACK THE QUESTION

Study the craft images that are provided in the question paper and answer the questions below. You must discuss the reinvention of these crafts as questioned.

Pattern & colour

- ✓ **Figure 4a:** Pattern is created by repetitive geometric shapes.
- ✓ Natural colours such as ochre, brown, and black were used to bring life to the pattern.
- ✓ Bands of symmetrical and geometric shapes create a curved/snakelike line around the baskets.
- ✓ **Figure 4b:** The patterns are created by a repetition of circles, dots, and eclipse shaped forms.
- ✓ The bright bold colours: pink, green, yellow contrast against the black background.
- ✓ The figure, plants and houses consist of bold colours: pink, yellow, orange, red and blue amongst others.
- ✓ The colour and non-representational.
- ✓ Shapes are stylised, naive, and childlike
- ✓ **Figure 4c:** The circular telephone wire basket is multi-coloured (red, green, blue, yellow, turquoise, green and black).
- ✓ Has spiral pattern which creates an optical illusion.
- ✓ All the lines meet in the centre of the basket.
- ✓ **Figure 4d:** Geometrical patterns (zigzag, diamond, circle) are dominant in the rug and the shawl/blanket.
- ✓ The geometrical patterns are repeated which create rhythm and makes the design of the carpet symmetrical.
- ✓ The carpet consists of black, earthy brown and reddish colours with hints of pale blue, light green and pink in contrast with red, orange, and white.

Technique

- ✓ **Figure 4a**: The baskets were woven in such a way that when the weave gets wet it expands and becomes watertight.
- ✓ **Figure 4b:** The technique used to create the composition is called applique: decorative needlework in which pieces of textiles/material in different shapes and patterns are sewn onto a larger piece to form a picture or pattern. The composition consists of a homestead and a woman stamping mealies in a pot. The two huts in the background overlap each other and the three chickens, a tree, and plants/flowers are placed in the foreground. There is a cloud in the top right-hand side.
- ✓ The words Ukugqula Umbila (stamping of mielies/corn) are embroidered diagonally next to the tree and roof of the one hut. Shweshwe fabric has been used in some of the objects/figures. The artist has chosen to use plain material and Shweshwe patterned fabrics in the composition.
- ✓ **Figure 4c**: A bowl/basket made from woven wire.
- ✓ **Figure 4d**: The carpet is woven by hand. The printed cotton/polyester fabrics are printed in a textile factory.
- ✓ The carpets are knitted using mohair/wool.

Function of the work

- ✓ **Figure 4a**: **Functional**, the Western culture buys these baskets as a decorative ornament.
- ✓ **Figure 4b**: Narrative/documentation (capturing a scene from every day). The applique can be functional or decorative (used as a pillow, decorative wall-hanging)
- ✓ **Figure 4c**: The wire basket can be functional as well as decorative. This basket can be used as a fruit bowl or to decorate walls in a home / building.
- ✓ **Figure 4d:** The carpet can be functional as well as decorative. The carpet can be used as a sleeping mat or placed on a wall as an aesthetic feature. The printed fabric is used to make clothing or throws. The fabric is often not reworked into a wearable garment but used as-is. All artworks can relate to job creation/fashionable/aesthetically pleasing as well as being marketed globally

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The following artists should be discussed under
ART, CRAFT AND THE SPIRITUAL WORKS MAINLY FORM RURAL SOUTH AFRICA

Choose any TWO artists

Jackson Hlongwane	Noria Mabasa	John Muafangejo
Son of Adam	Mukhali,	The Royal Wedding
Leaping Fish	Ngoma Lungundu I	The Archbishop
Christ playing Football	Domba Dancers	Desmond Tutu Enthroned

PERSONAL NOTES AND IDEAS

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CHAPTER 5: MULTIMEDIA, ALTERNATIVE AND POPULAR ART FORMS IN SOUTH AFRICA

Background and Influence

NEW MEDIA					
CONCEPTUAL ART	VIDEO AND DIGITAL ART	INSTALLATION ART	PERFORMANCE ART	BODY ART	LAND ART / EARTH ART

PERFORMANCE ART	• Visual art is combined with elements of theatre or film. • Consists of a **series of actions of an individual or a group at a specific time**. • Comprises of time, space, the artist's body, and the relationship between the artist and his / her audience. • Contents is about what is happening in the world at the time.
APPROACH AND TECHNIQUE	 Mlu Zondi (South African), ***Silhouette*** • Explores the issues of relationships and violence in his performances. • A third figure in the background walks around them and makes a video that is projected onto a screen behind them.
BODY ART	• Human body is the central image related to international Body Art. • Often the artist's body, but not necessarily, is the media of expression. • The activities take place in the private or public domain, documentation takes place. Deals with extreme ***masochistic*** and painful situations such as Chris Burden and Gina pane.

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CONCEPTUAL ART	• Conveys a certain **idea or message** to spectators. • **Does not use traditional art media.** • The written language, photographs, documents, charts, maps, film, video etc.
APPROACH AND TECHNIQUE	• Convey **words and language** often become as important to the artworks as images. • It is **based on the intellect** rather than the visual experience. • The artworks become more important than technique and artistic skill. • The onlooker must **think about the meaning and nature of the artwork** conceptually. • Has a strong **socio-political background.** • Their artworks often show **frustration with society and government policies.**
EXAMPLE of CONCEPTUAL ART	 Bernie Searle (South African) ***Colour Me series*** • Searle presents herself to be looked at like an example or body that is placed under a spotlight for dissection or identification. • Searle comments on racial stereotyping and is challenging the viewer's concept of race and colour.

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INSTALLATIONS	• The artist exhibits **a group of objects in a three-dimensional** space. • The artist uses traditional sculpture- as well as alternative media (e.g. electronic media) and found objects. • Elements like lighting, sound, and movement, are often used. • The audience often actively interacts with the artwork, instead of watching it from a distance. • Touching it, climbing onto or entering into it, is sometimes encouraged. Tracey Emin (British artist) ***My Bed (1998) Mattress, linens, pillows, other objects***

EARTH ART / LAND ART / ENVIRONMENTAL ART	• Artworks **created in nature,** using **natural elements or materials,** and sometimes introducing manufactured materials. • The relationship between the **artist and the environment** is also regularly explored. • Photographs are taken to document the final artwork as well as its deterioration of it. • It is created in an open space and is **site-specific**. (Cannot be moved)
APPROACH AND TECHNIQUE	 Strydom van der Merwe***, Oaks in Dorp Street 30 days in July 2008*** • Materials are provided by the chosen site. • Work often involves geometric shapes which represents the coming together of nature and man's intelligence. • Observe the fragility of the beauty of nature and acknowledges the ceaseless cycle of life and death.

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VIDEO AND DIGITAL ART	• Video art relies on **moving pictures** and consists of data. • Uses **devices and processes of television and video.** • **Digital technology** used as part of the creative processes. • The juxta-positioning of virtual images and the incorporation of sound have transformed this creative process. • Art is a **form of communication** rather than a unique artwork that is exhibited and sold. • It can easily be reproduced and broadcast over long distances and be accessible to people.
EXAMPLE	 *Viola, triptych* • Artworks by Viola usually associated with religious paintings. • Left side: video showing the birth of a baby. • Right side: an old woman that is dying is shown. • Middle panel: video depicting the body of a man floating in the water. • Middle panel shows metaphorically how you progress from birth to death. • There is also a soundtrack of crying, water movement and breathing.

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VISUAL LITERACY:
Example question

QUESTION 5
MULTIMEDIA AND NEW MEDIA: ALTERNATIVE CONTEMPORARY AND POPULAR AART FORMS IN SOUTH AFRICA

In FIGURE 5a Athi-Patra Ruga draws inspiration from the fashion world and portrays a figure covered in flowers and jewels, while in FIGURE 5b, Wim Botha combines two figures made from books, encyclopaedias, and Bibles.

Compare FIGURES 5a and 5b and comment on the differences and similarities between the two artworks. Use the following criteria:

- Subject matter
- Symbolic meaning of the materials in both FIGURES 5a and 5b
- The posture/positioning of the figures
- Your interpretation of the meaning of the artworks (8)

When you point out and discuss the similarities and/or differences between two or more things

FIGURE 5a: Max Ernst, ***Sacred Conversation***, collage photomontage, 1921.

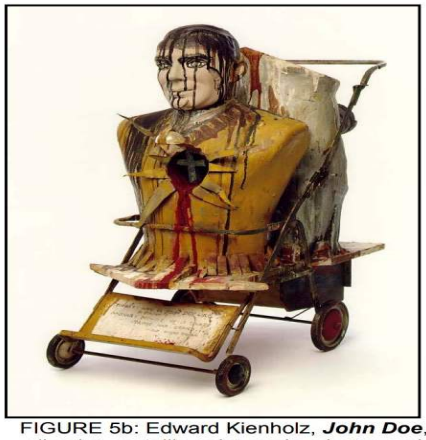

FIGURE 5b: Edward Kienholz, ***John Doe***, oil paint, metallic paint, resin, plaster and graphite on mannequin parts with wood, metal, plastic, paper, rubber and stroller, 1959.

FIGURE 5c: Patrick Bongoy, ***Revenants III***, mixed media, recycled rubber and hessian on a fiberglass cast, 2017.

FIGURE 5d: Nicholas Hlobo, ***Ndiyafuna (I Am Looking for Something)***, fibreglass, rubber inner tube, ribbon, jeans, sneakers, lace and wood, 2006.

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LET US UNPACK THE QUESTION

SYMBOLISM & IMAGINARY

Figure 5a. Two female figures facing the viewer. The dressed figure on the right is headless while the posing central figure is nude.

Figure 5b. The Male is sitting on a pram without limbs, poured with black paint on his head, and has stains of red in his chest.

Figure 5c. Female figure standing with nails in her whole body, with the chain.

Figure 5d. Male figure bends over on the floor, with a hidden face. His jeans are below below his buttocks.

Figure 5b: The artist created a 3D sculpture using discarded found objects. The dummy's head and torso have been splattered with paint and placed within a baby pram creating a shocking and haunting effect. The chest cavity of the torso has been hollowed out and a cross has been placed where the heart should

MATERIAL & TEXTURES

Figure 5a. The combination and juxta-positioning of different mechanical, industrial, and anatomical parts are upsetting and create a mood of discomfort. The use of anatomical/x-rayed images makes the viewer uncomfortable.

Figure 5d: The figure is bending over with his/her upper torso concealed in a large bag as if he/she is looking for something. The posse resembles a caterpillar. The figure is made from rubber tubing and include real underwear. The low place pants make reference to certain fashion trends.

Figure 5c: Revenants III shows a pregnant figure with a head sticking out from a hessian sack. The hessian sack is a coarsely woven fabric and is worn as a garment. The sack is a symbol or metaphor showing that people are treated like trash. It de-humanises the human form and creates a disturbing work. The rubber flaps coming from her frame indicate that she is falling apart or changing shape. Pieces of rubber sticks out from the legs and arms of the dummy. Spikes have been driven through the skin. It invites the viewer to touch the textures as if to soothe the skin. The rubber chain around her waist extends to the floor also create a tactile texture. It invites the viewer to feel and identify the material. The sack over the head is suffocating her. Smooth gold antennae are seen protruding from her ears.

POSSIBLE MEANING &

FIGURE 5a: The juxtaposition of different images to create a fantasy, dreamlike Surrealist artwork.

FIGURE 5b: A powerful and haunting image that reminds us of death.

FIGURE 5c: The human form appears to be de-humanised. The hessian fabric is wrapped around the head almost suffocating the sculpture. The rubber chain is also an indication of her being contained and imprisoned. The chain could represent an umbilical cord. The texturized rubber pieces protruding from her legs and arms could refer to her being tortured and distressed.

FIGURE 5d: The artists' interpretation of the artwork is that of a creature swallowing a person. The idea of searching for or concealing one's identity is created. The idea of the known and unknown, being ejected or consumed, inside-outside, comfort, shelter, contrast,

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The following artists should be discussed under
MULTIMEDIA AND NEW MEDIA: ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Choose any TWO artists.

William Kentridge	Willem Boshoff	Jan van Der Merwe
Shadow procession	*Blind Alphabet*	*Baggage arrival*
Ubu tells the truth	*Table Book*	*Confessional*
Johannesburg, the 2nd greatest city after Paris	*The Purple shall govern*	*Waiting*

- **It is important to note in this chapter / theme all artworks should be non-traditional – meaning animation, installations, performing arts, multi-media etc. No paintings or drawings will receive marks**.

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CHAPTER 6: POST-1994, DEMOCRATIC IDENTITY IN SOUTH AFRICA

Background and Influence

What is this theme about?	The expression of identity plays a big role in the post (after)-1994 and includes a range of artists. It also covers contemporary (most recent time) international artists such as Ai Wei Wei and Anselm Kiefer.
Glossary	**Ethnic –** a group sharing cultural characteristics such as language, religion, tradition, food, etc.
Historic Content	• Identity is personal or how people act; makes a person recognised as a member of a group or as an individual. • Identity involves how we are similar or different from each other.

1. What is Identity?	2. Identity in Post-1994 democratic South Africa	3. Identity in Post-1994 democratic South African art
"Who am I". Identity can be classified in the following ways: • **Individual Identity –** Identity held by each person • **Social Identity –** The collective sense of belonging to a group • **Cultural Identity –** The sense of belonging to a distinct ethnic, cultural, or sub-cultural group. • An Individual can explain "who they are" by using pointers like family and/or friends, ethnicity, language, beliefs, values, history, interests, hobbies, habits, objects, spaces possessions, creations, choices, and appearances.	▪ Post 1994 contemporary South African artists express urban identity by combining influences from street culture, portraits, urban life, and social media. ▪ South Africa, due to the changes after apartheid, the new government included a new flag, new national anthem, number of racial groups, multiple languages, and socio-economical gaps. There are stereotypes identified, however, it was not pushed that people follow a specific practice.	• The end of apartheid gave freedom of expression to both individuals and groups. ▪ Process of intense personal reflection in trying to understand the past and build a future. ▪ Themes include issues of language, ethnicity, race, history, globalisation, and urbanisation in the new South Africa. ▪ a strong obsession with life stories where the artists question and reflect on their heritage, family identity, gender, and class.

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INTERNATIONAL ARTIST

Ai Weiwei: ***Sunflower Seeds*** *– 2003*

Subject Matter

- Uses local materials and resources like reclaimed wood from traditional Chinese houses and temples.
- There is though nothing "Chinese" about his works; rather his international formal approach often makes use of metaphoric references, humour, puns, and political irony, that redefines and reconsiders the meaning of the traditional into something new

Influences

- Chinese antiquities like Neolithic vases and Qing Dynasty furniture; porcelain from the imperial kilns in Jingdezhen, freshwater pearls, bricks, tea, marble, stone, bamboo etc.

Stylistic Characteristics

- From traditional antique into seductive and thought-provoking contemporary art, from convention to transgression

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

We live in a world where social media has a profound effect on the identity politics of South Africa. What are the identity issues that you and/or your friends are grappling with at the moment? Debate the statement by referring to THREE of FIGURES 6a–e. (10)

FIGURE 6a: Mustafa Maluka, ***#flashback/prodigal son***, date unknown.

FIGURE 6b: Pierre Fouche, ***Lace Portrait***, polyester thread, date unknown.

FIGURE 6c: Norman O'Flynn, detail of ***Timekeeper 35-King***, mixed media on a light box, 2017.

FIGURE 6d: Claudette Schreuder, ***Three Sisters***, wood and enamel, date unknown.

FIGURE 6e: Hasan and Husain Essop, ***Fast food***, photomontage, 2008.

Identity politics: Refers to the engagement and debate around one's identity in terms of religion, race, socio/background, class, and gender, etc

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LET US UNPACK THE QUESTION

Candidates must justify their arguments by referring to the statement and any THREE of the FIGURES 6a-6e.

Figure 6a: Is a contemporary and decorative graffiti artwork that includes styles such as cartoons, Pop Art, and contemporary graphic design. The portrait of a young woman has scary, penetrating eyes that create a hypnotic effect as if she can't stop her staring at people. She is in the middle of a boldly patterned background with bright colours and patterns. She represents the street culture of South-Africa as she has bright pink hair and wears modern patterned clothing.

Figure 6b: The portrait a young person smiling shyly at the audience. The use of thread woven on the face creates texture and represents pixels of a photograph. It seems as if the picture is out of focus and hides the identity of the person. The face could be a male. The use of the thread implies femininity and creates lacy drapes and patterns in the background. Identity is often portrayed by how we look and how we dress and how other people see us. Current problems experienced by youngsters are the unconditional acceptance by others on social media and will do anything to hide their real appearance or soften the reality.

Figure 6c: A portrait of a contemporary male is shown against a colourful graffiti-like background. The man is wearing a mask decorated with colourful rows of patterns which could refer to the masks worn during the Covid-19 pandemic. The figure is also crowned which could mean that he might be an important person or the kingpin of a street gang. The decorative shapes and forms on his body could refer to tattoos or the influence of technology on modern man.

Figure 6d: The artis uses family photographs and her memories to create miniature sculptures of them. Some people identify or don't identify with their families and feel that they don't fit in. The figures look serious and have no facial expressions. The sculptures appear like toys or dolls to play with. The artwork is influenced by African sculptures.

Figure 6e: The Essop brothers portray themselves throughout the composition in both traditional and modern clothing. They show themselves breaking their fast with Fast food (MacDonald's and Coke) which is unusual in their culture. It shows the combination of their tradition with western culture by breaking their fast at the beach and not at their home with their families. This photomontage also has an unusual representation of a prayer mat at the beach which is not conforming to traditional customs. The brothers are questioning their identity as Muslim individuals in today's world.

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The following artists should be discussed under
POST 1994, DEMOCRATIC IDENTITY IN SOUTH AFRICA

Choose any TWO artists.

Churchill Madikida	Conrad Botes	Husan and Husain Essop
Virus	Pieta	Five Pillars
Struggles of the heart	Temptation to exist II	The night before Eid

Discuss two Post 1994 South African artists, you have studied, on how they differed from their International counterparts by referring to the following:

- Formal Art Elements
- Visual Appearance / Portrayal of Identity
- Placement / Actions / Symbolism of the figures
- Style and Techniques
- Media
- Possible meaning and messages

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CHAPTER 7: GENDER ISSUES

MASCULINITY AND FEMININITY

Background and Influence

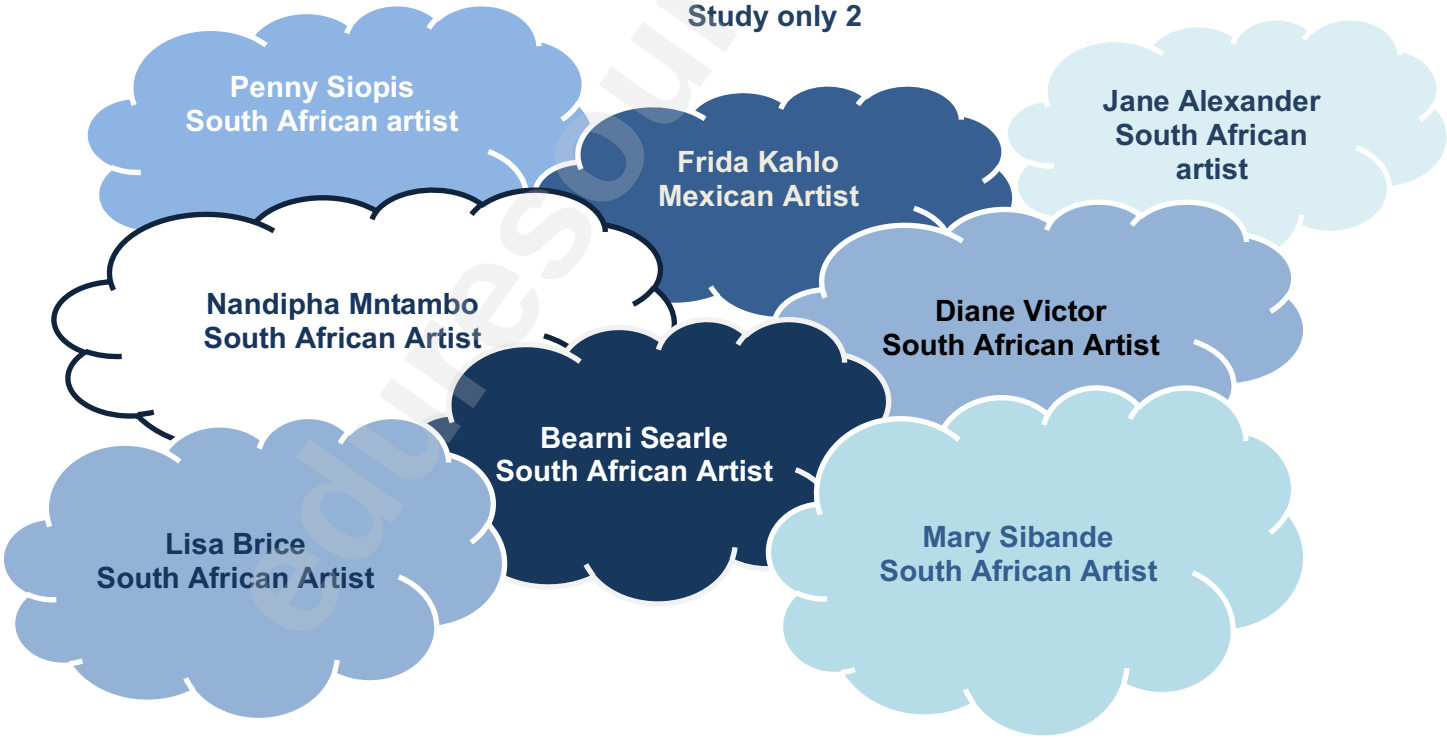
Gender is not only the difference between man and woman. It includes the cultural and social classification of masculinity and femininity.

Gender has to do with the individual identity of being a male or female.

Gender issues in society include:

- LGBTQ
- Gender inequality in the workplace/ societies
- Gender stereotyping in media
- Gender-based, domestic violence and child abuse
- Abortion
- Human trafficking
- Child marriages, arranged marriages
- Body image/ body shaming
- Prostitution

Artist working the theme of Gender Issues
Study only 2



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Background and Influence

Throughout art history, art focussed on the male artist and the female figure. This changed when women gained the right to vote. Only after women were regarded as equals, they were accepted as artists.

The feminist movement explored problems such as the female body. Feminists protested for equal gender rights. The feminist movement explored the history of the roles of women in society. For example, a common gender stereotype is when the woman in the household is expected to cook, clean, and raise the children. Men are regarded as the breadwinners. They are allowed to work and earn a salary. Feminist art is seen as the opposite of traditional male-dominant art such as a painting of a nude woman.

Style and technique:

Artists who work with the idea of gender issues using different media/ mediums to convey the message such as:

- Painting/ printing/drawing
- Performance art
- Sculptures
- Installations
- Multimedia/new media
- ready-mades

It is important to know that **the concept or idea** in this theme (Gender Issues) is more important than the elements of art and design principles. The following media influenced the way the artist makes art about gender issues.

Influences

DADA
• World war ONE • Against traditional art and artmaking • Rebel against logic and reason • Reacted against tradition with Ready-mades and photomontage, found objects (previously manufactured objects) **Ready-made** – is an ordinary manufactured object such as a bicycle wheel. These ordinary objects were used to create art. **Photomontage** – is different photos which are pasted to create an artwork In **Contemporary Art** – ready-mades are used in the form of an installation.

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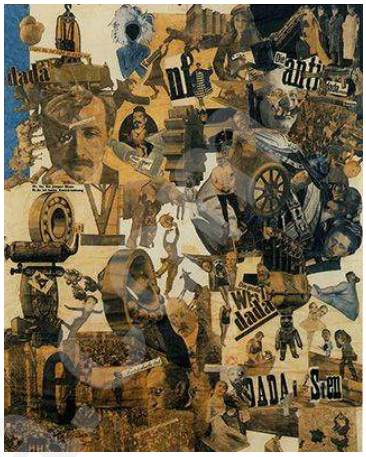
Ready-made	Photomontage
	
Marcell Duchamp, ***Bicycle Wheel***, 1913 Thethinklink.com	Hannah Hoch, ***Cut with the Dada Kitchen Knife through the Last Weimar-Beer-Belly Cultural Epoch in Germany*** Theartstrory.org

VISUAL LITERACY: **Example questions**

NEW MEDIA					
CONCEPTUAL ART	**VIDEO AND DIGITAL ART**	**INSTALLATION ART**	**PERFORMANCE ART**	**BODY ART**	**LAND ART/ EARTH ART**
• Traditional characteristic such as elements and principles does not apply • Subject matter and use of media are the most important • Physical objects like in paintings is not important. The **IDEA or concept** is the most important. • Words and language became important.	• Relies on moving pictures • Consist out of video and audio data • Make use of TVs, computers, DVDs, internet • Cameras, projectors are used to stream or project the video to be viewed • Seen as an art form of communication	• Is an arrangement of three-dimensional objects within a specific space • Temporary – broken down after a specific period • Subject matter influenced by the concept • Media used is unlimited – can use any to make the message clear. • Viewer can be included	• Live presentation by artist • Related to theatre • Subject matter addressed is without a story • Can include painting, dialogue, poetry, dance, lighting, or music • Last for a few minutes but can continue for many hours • Viewer can be included. • Can be documented through photos or video	• Involves the human body as medium	• Artworks created in nature • Natural materials are used • Sometimes introducing manufacture materials

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QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Over the past few weeks, no fewer than 21 women and children have been murdered. Their killers thought they could silence them. But we will not forget them and we will speak for them where they cannot. **Cyril Ramaphosa, 2020**

When Penny Siopis created ***The Shame Series*** in 2002–2005, she highlighted issues of abuse against women and children. Nowadays it is still a pressing issue in our society and there are various ways in which artists make the public aware of these issues.

7.1 Discuss the statement above by referring to FIGURES 7a–7d. Consider the following:

The significance of

- the hands on the face
- Underwear on the pavement
- Shoes, etc.
- Colour
- Mood/Emotion, atmosphere, e.g. communication through eyes, material, media and technique.
- Which of these examples, do you feel, has the greatest impact on drawing the public's attention to gender-based violence? Give reasons for your answers. **(10)**

7.2 Write an essay on TWO artworks (ONE artwork per artist) that you have studied that addresses gender issues in society. Name the artists and the titles of the artworks. **(10)**

Source: DBE NSC Visual art NOVEMBER 2021

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FIGURE 7a: Street Art in America, woman's lingerie (underwear) and photographs, date unknown.

FIGURE 7b: Penny Siopis, ***Shame Series***, mixed media on paper (ink mixed with glue), 2002–2005.

FIGURE 7c: Penny Siopis, ***Shame Series***, mixed media on paper (ink mixed with glue), 2002–2005.

FIGURE 7d: ***She leaves him. He kills her***, thousands of protestors marched to demand the end of violence against women outside a court room in Brussels, 2015.

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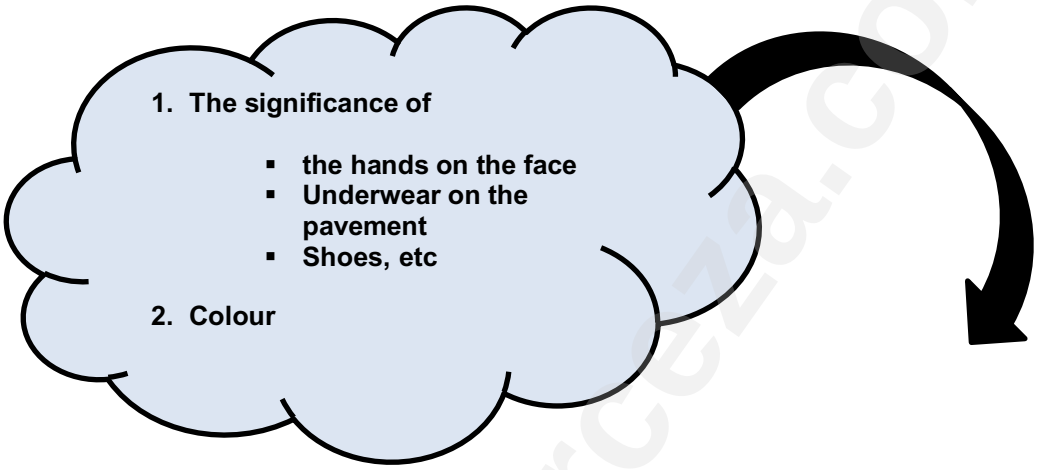
LET US UNPACK THE QUESTION

The statement in the question refers to gender-based violence in South Africa. Penny Siopis based her ***Shame Series*** on domestic violence against women. Look at the images provided. With the statement from the President answer the questions. Clues were given what we are looking at. The artworks in Fig. 7a-7d are based on violence against women.



Remember all answers must be in an essay. The table below summaries possible answers and content:

FIGURES	Hands on face	Underwear	Colour
Fig. 7a	▪ Viewer is confronted with handprints over the mouth and of victims. ▪ This strengthens the symbolism of the victims being silenced. ▪ RED represents blood violence and physical abuse a woman goes through daily. ▪ Command not to talk about the rape and abuse happening. ▪ Photographs of different nationalities show that the abuse is universal and happens in all races and all households. ▪ All types of people will be viewing the images	▪ Underwear is arranged in two lines on the walkway/pavement below the photographs. A pattern indicating household violence and abuse become a behavioural pattern. ▪ Symbolise – woman threw away- underwear on the pavement. ▪ White underwear can also refer to innocence lost	▪ Hands symbolise fear, pain, and anger. ▪ The bright turquoise blue marble eyes stand out against the red ▪ The turquoise blue eyes could represent the innocence of a child.

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FIGURES	Hands on face	Underwear	Colour
Fig. 7b	▪ The painting reflects two hands holding a head. ▪ The expression is like that of Edvard Munch, ***The Scream***. ▪ Expression of fear, horror, shock, and terror. ▪ The hands cover the ears to possibly block out the sounds or protect oneself from hearing.		▪ The blood-red face the (blood platter) is primarily situated in the foreground and becomes the focal point. ▪ It suggests that the incident of abuse has recently happened
Fig. 7c	SHOES		▪ variation of red on the figures and a horizontal band of writing against the white background/ wall. ▪ The scared child looks at the viewer. ▪ The Happy Father's Day stamp relates to a dearly loved parent who in this case might well be the abuser.
Fig. 7d	▪ Different types of shoes of red shoes (different shades of red) that indicate the various status, ages and occupations of women. ▪ A single red boot is seen to be symbolic of the struggle and violence leading to the loss of life. ▪ The name of the person and the date of her death has been inscribed on the boot as a remembrance of her life. ▪ The red boot represents a tombstone. The worn-out shoes show the struggle and suffering of women that worked hard to care for their families. ▪ The Red shoes are the victim's personal items representing all types of women across the world		
			▪ The red shoes symbolise death, blood, and violence. ▪ The colour red relates to love and passion but in this case, it refers to violence.

3. Mood / Emotion, atmosphere, e.g., communication through eyes, material, media, and technique

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FIGURES	Mood / Emotion, atmosphere, e.g., communication through eyes, material, media, and technique
Fig. 7a	▪ The mood is sad, disturbing, and evokes sad emotions from the viewer. ▪ The eyes are tearing which shows the pain and suffering of these women. ▪ The eyes on the far-right stare and show anger. ▪ The first image portrays hurt.
Fig. 7b	▪ The girl looks vulnerable, scared, defeated this is indicated by the hand gestures and the eyes. ▪ The hands are raised up with palms facing outwards like someone that has given up, surrendered to the enemy. ▪ The eyes look downwards to the left, not to make eye contact. ▪ The splashes of blood shows violence and abuse. ▪ The use of ink, wood glue on paper (found in the label information) adds to the realistic effect of the blood on the artwork
Fig. 7c	▪ The little girl appears emotionless and lifeless. This is shown by the twisted neck the limp hands as well as the flat line (heart line that usually indicates death) in the background horizontally. ▪ The eyes that are rolled upward appear dead. ▪ The blood spills and smears of it in the background indicates the serious act of violence that she has suffered. ▪ The atmosphere shows her surrounding as being abusive as the writing on the wall indicates this by the following word: Happy Father's Day. The image challenges the message indicated. She is alone, isolated fragile, weak and a sense of emptiness.
Fig. 7d	▪ The mood is sad due to the number of shoes that are included in the display. ▪ The different red shoes add to the mood and the atmosphere as they represent women, children and older people that are affected which has a direct impact on all types of people that can easily relate to this

3. Which of these examples, do you feel, has the greatest impact on drawing the public's attention to gender-based violence? Give reasons for your answers.

- You must indicate which examples YOU feel had the biggest impact on showing the problem to the public
- When a question requires an opinion, it is important to explain your answer.
- Do not repeat any information.
- Always refer to specific examples to strengthen your answer.

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The following artists should be discussed under
Gender Issues – Masculinity and Femininity

Choose any TWO artists and Two artworks each

Penelope Siopis	Lisa Brice	Mary Sibande
Melancholia	The sex kitten series	Long live the dead Queen
Patience on a moment	Sex kitten – cheap cheap	They don't make them like they used to do
Love	Sex kitten – you want to have your cake and eat it	Prosperity

LEARNERS NOTES

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CHAPTER 8: ARCHITECTURE IN SOUTH AFRICA

Background and Influence

Architecture is the ***Art of Designing*** and ***Constructing buildings*** Architecture reflects a specific period, place, culture, and organised space for humans to use.

CHARACTERISTICS

- The use of a variety of *historical styles* (Restraints of taste and careful application of Classical standards) and
- The development of new materials and structural methods (because of the new industrial needs)

STYLE AND TECHNIQUE

- The *new ferrous building* materials were made to conform to the taste for *Classical, medieval or other exotic styles* (Brighton Pavilion); for example, the glass and iron vault for Paddington Station by Brunel and Wyatt was supported on 'Gothic' columns.

- Gustav Eiffel designed the exhibition tower for Paris which bears his name and provided the same form of publicity for the new material - steel.

HISTORICAL BACKGROUND: THIS INCLUDED THE FOLLOWING MOVEMENTS

1. **Art Deco:** Popular style between the 1920's and 1930's. This fairly expensive style, seen mainly in its styled, geometric, symmetric and decorative features of art an escape from the depressing conditions after the First World War.

2. **Modernism**: Originated before world war referring to 20th-century architecture. It became the style that was used worldwide, with the Modernist approach to architecture. They are cheap buildings that could be erected quickly for the expanding urban development.

3. **Bauhaus:** The style features simple geometric shapes like rectangles and spheres, without elaborate decorations. An appreciation of the evolving relationship between art and industry was also key to the Bauhaus philosophy, which informed the use of modern materials and industrial processes across its various creative subjects. The Bauhaus Dessau's most striking features are its glass curtain walls, which wrap around corners and provide views of the building's interiors, and its supporting structure. Among the advanced methods used in its construction were a framework made from reinforced concrete and brick, large expanses of glazing, and flat roofs covered with asphalt tiles that could be walked on.

4. **Post Modernism**: Embraced pluralism as it freely accepted and incorporated styles from the past. Post-modern space is ambiguous and fragmented. It is more playful; colour and symbolism are reintroduced to make the buildings and spaces more "people-friendly".

5. **Indigenous African Architecture:** Mainly found in rural areas. Constructed with found / natural materials. These structures use techniques that have been utilised for generations. African builders developed indigenous engineering processes. They **developed methods to move large quantities of stone and other massive structures**. (See ***Inxuluma*** image below)

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EXAMPLES OF ARCHITECTURAL STRUCTURES

Walter Gropius: Bauhaus Dessau, Weimar School

Inxuluma; grass; flat timber; loggs floor-compressed cow dung; Kwazulu- Natal

Don Albert: Trumpet House

Henning Rasmuss: Cape Town Stadium, 2010

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VISUAL LITERACY
Example Questions

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Patricia Piyani's lack of education inspired her to create an opportunity for proper education for the children in her area. She founded Silindokuhle Preschool in Port Elizabeth which is constructed from recycled and reclaimed materials. It was built by the community using local materials, such as hardboard containers, wine bottles, wooden pallets, skateboards and plastic corrugated sheets, and has been awarded a SAIA building innovation award for sustainable architecture.

Justify why the SAIA building innovation award for sustainable architecture was awarded to the Silindokuhle Preschool by discussing the following:

- Use of materials
- Sustainability
- Functionality
- Design
- Building innovation(s) **(8)**

show or prove to be right or reasonable

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LET US UNPACK THE QUESTION

Figure 8a: Collective Saga, Silindokuhle Pre-school, Port Elizabeth, South Africa, 2018.

Building

- The building design can be adopted as the solution for the housing problem in South Africa.
- This affordable plan can be erected by the community.
- The structure can be maintained at a low cost as materials can easily be replaced.
- This building innovation will educate people in the possibilities of using recycled or reclaimed materials.

Figure 8c
Collective Saga, a view of the interior of the classroom.

Functionality

- The building functions well as a pre-school that keep children warm and is a safe place to start learning.
- Materials like glass bottles and a corrugated plastic roof were used.
- It lets through daylight.
- The wooden structures and reclaimed materials are warm, waterproof, and sustainable.
- Reclaimed plastic crates function as flower beds and vegetable gardens, which can provide food for the children.

Sustainability

- Coloured glass bottles allow light into the building.
- The different colours create reflective patterns of light within the building.
- The bottles are used as a replacement for windows.
- Recycled glass and plastic are strong and durable and do not require regular maintenance.
- A building like this can withstand extreme temperatures

Use of materials

- The reuse of existing structures motivates people to salvage/reclaim discarded materials.
- It will have an impact on the environment as less waste will end up in the soil and in the oceans.
- Waste can often be upcycled to have a new function. Plastic and glass bottles are easily accessible as these are the most found materials on rubbish dumps.
- Wooden pallets which are used to transport heavy equipment are often discarded by companies but can still be utilised as a functional building material.
- Plastic and glass bottles are then filled with any found objects, like paper, plastic bags, pieces of broken matter, and sand. These are used as building blocks/bricks.

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Design

- It is a post-modernistic building that consists of a curved corrugated roof creating the illusion of movement
- It is an open-plan design with a lot of visible wooden pallets and glass panels.
- Wooden frames and wooden poles are not only decorative but are also functional as it supports the structure to the walls and the roof.
- The slope of the corrugated plastic roof allows for the collection of rainwater.
- The water is used in turn to water the fruit and vegetable gardens as well as the lawns

Figure 8b: Collective Saga, building process of Silindokuhle Preschool

Activities
Try and answer the questions below

1. Discuss the influence of ***De Stijl*** movement, including examples of buildings and the names of the founders.

   - The significance of recycled material
   - The advantages and disadvantages of using recycled materials
   - Sustainability
   - With reference to the following discuss any two other architectural examples that you have studied that you have found to be truly innovative.
     - ✓ Stylistic Characteristics
     - ✓ Building and Construction methods
     - ✓ The Architect's responsibility to the environment and sustainability

2. **Provide a brief description of the Architectural Structures below:**

Don Albert: ***Trumpet House***

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SECTION 3

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VISUAL CULTURE STUDIES SUMMARIES

		ARTISTS DISCUSSED
QUESTION 1	**Emerging artists of South Africa**	Gerard Sekoto, **The song of the Pick**; Gerard Sekoto, **Prison Yard** George Pemba, **Portrait of a young Xhosa woman**; George Pemba, **Eviction – Woman and Child**
QUESTION 2	**South African artists influenced by African and/or indigenous art forms**	Irma Stern, ***Pondo Woman;*** Irma Stern, ***The Hunt*** Walter Battiss, ***Fishermen Drawing Nets;*** Walter Battiss, ***Symbols of Life***
QUESTION 3	**Socio-political – including Resistance art of the '70s and '80s**	Jane Alexander, ***Butcher Boys;*** Jane Alexander***, Bom Boys*** Manfred Zylla***, Bullets and Sweets;*** Manfred Zylla***, Death Trap***
QUESTION 4	**Art, craft and spiritual works mainly from rural South Africa**	John Muafangejo. ***Judas Iscariot betrayed our Lord Jesus for R3.00*** John Muafangejo. ***New archbishop Desmond Tutu Enthroned*** Jackson Hlungwani. **Large Crucifix and star;** Jackson Hlungwani, ***Leaping Fish***
QUESTION 5	**Multimedia and New media – alternative contemporary and popular art forms in South Africa**	William Kentridge, ***Johannesburg, 2nd Greatest City after Paris*** William Kentridge. ***Shadow Procession*** Van der Merwe, ***Biegbak/Confessional;*** Jan van der Merwe, ***Waiting***
QUESTION 6	**Post-1994 democratic identity in South Africa**	Churchill Madikida***, Struggles of the heart;*** Churchill Madikida,***Status*** Hasan and Husain Essop, ***Thornton Road;*** Hasan and Husain Essop, ***Pit Bull Training***
QUESTION 7	**Gender issues** (Choose two artists)	Penelope Siopis, ***Patience on a monument;*** Penelope Siopis, ***Shame*** Mary Sibande, '***They don't make them like they used to do'*** Mary Sibande, ***Conversation with Madame C.J. Walker*** Lisa Brice, ***Sex Show Works;*** Lisa Brice, ***Plastic makes perfect*** Jane Alexander, **Stripped ("Oh Yes" Girl)**
QUESTION 8	**Architecture in South Africa**	Not included in these summaries.

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QUESTION 1: EMERGING ARTISTS OF SOUTH AFRICA

GLOSSARY:

- **Apartheid was the policy of the National Party who came to power in South Africa in 1948. The idea was that different races should be kept separate. Before 1948 – segregation between the races)**

- **Township art term used to describe the works of black artists that painted township life in South Africa. E.g. shebeens, church, etc. It shows how the black population adapted to urbanisation.**

Historical Context:

- **In 1989 the Johannesburg Art Gallery presented an exhibition of black South African artists to the public called – *The Neglected Tradition: Towards a new history of South African art (1930 – 1988).* During apartheid, there was very little written about the art of black people. This was an important exhibition to change perceptions and to see a more represented history of South African art.**

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GERALD SEKOTO (1913 – 1993)

Background

- From Sophiatown but stayed in District Six (Cape Town) and Eastwood, Pretoria.
- In 1947, Sekoto moved to Paris, France. He wanted to broaden his artistic experience rather than as a political exile, although the injustices of the racial situation played a role.
- He never returned to South Africa. He was not very happy in Paris (France)

Subject Matter / Themes

- Urban scenes of everyday life in the townships
- Figure compositions and portrai
- A detailed and loving documentation of people and places he lived in

Influences

- His surroundings in South Africa – the vibrancy of the townships such as Sophiatown and District Six.
- Post-Impressionism. An intuitive sense of colour links his work with Post-Impressionism

.

MEDIA: Mainly oil paintings

Stylistic Characteristics

- Figurative; highly subjective colours create an emotional impact
- Shapes have a roundness and solidity; Love for patterns, i.e., the sink roofs portrayed with parallel lines.
- Distortion and his often clumsy
- Unusual perspective: His figure compositions do not show detail
- Emotional response/created a strong atmosphere.

Issues that his work raises

- Paintings often do not show the harsh reality of life in the townships show the **exploration of formal elements.**
- I**dealised** view of these communities
- work is not politically driven, although he shows sympathy for his subjects and their circumstances.
- His work documents areas of South Africa that no longer exist and forms an important historical record of life in Sophiatown and District Six.
- One of the pioneers of black art in South Africa and one of the first to make a living from his art.

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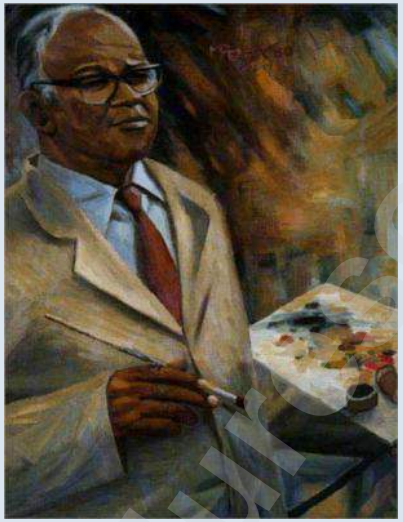
GEORGE PEMBA (1912 – 2001)



Background

Pemba was born in 1912 in a village near Port Elizabeth, Eastern Cape.

He received his school education in Paterson, Eastern Cape.

Obtained his teacher's qualification at the Lovedale Teacher's College in Alice, Eastern Cape.

Pemba can be seen as a self-trained artist having only brief contacts with formal art training.

Subject Matter / Themes

Portraits and group portraits, social documentation, religious works, and protest works.

Pemba painted some Eastern-Cape landscape, man was his most important theme.

New Brighton and its people, where he spent most of his life, inspired a large part of his work.

Influences

European styles such as Realism – his portrayal of the poor in the townships in a naturalistic way

Impressionism - the fleeting moment and Expressionism - subjective use of colour and distortion in some works.

MEDIA: Watercolours, oil paintings

Stylistic Characteristics

A strong feeling for shape in his work - solid with weight, descriptive, simplified, and with expressionist distortion.

Early watercolour works show subtle descriptive colours. In later works, there are large colour contrasts with sharp contrasts between light and dark.

Primary and secondary colours together with white areas are characteristic of his works.

Issues that his work raises

Underlying themes/issues such as fear, flight, joy, loss of everyday life, cultural traditions, human right, religion and political subjects

His work gives an interesting view of the changes in South Africa – the traditional rural tribal life replaced by urbanisation, as well as political injustices.

In his work one gets a feeling of togetherness between people – a society that stands together although they are suffering.

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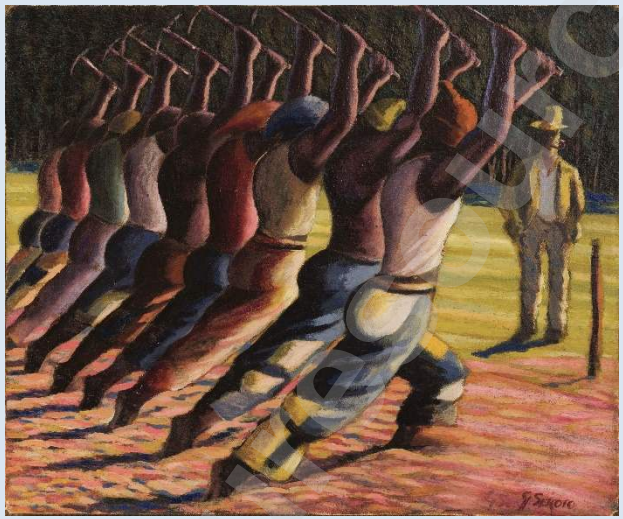
GERARD SEKOTO – EXAMPLES OF ARTWORK



Style of work
Figurative

Medium and Technique
Oil painting with **strong brushstrokes**

Title
Gerard Sekoto, ***The song of the Pick,*** oil painting, 1946 – 47

Subject and description

Figure composition. The **subject** is a group of black workers with their picks, while a white pipe-smoking warden watches them.

All the focus is on the **workers with their identical postures** with their picks high above their heads.

Message and Meaning

One of Sekoto's most political works

Contrast between the physical powers of the workers with the weakness of the white warden.

The work shows that the black workers, although subordinated to the white boss, are the stronger figures.

The title is suitable – the viewer can nearly 'hear' the song of the pick in this visual work.

Formal Art Elements

Sekoto simplified shapes
The black figures form a strong diagonal line.
The colour is predominantly in primary colours – red, yellow, and blue.
The emotional impact of this work is the result of his highly subjective colours.

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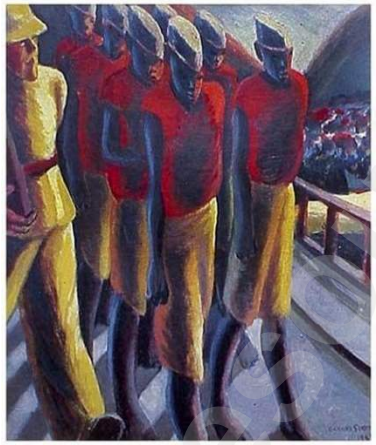
GERARD SEKOTO – EXAMPLES OF ARTWORK



Style of work
Figurative

Medium and Technique
Oil painting with **strong brushstrokes**

Title
Gerard Sekoto, ***Prison Yard,*** oil, 1944

Subject And Description

Figure composition. Sekoto lived with Mrs Manuel in a house facing the Roeland Street jail which provided inspiration for this work. A **group of prisoners** walk under the control of a prison guard.

Message and Meaning

In this work he explores the psychological difference between the prisoners and the guard.

The prisoners are **squashed** together with their arms close to their bodies, while the guard strides with open legs.

Everything about the prisoners is captive – their postures, clothes, and the close group they form – in contrast with the freedom and openness of the guard.

Formal Art Elements

In the composition the figures fill the canvas and only on the right hand is a suggestion of a landscape with the mountains.
Sekoto's work shows distortion.
His shapes have a roundness and solidity.
Diagonal lines create the composition with the prisoners and railing on the right-hand side.
There are no open spaces to escape to and everything focuses on the group of figures.
He uses mainly primary colours.
He explores repetition of form and contrasts the prisoners effectively with the guard.

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GEORGE PEMBA – EXAMPLES OF ARTWORK

Style of work
Figurative with **expressionistic** characteristics

Medium and Technique
Oil paint on board, **definite brushstrokes**

Title
George Pemba, ***Eviction – Woman and Child***, oil on board, 1992

Subject And Description

A woman with her child is in the middle of a landscape with houses. She is sitting between her possessions – table, chair, a broom, etc.

Message and Meaning

The title tells us this is the story of an eviction. The woman has been **forced to leave her home** and she is sitting with her meager possessions, holding her baby. She looks sad and is unsure of what the future will hold.

The winding road is symbolic of the journey she must make. This is a typical South African 'story' and tells of our history of forced removals and how the poor must suffer.

Formal Art Elements

The woman with the baby is the focal point in this composition.
The winding road leads the eye to the houses at the top.
There is distortion e.g. the perspective of the house on the left is exaggerated, etc.
There are a lot of sharp shapes in the work such as in the furniture which helps to create an unhappy feeling.
There is perspective in the small houses in the back against the larger figure and objects in the front.
The colours are life-like, except in the sky where the orange is exaggerated.
The orange in the sky is picked up in the shawl of the baby.
The brushstrokes are clearly seen and speak of emotion.

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GEORGE PEMBA – EXAMPLES OF ARTWORK

Style of work
Naturalism

Medium and Technique
Watercolour: the smooth **blending** of the colours to create the different shapes and tonal values. (His early works were done in watercolours – a cheap medium.)

Title
George Pemba, ***Portrait of a young Xhosa woman***, oil on board, 1992

Subject and Description

A **portrait** of a young Xhosa woman in traditional dress. She tilts her head and looks past the viewer.

Message and Meaning

"My objective is to interpret the feeling of my people". In his early works, he **documented** the traditional and rural life of the Xhosa people.

He treats the woman with **dignity** and one can see she is proud of her heritage.

He also gives a record of traditional customs.

Pemba also gives a psychological insight and an understanding of **personality** – she was a real person.

Formal Art Elements

The woman forms the focal point in this painting. The bare arm leads the viewer to her face.
Pemba lovingly describes her clothes and beadwork in detail.
It is in the style of a typical naturalistic European portrait.
The figure forms a strong vertical shape in the work.
The use of tonal values creates rounded shapes.
There is a variety of very dark areas and very light highlights.
The colours are all in earth tones that give a warm glow to the portrait.
The white of her dress stands out against the yellow shawl.
The background is a flat area with a strong shadow casted by the figure

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QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS
Africa's influence on Western art: The 'discovery' of traditional African art - such as sculptures and masks - played a major role in the development of Modernist Western Art in movements such as Fauvism, German Expressionism and Cubism. South African art draws from indigenous and African art: The indigenous arts and African art had an enormous impact on the work of South African artists. This influence ranges from ancient Egypt to Bushmen (San) art that would influence South African art since 1950. *This influence was not only about subject matter, but also a stylistic impact regarding line, shapes, etc.* These artists looked deeply into their place of birth and identified with its African persona. Art for them became a dialogue with Africa. Inspiration came from indigenous art traditions.

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IRMA STERN			
Background Irma Stern, the daughter of German-Jewish parents, was born at Schweizer-Reinecke in the Western Transvaal. She returns to Germany in 1913 to study art and is caught in Germany for the duration of World War 1. She returned to South Africa in 1920 and started to exhibit annually.	**Influences** Stern was strongly influenced by **German Expressionism.** **Afrika:** Stern travelled widely in Africa and an important part of her subject matter was the portrayal of the ingenious people. Africa was an important inspiration with the people in their colourful gear, the "barbaric" landscape, the tropical plants, the abundance of fruit and flowers and above all, the sun.	**Subject matter/themes** **Themes**: Stern painted mainly portraits and figure studies, as well as some landscapes and still lives. Certain themes recur throughout her lifetime in all her work: fertility, women, and rituals like marriage mother and child themes harvest and harvesters, abundant still lives. Stern's work is mainly concerned with people and her love for exotic surroundings she experienced in her travels. **MEDIA:** Mainly oil paintings	**Issues that her works raises / her contribution** Stern was one of our most important pioneers who brought SA art in line with modernism through her personal, subjective **expressionism.** Initially her work met with hostility, for the public in South Africa was used to naturalistic portrayals. She was one of our first artists to portray Africa. Although her viewpoint was still colonial, she was in love with the exotic 'strangeness' of Africa. She, however, never showed poverty or other social issues in her romantic portrayals of Africa
Stylistic Characteristics The painting was an inner necessity for her and she showed through strong expressionism her feelings on her subjects. Stern tried to capture the essence of a subject and detail was of lesser importance. Her style was for quick, spontaneous, and direct paintings. Space: Her canvases are crowded with little open spaces. Brush work: Stern used loose, expressionistic brushstrokes, initially she worked in a strong impasto, but towards the end of her life the application became thinner. Colour: Colour is the main element in her work and she uses strong expressionistic colour to portray her feelings.			

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QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS			
	Style of work Expressionistic	**Subject Description** A portrait -an **indigenous** woman is portrayed as she thoughtfully sits and thinks as if daydreaming. The woman is wearing a traditional dress. The figure does not resemble anyone.	**Message and Meaning** Stern was one of the first SA artists to portray Africa. Although her viewpoint was still colonial, she was in love with the exotic 'strangeness' of Africa. She, however, never showed poverty or other social issues in her romantic portrayals of Africa.
	Medium and Technique Oil painting with strong brushwork and rich colours.	The woman looks down. This creates a barrier between her and the viewer which *obscures* her personality, contributing to the stereotypical rendition of the woman.	She was not like a Picasso stylistically influenced by Africa but used it as source material. In the new democratic dispensation, the same critics refer to her work as racist because she showed indigenous people as 'types' e.g. the almond-shaped eyes, and not as individuals. But her phenomenal power as a painter makes her one of our most valuable painters.
	Title Irma Stern, ***Pondo Woman***, oil on canvas, 1929.	Subject is placed in the centre of the composition, like traditional Western portraiture. German Expressionism influence is seen in the combination of (nude) figures and lush landscapes.	She also united the two worlds of Europe and Africa in her work. But differently from artists such as Gauguin she did not totally identify with the indigenous lifestyle but kept her European colonial outlook to Africa (she was an outsider finding Africa fascinating.) and made no attempt to penetrate the spiritual psyche of these people

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IRMA STERN, PONDO WOMAN

Formal Art Elements

The female figure dominates the composition.
Expressive exaggeration of her eyes, nose, mouth, and the shape of her face.
Behind the figure the dark foliage, entangled creepers and tree trunks surrounding her place her within a jungle-like environment that cannot be linked to any specific place.

Warm reds, yellows and browns that contrast with the cooler colours in the background. Colour was used to portray her feelings. The colour evokes emotions, rather than describes objects.

The canvas is crowded with little open spaces for the viewer to escape in.

Brushstrokes are lively and the work conveys a joy of life Expressionist brushstrokes are typical of a spontaneous and passionate painter.

The work was painted in a simplified style and is expressionistic with an emphasis on brushstrokes and emotional colours.
Strong defined dark outlines and loose brushstrokes are clearly visible –
Spirit of a subject and detail was of lesser importance.mine-dumps and slime-dams, pylons and power cables etc. In his work nature is vulnerable to man. Eckstein is the archetypal capitalist, but his tunnel vision regarding the world outside seems emblematic of a social order which is on the verge of disintegrating from within.

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QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Style of work
Expressionistic

Medium and Technique
Oil paint which she applied with a brush or knife [impasto-thickly applied paint].

Title
Irma Stern, ***Pondo Woman***, oil on canvas, 1926.

Subject Description
Group portrait. A group of tribal figures is set in a lush jungle landscape.

The painting was a product of her journey to Swaziland and Natal during the 1920's. A group of hunters are preparing for a hunt.

All of them are either naked or just wearing a loincloth. Stylised hunting dogs are in the foreground.

Message and Meaning
No real meaning but shows her fascination and love for Africa.

She did not, however, considered the social, political, and economic implications of their situations.

Details are exaggerated and stylised to create an ideal image of a "noble savage" according to the colonial view of her time.

Formal Art Elements

The figures and animals are idealised and stylised.
This distortion resembles the angularity found in African sculptures and masks.
The composition is busy and almost bursting at the edges of the frame. A feeling of activity is created by the use of lots of angular lines often intersecting with each other, e.g. angular diagonal lines which create movement.
Although there is a feeling of depth in the painting, the perspective is distorted as there is little difference between foreground and background space.
The colours do not become less vibrant in the background and some figures in the background are out of proportion in relationship with each other on the particular plane of depth.
The use of colour gives a feeling of joy and excitement. There is a strong contrast between the red-brown bodies and greens of the background. Loosely applied brushstrokes creating, expressive marks
She outlines the figures in a blue-black colour, as did the Post-Impressionists.
The shadows are also heavily accentuated so that it almost becomes part of the pattern.
The area of focus appears to be the three figures in the foreground. (The white dogs lead the eye to them.)
The overall impression of the painting is one of vibrant colours and pattern, but one does not feel any emotions in the subjects, and they almost appear like bored models posing for a fashion shoot.

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WALTER BATTISS: EXAMPLES OF WORK

Style of work
Stylised / abstracted

Medium and Technique
Neat, smooth finish and the lack of tonal values

Title
Walter Battiss, ***Symbols of Life***, oil on canvas, undated

Subject Description

In this work there are also **pictographs** and abstract shapes that cover the whole surface. It is a very linear work where figures representing people, animals, reptiles and termites are stylized into **simplified** and original shapes.

The title provides a clue to possible meanings. A river divides the painting in two. It is the symbolic story of the river and the varied life that it sustains. The river is a magical or godlike power. The middle shape could also be seen as a cross-section of an anthill or the scales of reptiles.

Message and Meaning

The title of the work tells the story behind the work. It also celebrates life and pays homage to the heritage of our first artists. This is an example of one of Battiss' conceptual interpretations of what he learned from rock art. In it he did not copy rock art but created a personalised symbolic system that tells about Battiss' ideas about life and spirituality. It is a typical work by Battiss in its mystery and symbolism.

Formal Art Elements

Battiss, at that stage, was very interested in Middle Eastern calligraphy and the shapes in the painting became free interpretations of this.
The work is flat, decorative and the shapes are red brown on a cream background, while the river is in ochre and brown.
Silhouetted symbolic motifs are spread all over the white picture plane. The arrangement of these shapes is very controlled, leaving an even distance between each of them. A quarter from the bottom of the canvas a bold horizontal organic shape divides the evenly arranged symbols in two opposing sides.
These motifs represent an organic version of some living being: people, jackals, elephants, insects, butterflies and antelope are some of the creatures that are recognizable.
The work has an organic feeling because of the fact that it is not geometrically placed, which is a similarity to rock paintings. His use of earthy colours reinforces the connection with rock art.

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WALTER BATTISS: EXAMPLES OF WORK

Style of work
Stylised / abstracted

Medium and Technique
Neat, smooth finish and the lack of tonal values

Title
Walter Battiss, ***Symbols of Life***, oil on canvas, undated

Subject Description

A naturalistic scene of the daily task of a group of African people. It is most probably a scene that he witnessed and recreated in an expressive style

Message and Meaning

Battiss' choice of subject matter connects with his interest in cultures other than his own as can be seen in many of his more realistic works. His version of what he saw focuses our attention on the responsibilities of daily living and like the San he shows the bigger picture of the community, from a distance.

Formal Art Elements

Here he created an imaginative composition based on the motifs of San Rock art. People are shown as black schemes and not in detail.
Typical of his work is that he does not try to show depth, but that all the action of the fishermen takes place on a relatively flat area. The black fishermen with their actions fill the whole canvas; the nets are red and orange half-moons with the fishes schematically shown. Between these forms is the sharp blue water.
It is related to the Fauvists in the sense that he used bright contrasting colours and loose brushstrokes. The Fauvists' decorative composition can also be seen in the rhythmic spread of figures in combination with the diagonal curved shapes of the fishing nets.
The body postures of the simplified figures reflect the movement of their labour. The people are represented as anonymous silhouettes that are reminiscent of the figures as represented by the San in their rock paintings. He adopted the use of large, flat areas of colour with little or no indication of perspective or modelling from San art. Also, his eliminating of detail and adoption of the thin elongated figure which is the African symbol of man.
Typical of this type of work is the crudeness and directness of his paint application.
Even though the figures are simplified, Battiss' interpretation of their actions appears naturalistic and based on experience.
The blackness of the figures contrasts starkly with the background in which the loose brushstrokes create the feeling of the movement of water and the abundance of fish caught in the nets. Linear effects of calligraphic marks can be seen in his handling of the squirming fish.

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QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE '70S AND '80S

Art is a powerful means to critise unjust political systems. Art has the important function as social protest to make people aware of the injustices in society.

Most South African art before 1976 was non-political. Artists painted and sculpted landscapes, still-lives, figure studies and abstract works mainly following European or American tendencies. In 1948 the National Party under D.F. Malan came to power and racial segregation (now called Apartheid) became official policy. Many laws were passed to enforce the policy of separate development of the races, such as the Prohibition of mixed marriages Act, Group Areas Act, Bantu Education Act, etc. black people had to carry a passbook at all times. By 1960 there were strong anti-pass campaigns. This led to the Sharpville incident in 1960 where 69 were killed and 178 were wounded. The ANC and PAC were banned and the international community turned its back on South Africa. Nelson Mandela adopts the armed struggle. In 1963 he and others were charged at the Rivonia trial and Mandela was sent to Robben Island.

The art after the 1976 Soweto-riots are called Resistance art in its resistance against apartheid.

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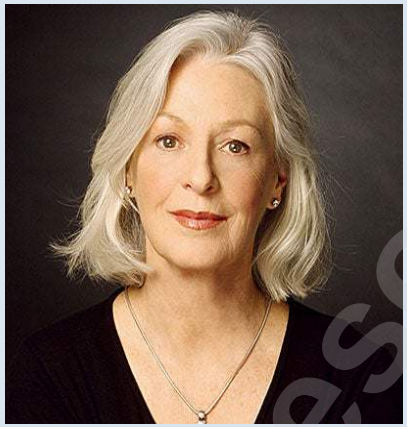
QUESTION 3: SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE ’70S AND ’80S			
 **Jane Alexander (1959)**	**Background** She studied Fine Art at the University of the Witwatersrand, where she obtained the MA Fine Art degree in 1988. Alexander has won numerous awards for her work. She lives in Cape Town and lecturers at the Michaelis School of Fine Arts in Cape Town.	**Influences** The unjust political situation in South Africa of Apartheid and activities. This had a huge influence on her. Although Alexander has never called herself a political artist because she sees protest art as too specific, she has created some of the most lasting images of resistance art such as ***The Butcher Boys***.	**Subject Matter / Themes** Alexander is a sculptor whose work is figurative and always related to the human figure. Her sculptures are modeled from the human form, but she also casts straight from the human body. During the creative process foreign materials and found objects such as bone, horns, etc., are introduced. She makes use of a variety of materials such plaster, bone, horns, wood, wax and paint.
Stylistic Characteristics She often creates hybrids by combining human bodies with the heads of baboons, and other creatures to give animal characteristics to the human figures. In this mixture of man and beast, Alexander forces the viewer to re-think human behavior. She also explores the ambiguous nature of violence. The opposite of violence is vulnerability. When a society feels unsafe people are often both victims and aggressors.		**International acclaimed** In her early works in the 1980’s she explored violence in the extremely violent period in South African history. Her work is both about the perpetrators and violence. She works from a personal perspective of being a white woman in South Africa and does not pretend to understand the suffering of political victims. Her work is not a documentation of our past or present, but rather an allegorical image of suffering and violence.	

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QUESTION 3: SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE ’70S AND ’80S

Manfred Zylla (1939 -)

Background

He arrived in South Africa in 1970 and married his second wife, Aziza Allie, a Muslim woman. At the time it was illegal for a white man to marry a woman of colour and this gave him an insight into the social climate in South Africa. He was a lecturer and organizer at the Community Arts Project (CAP) in Woodstock and was very involved in the Resistance struggle. Zylla lives partly in Germany and partly in Cape Town.

Influences

Zylla’s earliest memories of Nazi Germany and the Second World War with its fear and bombings, has shaped his consciousness of injustices. In South Africa he was highly critical of apartheid in his resistance works. He was also influenced by the German legacy of graphic and satiric skills in the works of artists such as George Grosz, Max Beckman and Otto Dix..

Subject Matter / Themes

Many of his works have the theme of the effect of living in the brutalized society of South Africa on the young. Zylla said that he was afraid for the safety of his own two daughters, because there was/is so much violence against children.

Stylistic Characteristics

He is maybe best known for working in printmaking and drawing. The feeling of his drawings often reminds us of newspaper photos. Zylla do not want to create pretty pictures, but to make one conscious of the shortcomings and injustices in society.

International acclaimed

Zylla has always been a politically and socially aware artist as a committed socialist. His art became his tool to show the inequalities and the atrocities experienced by people living under the effects of apartheid. Zylla has always been committed to using art as a tool for change and believes that artists should fight injustices.

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QUESTION 3: SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE '70S AND '80S

Jane Alexander, Butcher Boys,
plaster, paint, bone, horns, wooden bench, 1985 – 6

Subject Description

Their seated position shows passiveness, and it is almost as if they are waiting for something. They seem nervous and aware simultaneously.
Only their eyes reveal humanity - dark and glassy, hollow and haunting
Three life-size and life-like plaster figures, naked except for coverings over their genitals, sit on a wooden bench. Although they are very masculine, their gender is unknown because their genitalia are covered (or sealed) by the same sort of protection that cricketers wear.
The figures seem powerful but their bodies have been penetrated and damaged. Bone has been inserted into the "flesh" and "flesh" has been scraped away to reveal the bone.
The heads are only half-human. Horns grow out of skulls; the faces are distorted and flattened into snouts that do not open into mouths. Quite literally, they cannot speak the unspeakable or communicate with the voice of reason. They also have impaired hearing since their ears are holes

Message and Meaning

The Butcher Boys is Alexander's best known piece and has become an iconic work of the resistance struggle in South Africa. It arises from a sense of horror at the increasingly repressive and brutal measures used by the apartheid government to quell the violence of the 1980's in South African society. This work has become a symbol of institutionalized violence, such as the Security Police who were involved in the death of Steve Biko, the Black Consciousness Leader. Their title (butcher boys) says that they are executioners or violent killers of some sort. What is it that has turned these once-humans into beasts? The theme of this work is the symbolic relationship between oppressor and victim. Alexander seeks to identify the manner in which violence, aggression, cruelty and suffering are conveyed through the human figure. The violent, aggressive and powerful characteristics are shown in the same body that reveals helplessness. Alexander has said that the alter ego of aggression is vulnerability. She continued by saying that those who are secure and unthreatened do not need to bully, but when an entire society is insecure, all its members become both aggressors and victims. The association with death is created by the use of bones and skulls. In this way these figures that committed unspeakable violence are also often victims of violence. As "butcher boys" the figures are capable of butchering, but as naked forms they are the equivalents of meat in a butcher shop. Although they were created in a specific oppressive South African historical time, they have transcended it and maybe their power lies in the fact that they touch our humanity deeply. Would we also become like them if we were forced to commit acts of violence and abuse?

Style of work

The bodies are naturalistic, but the combination with animal qualities creates surreal figures

Medium and Technique

Sculpture and found objects. They have been made from plaster casts taken from life, with the insertion of bone, horns, etc.

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QUESTION 3: SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE ’70S AND ’80S

Jane Alexander, *Bom Boys*, fiberglass, clothing, oil paint, wood, synthetic clay, 1998.

Message and Meaning

The work was inspired by street children and raises many questions in the viewer. Are they children at a masquerade, nine small men physically arrested in boyhood? Are they vulnerable and endearing, or are they gangsters in the making? We know the desperate situation of street children and feel compassion for their plight. At the same time they are also strong, aggressive which makes them threatening. Have the baby brothers of the ***Butcher Boys***, damaged, masked and mutating survived to become the street citizens of South Africa?
There is ambiguity in the expression of these small children. They are self-possessed, swagger a little and yet allude to the powerless social position of a child on the street. It is a frightening vision of street children, their struggle for survival and the mechanisms they must use to survive like stray animals in a dangerous urban jungle. The ashen colour is suggestive of their death of childhood and also their ‘invisibility’ to society.

Subject Description
The *Bom Boys* consists of nine life-sized sculptures of small boys, some with animal masks. They are arranged atop a checkerboard grid with each boy utterly disconnected from the other children, even though many figures stand just inches apart. Each child seems lost and bewildered creating a disturbing vision of a world without interpersonal connection.

Formal Art Elements
The figures stand upright with their feet slightly apart, arms gently extended from their sides and with their palms facing outward in a non-threatening body language that, coupled with their diminutive size, suggests they are caring.
Despite being cast from the same mould the figures are distinguished from one another by their various stages of dress or undress: one is stark naked except, absurdly, for his polished black shoes, while another is shirtless but wears shorts. All of the figures have their faces obscured to varying degrees by an unsettling animal mask (rabbit, bird and cat), a blindfold or a cloth.
This installation gains a more somber tone when the viewer realises the vulnerable figures are not just randomly grouped but are instead positioned in a game such as chess.
The pale grey colour renders them like ghosts.

Style of work
The bodies are naturalistic, but the combination with animal qualities creates surreal figures

Medium and Technique
Sculpture and found objects

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QUESTION 3: SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE ’70S AND ’80S

Title

Manfred Zylla, *Bullets and Sweets,* pencil and watercolour, 1985

Subject Description

Zylla used these events to create a powerful **diptych**.
The right panel is dominated by a **brawny soldier** with a half-smile on his face. He is viewed from under and is a huge presence as looks down the barrel of his gun.

The **row of bullets** emerged from his crotch. In his bag a Cape Dutch homestead and a sausage on the fork appears as reference to his heritage. The soldier is however not shooting bullets, but rather **sweets** which lie at the feet of a small group of township children

Message and Meaning

This **diptych** refers to peculiar desire of the leaders of the South African Defense force to be loved by the township children in spite of the army’s usually monstrous behaviour towards them. Every now and then the army would send a Casspir full of soldiers into the townships not to hand out the usual retribution (shooting, beating up and arresting people), but to distribute leaflets to the people reading, ‘We *are your friends'* or to play a game of soccer, or to hand out sweets. Of course, on such occasions the press is welcomed to report in the next day’s newspapers.
Zylla critised apartheid in this work by showing the atrocities experienced by people living under the effects of apartheid.

Style of work

Naturalistic

Medium and Technique

Pencil drawing with careful rendering of the forms in light and dark.

Formal Art Elements

These children in the left hand panel are terrified and bewildered by this ominous presence of the soldier and are ignoring the sweets. They are shielding themselves against anticipated blows and are ready to run away.
The sweets are also seen at the top and form a type of frame for the scene. A row of army vehicles is seen at the top right.
The soldier in this work portrays a sense of detachment as he performs his duties, in comparison to the very expressive faces of the school children.
There is a fairly naturalistic depiction of figures, but with a distorted viewpoint especially as seen in the figure of the soldier.
There is a strong contrast of monochromatic tones. T
The use of the diptych also implies that the soldier and the children come from two different worlds linked only by the sad reality of the gun. The overwhelming effect as similar to a newspaper photograph which is enforces by the use of text.

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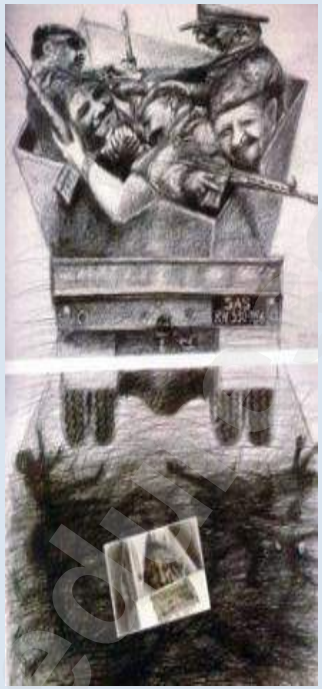
QUESTION 3: SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE ’70S AND ’80S



Style of work
Naturalistic

Medium and Technique
Pencil drawing with careful rendering of the forms in light and dark.

Title
Manfred Zylla, ***Death Trap***, pencil on paper, 1985.

Subject Description

Zylla used these events to create a powerful **diptych**.
The right panel is dominated by a **brawny soldier** with a half-smile on his face. He is viewed from under and is a huge presence as looks down the barrel of his gun. The **row of bullets** emerged from his crotch. In his bag a Cape Dutch homestead and a sausage on the fork appears as reference to his heritage. The soldier is however not shooting bullets, but rather **sweets** which lie at the feet of a small group of township children.

Message and Meaning

In October 1985, heightened tensions between anti-apartheid demonstrators and police came to a head in the Cape Town suburb of Athlone. Eleven days after the government declared a state of emergency in other parts of the country, police hid in the back of a truck. They knew that the vehicle will be stoned. As the first stone reached the truck, they fired directly into a crowd of about a hundred people. Three boys were killed, and thirteen others were injured. Due to the way the police hid in the crates on the truck, the incident would become known as the ***Trojan Horse Massacre.*** The youngest boy who died was Michael Miranda, 11year old relative of Zylla’s wife. The boy and his friends were on their way to the shops when this happened.
The work tells us of the atrocities that happened during Apartheid.

Formal Art Elements

A block-like image is illustrated below the truck on top of the black figures. The blocked image shows a drawing of Michael Miranda with only his head visible. The drawing was done from photographs Zylla took at the funeral.
Zylla uses the diptych format to distinguish between the perpetrators in the top and the victims below.
The scratchy mark making of his pencil helps to create a feeling of discomfort in the viewer.

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QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Background

Muafangejo grew up in rural southern Angola where his father was a Kwanyama chief. After his father passed away his mother, who was one of his eight wives, left for Namibia and converted to Christianity. The 12 year-old John found it very upsetting to leave the kraal where he grew up, but he also wanted to live with his mother. His talent for drawing was noticed and it was suggested that he should study further in art.

Muafangejo studied at the Rorke's Drift Art and Craft Centre from 1968 to 1969. He returned to Namibia in 1970 where he practiced as an artist and returned to Rorke's Drift in 1974 as practicing artist. Eventually he was able to build himself a house in Katatura near Windhoek due to his successes as an artist. From 1969 until his untimely death in 1986 he participated in many exhibitions in South Africa and the rest of the world.

Influences

Rorke's Drift where artists such as Azaria Mbatha developed his artistic ability and preference for linocut as a medium. His work is similar to cartoons in the way the surface is often divided into blocks and his use of text.

Subject Matter / Themes

His works included a **variety of subject matter**. It reflects his state of mind and his daily experiences, like a diary. It includes the following categories: tribal life, animal life, observations on social conditions, historical events, church life, biblical stories and personal life.

John Muafangejo (1943 – 1987)

Stylistic Characteristics

He is known almost entirely as a printmaker; especially of linocuts, a relative inexpensive medium that can be printed without a press. He told stories in black-and-white. Many of his prints are of an autobiographical nature and refer to dramatic or humorous incidents in his life. The figures in the story are placed over the page in a shallow space. Text in his work, at times becomes so important that the print resembles a page from a medieval illuminated manuscript.

International acclaimed

In a relatively short working career, he produced an impressive body of work which has influenced generations of printmakers in Southern Africa. He produced work which comments with subtlety and insight on the world around him, such as the repressive regime at the time, and he often used Zulu and Ovambo history to provide an indirect comment in this regard.

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QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Jackson Hlungwani (1923 - 2010)

Background

Born in Nkanyani, Gazankulu, in the northern Transvaal**. In 1978 a visionary event occurred that which changed his life.** According to him Satan shot arrows through both of his legs which caused abscesses on each leg. He decided to kill himself. It was during this night, that he claims to have been visited by Christ who gave him a triple promise – he would be healed, he would become a healer himself and he would see God pass by. He became a preacher, starting his own sect in the Zionist tradition. In Mbhokota, a rural village near Elim in north-western Gazankulu, he became Xidonkani, the Little Donkey, the mount that brought the Virgin Mary to Bethlehem. On a hill, atop which was an Iron Age site, he and his small band of followers began building what he called New Jerusalem, a sanctuary with built two altars, one for women and one for men, which he embellished with figurative sculptures.

Influences

African sculpture, a mix of Tsonga heritage and symbolism and Christian religious motifs. His combination of traditional elements with his Christian beliefs resulted in his own spiritual philosophy. These ideas are also the source of the images and the inspiration for his sculptures. He was a charismatic spiritual leader, a healer and an artist. He did not produce art for commercial purposes but as an expression of his vision from God.

Subject Matter / Themes

His choice of subject matter was guided by his spiritual beliefs and was used as part of his sermons to teach and explain his ideas. He explained his sculptures as the communication of Christ and the ancestors through him. Opposites such good/ evil, male/female, up/down, black/white, Christ/Satan, Cain/Abel, new world/old world are often depicted. His subject matter ranges from spoons, sticks and bowls to altars, thrones and monumental fish, as well as other Christian-derived figures such as Adam and Eve figures and lions.

Stylistic Characteristics

Characteristics of traditional African art in the distortions of proportions and abstractions of form to reflect emotional proportion. Many of his sculptures have strong angular edges to forms, with simplified features, such as the angular features as lips, eyes, and nose. Much of the original shape of the tree trunks has been retained in his sculptures. Only hand tools were used, as there was no electricity where he lived – adzes and axes to create the broad general shapes, chisels for details and marking patterns, and sandpaper to smooth out some of the rough edges. The texture of his work reflects the natural wood grain.

International acclaimed

In 2005 the Department of Arts and Culture declared him a "***living legend***". He is important for his unique vision in his work. Since 1995, an entire room in the Johannesburg Art Gallery has been dedicated to Hlungwani's work, and his work can be found in numerous galleries and collections both in South Africa and abroad.

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QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Subject Description

Bible story; the title gets a South African flavor supplying the amount of money that Judas was willing to take to be bribed. In the Bible it is stated that Judas would betray Jesus for 30 pieces of silver. At the time Mufangejo created the work R3.00 was worth more, but it was not really a lot of money. He was implying that Judas would have done anything for any amount of money.

Message and Meaning

His caption is dramatic and informative, and it conveys the moral of this story: "Judas Iscariot betrayed our Lord Jesus for R3.00 without asking himself what he would buy with this money. After that he hanged himself and fell down and burst. You people, be careful of money, because it is the root of sin".
The struggle between good and evil and the theme of holiness is expressed in this work. His work contains lessons for the viewer.

Title	Style of work	Medium and Technique
John Muafangejo. **Judas Iscariot betrayed our Lord Jesus for R3.00**, linocut, 1973.	Stylised	Linocutting

Formal Art Elements

In the composition of the linocut he depicts the story from right to left.
On the right he portrays the scene where Judas is kissing Jesus with a dramatic embrace. Judas is portrayed expressively in a position that looks like a serpent entwining Jesus. The print on his long dress consists of bold white stripes that draw attention and resemble the scales of a snake. This could symbolize the idea that Judas was possessed by the devil at that stage, which is one of the interpretations of the reason why he betrayed Christ. Jesus is depicted standing upright and in a frontal position. His facial expression is neutral and his right arm is raised as if he is on the point of hugging Judas. Behind his head is a square shape with a bold white cross inside it, symbolizing Jesus' holiness. Jesus' dress has fine lines like a decorative print and contrasts strongly with Judas's dress with its bold print. Jesus seems to be floating. This could also be a symbol of his holiness. On the right two men with long flowing hair and beards stand watching the scene. The men could be Jesus' disciples, who were accompanying him at the time, however they are armed with swords tied to their middles and the one has a knobkerrie and a drawn sword, while the other has an axe in his hand. It therefore looks as if they are the soldiers who are on their way to arrest Jesus. This scene is divided from the next with a black line.
On the left Mufangejo shows the shocking scene of Judas's suicide as he has hanged himself after realizing the gravity of his deed. Mufangejo depicts the tree with large, simplified leaves that resembles the shape of daggers or swords. He also depicted the three singles one-rand notes scattered uselessly on the ground. The repetitive lines, fine lines for the ground and thicker lines for the sky, form a lighter background for the silhouetted figure of the hanging Judas and the tree.
Lots of patterns, strong use of lines and a play with white and black.
Shallow space where actions takes place as in a comic.

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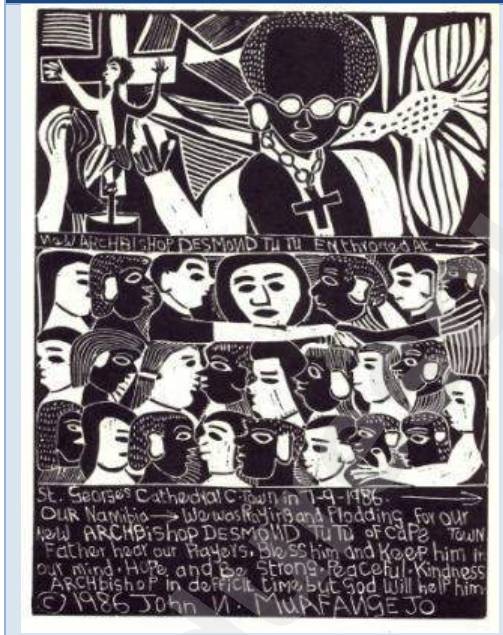
QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA



Style of work
Stylised

Medium and Technique
Linocutting

Title
John Muafangejo. ***New archbishop Desmond Tutu Enthroned***. 1986. Linocut.

Subject Description
A linocut of the historical event when Tutu became the new archbishop. The work consists of **two strips** of imagery with captions underneath each. The strip at the top of the composition is of the New Archbishop Desmond Tutu. He is depicted in a **cartoonlike style** as the shape of his head is **exaggerated** and his shiny glasses emphasised.
Around his neck hangs a chain with a large cross and he is wearing a light jacket with a darker shirt underneath.
His facial expression is solemn, and he holds the pointed finger of his right hand towards the crucifix of Jesus, to remind people that they should not forget why they are there. From the left a white dove enters the composition, **symbolising** the Holy Spirit entering Bishop Tutu.

Message and Meaning
Muafangejo documented his views and experiences of the church extensively. To him, the church played a fatherly role in his life as it supported him in his artistic development, when he was ill, promoted his work and was the source of his closest friends.
This event was significant for the church, as they appointed a new leader, but it was even more significant for South Africa as a country locked into the final stages of the segregation of races caused by apartheid. It is a clear sign of the integration of this church in defiance of the laws of the country.

This blessing in the text shows his support of the changes beginning to occur in South Africa as well as his strong Christian beliefs.

Formal Art Elements

The crucifix with Jesus has been depicted in black and white areas that are strongly contrasted. The body of Christ is white with the black cross behind it in one half and the opposite on the other side.
Muafangejo did not leave any open spaces.
He also deliberately depicted the people as one black, one white, spread equally throughout the rectangle. They are shown in a simplified style and most of them are shown in profile. Their facial expressions seem friendly and in the row of people at the top, a white and black man are stretching their arms to take each other's hands, thereby encircling three other people as well.
Lots of patterns, strong use of lines, and a play with white and black.
Shallow space where actions take place as in a comic.
Shallow space where actions takes place as in a comic.

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QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Subject Description

The work shows a crucifix with raised arms carved into a tree trunk. It is decorated with a complex series of carvings including an elephant, people and fish at its base. The figure of Christ is central, standing upright with arms spread out. The cross bar of the cross is not horizontal but follows two branches growing upright from the central log. Underneath Christ's feet is a podium created from a separate piece of wood that transforms into what appears to be the roots of the tree. This creates the symbolic impression of the hill of Golgotha, and it is suspended above the earth, as the sculpture does not stand on the floor. Also suspended from one of Christ's arms is a three-dimensional wooden form representing a star.

Message and Meaning

Like all his work it has a deep spiritual meaning. He expressed the idea of cosmic harmony, the linking of heaven and earth / God and man. Hlungwani believed that this sculpture symbolises that it is "possible for man to live in harmony with nature

Title	Style of work	Medium and Technique
Jackson Hlungwani. **Large Crucifix and star,** wood, pencil, and charcoal, 1990-2.	Stylised	Wooden sculpture

Formal Art Elements

Simplified form, but recognizable. The figure of Christ is a strong and solid figure. Christ has an enormous face with large eyes that appears staring down sternly. Between the eyebrows a deep incision represents the symbol of the cross.

The shape of the face becomes thinner towards the mouth, chin and long vertical beard. The shape of the mouth is indicated by a thin straight line, contributing to the stern look. On both sides of the face are two exaggeratedly large ears shaped from round relief shapes.

The torso and legs are small in comparison to the head, but still create the impression of solidity as it consists of rounded segments that indicate the different parts. Christ's arms and hands come out directly from the sides of the head, next to the ears.

Hlungwani included more symbolic forms over the arms. On the one side is a fish, the symbol of peace and tranquillity and on the other side a form that looks like a decorated flat tablet that has a cross with two crossbars on it. On the roots radiating from the podium on which the crucifix stands there are more symbolic forms such as repetitive egg shapes on one branch. This may again refer to the idea to treating other people with care as if they are fragile and it could also be a metaphorical reference to the sores that Hlungwani had on his legs.

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QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Message and Meaning

Hlungwani made 22 fish sculptures in his lifetime. The image of a fish is a recognized Christian symbol as it represented the Greek word *Ichtus*, which is an acronym for "Jesus Christ, God's Son, Saviour". It also refers to the process of being baptized through immersion or submersion in water, as is practiced by churches such as the African Zionist Church. This is a ritual cleansing process through which the person is symbolically reborn in a new life.
The symbol of the fish is therefore complex. The significance of fish was uniquely interpreted by Hlungwani as representations of peace and calm. One of Hlungwani's comments on fish sculptures are related to his interpretation of the time of transition in South Africa and the way people should deal with it: "in the new country we must learn to swim like fish".

Subject Description
A sculpture of a leaping fish. The natural shape of the wood was used to get to the curving shape of the leaping fish while the grain of the wood contributes to the visual effect of fluidity associated with fish.

Title	Style of work	Medium and Technique
Jackson Hlungwani, *Leaping Fish*, wood, 1980's.	Stylised	Wooden sculpture

Formal Art Elements

In this sculpture he worked in an expressive style.
The title of this sculpture evokes the energy that it exudes. This fish has been depicted as it is gliding through the water with an expressively forked tail that adds to the feeling of movement.
The fins on the sides of the fish are rectangular, and the texture of it is indicated with lines that are deeply carved. The fins on its back and underneath the body look sleeker and are carved close to the body.
The face of the fish has a human feel to it as the simple line that indicated its mouth seems to be smiling and the two round cavities, that indicate the eyes, seem to be gazing upward.
The surface of this fish has been sanded to give it a smooth texture.
Scales are represented in a simplified way as small marks that are evenly spread over the body of the fish.

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Multi-media artists are contemporary artists using a variety of media to communicate through the means of art. The aim is to touch the viewer in another way than with conventional art.
(Difference between multi-media and mixed media. Mixed media refers to an artwork that combines different art media in one work e.g., paint, ink, pencil, etc. Although a multi-media work can also make use of mixed media and the two terms can overlap, a multi-media work refers rather to the variety of media used by contemporary artists that differs from the traditional/conventional media such as oil paintings and bronze sculptures.)

A few points about multi-media art:
Multi-media works are often a combination of visual arts with elements from literature, drama, dance, film and music.
Where traditional artworks work with sight, the other senses are now also included in visual arts such as hearing, smelling and touch.
These works can sometimes move or develop over time to show a process. These artworks often make use of advanced technology such as electronics or computer technology. It includes sound, video, animation, and interactive media.
Traditional genres such as opera and film are multi-disciplinary and embrace music, dance, drama, costumes, literature, and visual arts. BUT these art forms are not seen as 'multi-media' art, because a multi-media artwork is:

- usually on a smaller scale than an opera or film
- not committed to tradition
- usually created by one person
- created by someone with a formal education in visual arts
- created to be exhibited in a gallery or museum where it is seen as a broadening of visual arts

This art developed out of the contribution of Marcel Duchamp and his ready-mades.
Can often be classified under Conceptual art for the use of alternative media and emphasis on expressing and conveying of ideas.
Multi-media art often uses new media such as videos, digital media and other media not necessarily seen as art media – anything from bread, blood, etc.

INSTALLATION is an artwork that integrates the exhibition space as part of the artwork. Sometimes created for a specific space. Important is the inclusion of the viewer in the artwork – the viewer can become part of the artwork.

When discussing works of conceptual nature such as multi-media work, the following can be used as a guide:
Describe the work in detail. It is necessary to convey all the main elements of the work.
Clearly refer to the media, for instance that it was a performance documented by video, installation, etc.
The meaning of these works plays an important role and you must expand on the artist's intention with the work.

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

William Kentridge (1955 -)

Background

He was born in Johannesburg into a privileged White family, but one which was politically aware. At the University of the Witwatersrand, he studied Politics and African Studies. In the 1970's he worked in theatre, as an actor and director, while studying and working as a graphic artist in Johannesburg. Later studied Fine Arts and taught etching at the Johannesburg Art Foundation. He also studied mime and theatre in Paris. He has worked extensively in theatre both as actor, designer and director. In 1985, after an interval of some years, during which he was active in filmmaking, he began to draw again.

Influences

The artistic heritage of Kentridge is artists such as Daumier, Goya, Beckman and Otto Dix in their political and social commentary. In South Africa the large charcoal drawings and small ink drawings of Dumile with whom he studied at the Johannesburg Art Foundation influence him.

Subject Matter / Themes

Kentridge is a storyteller with his main theme is man – man as the oppressor, the victim or the observer that does not get involved. Events usually play off against the background of Johannesburg – the city with its mine dumps and dry surrounding plains. His work is eclectic in the variety of images that he combines. There are often two opposing images in his work e.g the difference between rich and poor, victims and oppressors. His work is a social comment on political and social issues – his drawings and films refer to a broken society,

Stylistic Characteristics

Kentridge use mainly charcoal drawings that also forms the base of his multi-media works in animation form. The animation films: Kentridge's technique for making animated films is one that he invented himself, a technique that evolved out of his earlier drawings. He draws in charcoal, and then erases part of the drawing and draws in the next step in the process of capturing the action. Each stage is captured on film by a camera. The erasure is never complete, so each image contains within itself the ghost of the previous image. The image changes into another, but the past is never gone.

International acclaimed

His work is political without being prescriptive or polemical. His work provides a vicious, satirical commentary on society. Kentridge feels that one cannot erase the past and we need to remember it. This is explained in his use of the eraser – the previous images are never completely erased and remain ghost-like. His works deal with guilt and confession, trauma, and healing. His is an art particularly rooted in South Africa – apartheid and post-apartheid. His works do not illustrate apartheid but communicate issues through metaphors.

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Jan van der Merwe (1958 -)

Background

He was born in 1958, in Virginia, Free State and grew up in Ladysmith, KwaZulu-Natal. He worked for the South African Defence Force as a military graphic artist, set designer at PACT and heraldist at the Bureau of Heraldry. His decision to leave the job security that he had when employed by the SADF was the result of an urge to critique the unjust system of military occupation. After obtaining a master's degree in fine art at the Pretoria Technikon in 1999 he has exhibited extensively. He lives and works in Pretoria and is a senior lecturer in Fine Art at the Department of Fine and Applied Art, Tshwane University of Technology.

Influences

Van der Merwe's work forms part of tendency of many contemporary artists who use everyday, non-art materials to create artworks. He takes from Duchamp's use of ready-mades and other artists that have used found objects such as Conceptual artists.

Issues that his work raise / his contribution

All living and non-living things decay and return to dust in the end. Rust is something that destroys, that slowly eats an object, causing it to return to dust. Van der Merwe uses rust to tell and preserve stories of our history. Rust is seen as a process of life and a metaphor for our own survival. The rusted tin preserves and at the same time hints of vulnerability.

Subject Matter / Themes

His installations focus on the **human situation, the victims of violence, politics and social realities.** It covers a range from women and child abuse, war, the effects of TV violence on children, apartheid, life, and death – all with a spiritual message. The hope is that it would not repeat itself. His work is like monuments that speak of the ordinary. Everyday items such as bridal gowns, tables, suitcases, etc. are used to create what he calls, ***poetic instances***. There is a nostalgia and vulnerability to his work – the bridal gown that will never be worn, the luggage that will never be collected. His work tells stories by recalling memories.

Stylistic Characteristics

He is an installation artist using found objects covered in rusted tin. He uses objects that are discarded such as rusted tins, rusted metal and modern technology such as TV-monitors. Layers of rusted tin are attached with bitumen (a thick, sticky, black substance obtained from tar) to everyday found objects. His works are created from the debris of a complex society. He ages and preserves objects. Tins that once preserved food now become representative of things that are consumed, discarded and lost, and are now preserving the vulnerable, the fate of innocent people.
By covering objects with rusted tins, the objects not only look as if they have been dug up from underneath the ground, it is also preserved through this process.

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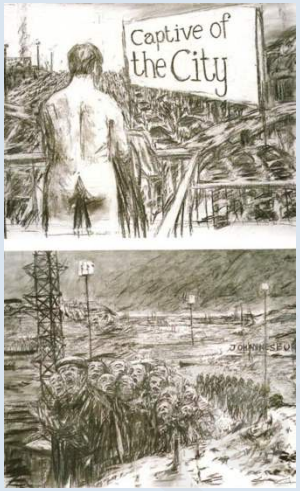
QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA



William Kentridge, Johannesburg, 2nd Greatest City after Paris, animated film, 1989

Subject Description

The first animated film of eight minutes in which we are introduced to his central characters. The title is an ironic one – Kentridge's Johannesburg shows all the scars of its beginning as a mining town. The commercialization of the city and the way this has affected the nature and the lives of its inhabitants are a central theme. Each of the two dozen scenes in the film is made up by a vast number of changes made to a single drawing, which have been captured a few frames at a time by a 16mm film camera. Because his media are charcoal and pastel, visual cues within each film document the process of erasing and re-drawing that enable Kentridge to metamorphose his subjects into imaginary creatures, inanimate objects and ordinary human beings.

Message and Meaning

By the time this film was made, worldwide pressure on South Africa to abolish the apartheid system had reached its greatest intensity. By creating a film in which the main characters are caught up in a seemingly pointless brooding about their personal affairs, Kentridge makes an important point about the tunnel vision of societies under siege. For the three protagonists is so absorbed in their private lives that they do not see the suffering of the masses. Towards the end of the film, just before Soho and Felix engage in a physical struggle over Mrs. Eckstein's affections, Soho responds to the encroaching crowds by literally throwing food in their direction. His works deal with guilt and confession, trauma and healing. His works do not illustrate apartheid but communicate issues through metaphors.

Formal Elements

The three central characters in the film are Soho Eckstein, Felix Teitlebaum and Mrs. Eckstein. Soho is represented as a capitalist, mining magnate, dressed in a pin-stripe suit and an ever-present cigar. He is depicted as gluttonous and exploiting his workers. His wife, Mrs. Eckstein is a neglected wife, but desired by Felix, who is always represented as naked. He seems to represent the innocent people as the exact opposite of Soho. The film focuses on Soho and his empire, which includes him buying up half of Johannesburg. While Soho focuses on his capitalist exploits Felix initially fantasises about having an affair with Mrs. Eckstein. The film includes a fight between Soho and Felix, with a victorious Felix. The film also includes scenes of Soho feeding the poor, presumably his mine workers, but the food that he literally throws at them also obliterates them from the scene, erasing their existence. Another contrast is signalled by the film's soundtrack, which punctuates images of growth and prosperity with jazz, while the miners' steady advance and retreat is accompanied by the chanting of a South African choir. The growing masses belong entirely to the surrounding landscape. One of the most striking visual aspects of this film is the care that Kentridge has lavished on the countryside around Johannesburg – mine-dumps and slime-dams, pylons and power cables etc. In his work nature is vulnerable to man. Eckstein is the archetypal capitalist, but his tunnel vision regarding the world outside seems emblematic of a social order which is on the verge of disintegrating from within.

Medium and Technique: **Animation film based on drawings**	**Style of work**: Expressionistic style of drawing

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Style of work
Figurative

Medium and Technique
Animation film based on silhouetted cut-outs and torn paper figures

Title
William Kentridge. ***Shadow Procession***, animated film of collage of torn paper, 1999.

Subject and Description

In **Shadow Procession** Kentridge used only silhouetted cutouts and torn paper figures with no drawings. After beginning with a slow shadowy procession it changes into a more clearly defined march in which a sequence of wounded and disabled figures, a structure resembling the gallows, a man hanging from gallows, a figure pulling a shower, and people carrying their belongings, all move forward in a kind of chain gang. Male and female figures participate, and some become extremely violent, beheading others. Some figures seem not human and are mixtures of animal-like bodies and sharp knife or scissors-like heads.

Message and Meaning

As in ***Johannesburg 2nd Greatest city after Paris*** there is a procession in this film. We do not know where they are from, from what they are fleeing or where are they going to. Torn paper and objects were used against a transparent background to create a dramatic procession of figures. The figures are heavily burdened by their possessions. The work is universal in its reference to the displacing of people, such as the forced removals during Apartheid. Kentridge show how people are walking away from something, trying to escape from the chaos. They seem to be seeking knowledge, symbolized in the representation of people with books...

Formal Elements

The mood and pace of the procession changes as the music changes to a wailing version of "*What a friend have we in Jesus*". People now carry flags and books, followed by people who look like soldiers returning from war with amputated legs, hobbling along. Some walk bowing under the weight of their burden and a group of men follow each other blindly by holding on to the shoulder of the one in front of them. Children are carried and a man comes past pushing a figure in a wheelbarrow. Flags and spades are waved around as if in victory, followed by a dead man hanging on the gallows. People preaching from podiums and megaphones on wheels follow. Chairs and packages become larger and change into buildings. The last man seems to be dragging a whole city or the whole country along in this procession as his package blacks out the screen into darkness. The technique lends from Shadow Theater.

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Style of work
Installation

Medium and Technique
Found objects covered with rust, TV and data projector

Title
Van der Merwe, ***Biegbak/Confessional,*** objects, rusted metal, TV monitor, video machine and data projektor, 2003.

Subject Description

In this **installation**, van der Merwe defines a confined space, an intimate **scullery** for personal introspection. In its literal descriptive context it is only a scullery with a kitchen sink with dishes, dish clothes, oven gloves, and an apron. Built into the basin is a **TV monitor** depicting a scene of hands continuously scrubbing a cooking vessel. Above the sink a **projected image depicts a rainy** courtyard seen through a window

Message and Meaning

According to him, referring to the significance of the installation, "each generation cleans up" and tries to "start afresh". The cleaning or purifying ritual can also have religious connotations such as the confession in Roman catholic churches. ***Biegbak*** aims at allowing a moment for re-evaluation and reflection.

Formal Elements

This intimate "walled-in" and "curtained-off" space creates a shrine like presence and the images in the sink and on the wall lend a nostalgic atmosphere to the mundane – the ritual of cleansing and the repetitive cycles in nature (the rain outside). All the elements in this work lead the viewer to the idea of the continuous cycle that is part of life. It is seen in the daily chore of washing up, the result of eating every day and the idea of the cycles of nature represented by the rainy courtyard. The use of rust as medium that has covered all the objects enforces this idea of the continuous cycle that repeats itself throughout time. The rust is a sign of time that has passed and the effects of degradation that it has on objects. The scene encountered by the onlooker is a personal space, even though familiar, it is someone else's kitchen sink and dishes that has been washed. The occupant of this space is absent. By using corroded metal and combining it with technology, van der Merwe establishes a contemporary archaeology, a means to shift time and confirm the immediacy of memory as a present experience and a way of decoding his understanding of the signifiers that allow him to live the present as both past and present. The brown colour of the deteriorating rusted objects contrasts strongly with the cool colours of the image on the TV screen and projected image. The rusted objects are roughly textured and seem to have been dug up from the earth while the technological images are moving and have a smooth, fluid texture.

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Style of work
Installation

Medium and Technique
Found objects covered with rust

Title
Jan van der Merwe, ***Waiting***, rusted tin and found objects, 2000.

Subject Description

This installation consists of an old bedstead with a wedding dress laid out on it and a wardrobe created out of barbed wire with dresses inside it. The old style of the bedstead and the clothing evoke references to South African history. The open-ended narrative (story) of this work leads the viewer to the idea that a fiancée has been left waiting for the return of her future husband, who is presumably deceased.

Message and Meaning

The work is seen as a representation of a specific historical event, but can become universal. By using barbed wire to represent the outlines of the wardrobe Van der Merwe created a metaphor for the concentration camps where women and children were imprisoned by the British during the Anglo-Boer War (1899-1902). This reference can be taken further as women and children trapped within situations of poverty or social upheaval still suffer in today's world.

Formal Elements

The dresses hanging in the "barbed wire wardrobe" refer to the concentration camps in which woman and children were held, during the Anglo-Boer War (1899-1902. The artist's strategy to use 'real objects' (the bed and dresses) and to cover them with thin layers of rusted tin confirms the historical 'setting' of the installation. The bedcover, the wedding dress and hanging dressed become preserved in a historical crust like ancient archaeological finds excavated from an ancient site. The delicate and brittle rusted surface evokes meaning and interpretation on various levels. The reference to an old wedding dress, an old bed, dresses hanging on clothes hangers referring to a specific historical period, invites a historical reading of the compilation. This reads as a historical equation, the history of woman and children being the victims of ideological conflict, from the past and in the present. The question arising from this strategy is: why does van der Merwe bother to retrieve the past? By representing everything in rusted tin the idea of waiting is depicted as a process that leads to decay. All the objects there are physically tangible, as if preserved for eternity, but are deteriorating and seem fragile. The title of the work contributes to the unending vicious circle. The Afrikaans title "wag" means "to wait", but it also means "guard". Through this double meaning the idea of absence is evoked. Not one of the two characters in this story is physically present. The only permanent aspect of the work seems to be the endless waiting.

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QUESTION 6: POST-1994, DEMOCRATIC IDENTITY IN SOUTH AFRICA

Identity has to do with the question of '*who am I*?'

Expressing identity in art started to play an increasingly important role in contemporary art. There has been an emphasis of artists expressing different identities relating to personal, gender, racial, spiritual, class and political issues. Part of identity is formed by that which one is born into like gender, ethnicity, race, socio-economical class, etc. These factors become a part of a person that cannot be changed. However, one can change how one looks at them. This is what contemporary artists do and by doing this, they can change the viewers perceptions about issues and stereotypes relating to these issues.

In 1994 South Africa became a democratic country with voting rights for all. National symbols were changed to construct a new South African identity and a new heritage for the democratic nation of South Africans. South Africa is one of the most diverse countries in the world with four broad racial groupings, 11 official languages, a huge gap between rich and poor, and growing communities of migrants and immigrants.

The end of apartheid gave a freedom of expression to both individuals and groups. This has generated a process of intense internal reflection in trying to understand the past and build a future. Many South African artists work around the broad theme of identity which includes issues of language, ethnicity, race, history, globalization and urbanization in the new South Africa.

There is also often a strong obsession with autobiography where artists question and reflect on their heritage, family identity, gender and class. Artworks take on many forms from the traditional paintings and sculptures to new media, photography and video. Meaning is often embodied in the medium of the work itself.

The legacy of race classification under Apartheid led to many post-apartheid works that explore identity in the new South Africa and in so doing reclaiming their identity.

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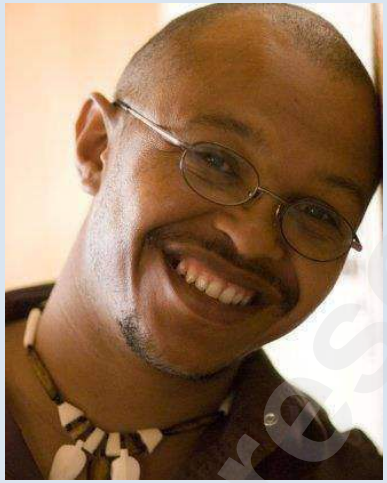
QUESTION 6: POST-1994, DEMOCRATIC IDENTITY IN SOUTH AFRICA



Churchill Madikida (1973 -)

Background

Madikida was born on 25 March 1973, in Butterworth in the Eastern Cape. His mother is coloured, and his father is black. After matric he worked as a cleaner, a tea-boy and a salesman for a clothing shop. When he was retrenched by the shop, he joined a gang of car thieves and was continually in and out of jail. During one such stint in jail he came across an advertisement for the Visual Arts and Craft Academy in Germiston. At the age of twenty-four he enrolled at the Academy in 1997. Madikida graduated from the Academy at the top of his class. He went on to complete a BA and MA degree at the University of the Witwatersrand

Influences

The use of the **human body** is a central image in Madikida's work. This investigation relates to conceptual Body art where the human body, often of the artist, but not necessarily, is the media of expression. The activities are done in private or in the public, and communication takes place through photos and other forms of documentation.

Subject Matter / Themes

Madikida is a **conceptual** artist who makes use of a range of contemporary media such as video, photography and installations. The investigation of **identity** is central to his work, which often can be described as **autobiographical**. He explores his own personal identity, but also his identity as a **Xhosa** and how traditional Xhosa beliefs relate to contemporary life.

Stylistic Characteristics

One of the issues that Madikida investigates in his work is initiation and circumcision in Xhosa culture. Initiation is the tradition in many African societies where the child is accepted into adulthood. Every year a number of male initiates 'go under the spear' (circumcised) and some die, while some are maimed for life due to infections. Madikida meditates on what these practices mean in contemporary life. He says that the love and respect for his culture is immense, but he also feels morally compelled and obliged to take a stand on what he feels is an unnecessary sacrifice of young lives.

Issues that his work raise / his contribution

"*With my art I choose to reclaim the past, to explore my history and to work as a storyteller telling about our past, present, and future. I think that in a society that preaches democracy and multiculturalism, it is important to have an art that expresses and illustrates diverse perspectives, even if it means producing controversial visual images that some people might not like*." Through his work he aspires to the building of a South African society which acknowledges the importance of their own heritage and culture, as well as those of other groups.

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Background

Hasan and Husain Essop are twin brothers that were born in 1985 in Cape Town. They come from a devout Muslim family. While at school they had to attend an after-hours Muslim school, or *madrasa*. After school they both studied at Michaelis School of Fine Arts, University of Cape Town. Husain majored in photography and Hasan in printmaking. They graduated each with BA Fine Arts in 2006 and later also a Diploma in Art from the University of Cape Town. Since 2007 the Essop twins collaborate to create their artworks.

Influences

The Essop twins deal extensively with their **Muslim identity** and want to show people "*what Muslims are really about – we are friendly people, we don't judge, we pray, we are humble*."Knowledge of contemporary art practice in the use of **digital media**.

Subject Matter / Themes

Hasan and Husein Essop investigate their own identity and question their heritage of being **Muslim**, being Indian and being South African. Especially their earlier work was rooted in the experience of living in Cape Town and emphasizing their experiences as young Muslims males.

Hasan and Husain Essop (1985 -)

Stylistic Characteristics

The Essop brothers have been working collaboratively to produce their digitally composited photographs. Hasan and Husain Essop decided to only use themselves as subjects in their photographs. Their works feature a profusion of twin clones that are engaged in various pursuits. By only using themselves as representations, they create personal, rather than objective experiences. The Essop brothers use colour photography as their medium of choice to express their ideas. Their images are often busy and energetic and are in saturated in colour. There is a strong theatrical feeling to their work and often seems like a still from a movie.

Issues that his work raise / his contribution

The twins seek their place in a multiracial and religiously diverse society. The split identity between being a good Muslim, and also enjoying contemporary popular culture gives honesty to their work. There are not a lot of Muslim artists in South Africa and through their work they give a unique insight into being a Muslim living in contemporary South Africa. The Essop twins' increasingly addresses the global theme of about being Muslim in the 21st century. A lot of extremist Muslims believe that Islam should not form any relationship.

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Style of work
Conceptual

Medium and Technique
Video

Title
Churchill Madikida, ***Struggles of the heart***, C-prints stills from video, 2003..

Subject Description

Madikida investigates his **identity** as a **Xhosa** in this work which suggests a **circumcised** initiate eating or regurgitating maize porridge. ***Struggles of the heart*** is a video work that starts with sound and the click of the tongue. The white covered face of the artist appears to fill the screen and huge amounts of porridge ("pap") are forced into his mouth. After a few minutes the process is reversed and the porridge is stretch out of his mouth.

Message and Meaning

He **questions** his **identity** as a Xhosa man. It also reflects on the artist's personal revulsion of some of the public use and consumption of stereotypical images of traditional cultural practices. To some degree it also reflects his dislike towards some aspects within the practice of these rituals. The body of the work refers to the ongoing debate about identity and culture in the new South Africa. The work is about the consequences, both physical and spiritual, of accepting or rejecting specific traditions. The porridge is a metaphor for these traditions.

Formal Elements
As he slurps the paste, nearly choking, more of it comes leaping into the frame from below into his mouth. His eyes are pressed tightly closed in concentration and the mouth is wrinkled in possibly a grin. This consumption and regurgitation of the pap is a metaphor for initiation and circumcision of young males in the Xhosa tradition. Madikida's face is painted white in these images. In many parts of Africa the colour white refers to the spiritual realm and purity. Boys during initiation whitened their bodies. Mielie porridge or 'pap' is the staple food of many black people. It symbolized cultural tradition in this work. In this video Madikida shows how the tradition of initiation is force-feed into him and how he rejects it.

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Style of work
Conceptual

Medium and Technique
Installation of coffins, curtains, candles, crosses, ribbons and flowers.

Title
Churchill Madikida,***Status,*** installation of coffins, curtains, candles, crosses, ribbons and flowers, 2005.

Subject Description

The installation is haunting in the way it confronts the viewer with the **devastation** of **HIV/AIDS** in South Africa. In a way it is difficult to explain how an installation that borders on kitsch with lights, gold coffins, dried flower crosses and candles can be so sad. It could be that most people who visited this installation knew someone who has died of AIDS. It is also a fitting memorial to Madikida's sister.

Message and Meaning

Madikida's sister lived with HIV for more than nine years and passed in 2005. He was very close to his sister and her death made him aware of the despair and suffering that this virus causes to millions of people.

Formal Elements

In this installation there are three coffins. One of them contained an adult-sized figure made out of lights. There is a child's coffin with its lid barely ajar. The third is shown with its lid shut and a plaster cast face peering out through a glass window. This coffin was dedicated to his sister, while the child's coffin speaks of all the infants and children who have died because of the virus. The one with the lights is dedicated to anyone who is infected with the virus. The installation resembled a shrine. Scattered across the floor are burning candles, rose petals and red ribbons. Two heavy curtains of maroon-coloured velvet, enclosed the installation, further emphasising the solemn atmosphere. Visitors could light candles as a gesture of mourning as well as hope for the future. The title, *Status*, is the expression used by most people to classify one's character based on ancestry, intellect, income, where one lives, what one drives, etc. The word has however got a new significance in denoting whether one is HIV positive or not. As such the title points out that this deadly virus does not care about class, but transcends all boundaries such as gender, class, race and sexuality. As part of his *Status* exhibition there was a series of 18 smooth white plaster casts taken of the faces of people, many now deceased, with HIV/AIDS. As they are mounted directly onto a wall, they become frighteningly powerful death masks. One of them is Madikida's sister, who was an activist with the Treatment Action Campaign (TAC). Madikida started the work for this show, during the frequent visits he made to the hospice where his sister spent her last days. Madikida describes this work as a "*celebration and memorialisation of life; it is about continuity rather than death. This work is about bringing the reality of the people behind the numbers closer to the viewer.*" The masks with their closed eyes and deathly pallor comprised a haunting personalisation of a disease that is often met with denial in South Africa.

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Hasan and Husain Essop, *Thornton Road, Light Jet C-print on Fuji Crystal Archive paper*, 2008

Subject Description

The setting for this photograph is **Thornton Road**, a street in a suburb with a large Muslim population. This is also the site of an apartheid-era atrocity that took place in 1985 and which became known as "the Trojan Horse" incident where police hidden in a vehicle opened fire on unarmed children and youths, several of whom were killed. (See Manfred Zylla's ***Death Trap***)

Message and Meaning

"We all suffer an inner struggle. You have this split personality within yourself because of the different lifestyles we're exposed to. We were raised by traditional parents, but the moment one leaves the home you step into a world full of peer pressure. You grow up with this inner tension. You have your Islamic garb when you're going to pray. But when you take that off, you have your Diesel top underneath, which you feel more comfortable with." Husain Essop

This is not just about Islam versus the West, the brothers say, but also about the **contradictions with which Muslims live.** Are these Western or Eastern disciples? The Essops are searching for their own identity, in the context of an icon of Western consumerism (Coco – Cola).

Style of work
Conceptual

Medium and Technique
Digitally manipulated photograph

Formal Elements

In the photograph the multiple copies of Hasan and Husein Essop are either in prayer, donning combat kit or draped in the distinctive black-and- white scarf, or *keffiyeh*, associated with Palestine. They are sipping on that global beverage, Coca-Cola, under a huge Coke banner, a brand seen by some to be synonymous with western materialism or imperialism ("*Coca-Colanisation*"). Some of the characters look like zombies, gulping Coca-Cola, while others are actively militarized and rebelling against it. Their method of working is to first decide on the concept and then set out to capture the scene. The final image is the result of carefully posed scenes which are digitally manipulated with Photoshop to create the final collage. The 'stitching' together of the separate shots is achieved seamlessly and the finished work does not reveal its fabricated nature. According to them the layering is the tricky part and is time-consuming. Their photographs are usually printed on cotton paper which gives a smooth, warm and velvety matt effect. The image is busy, energetic and saturated in colour.

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Style of work
Conceptual

Medium and Technique
Digitally manipulated photograph

Title
Hasan and Husain Essop, Thornton Road, Light Jet C-print on Fuji Crystal Archive paper, 2008

Subject Description

This photograph refers to **illegal dog-fighting** in Cape Town with two pit bull dogs being braced to fight one another. The scene takes place in a typical **suburban** setting.

Message and Meaning

According to the brothers the dogs are like soldiers being trained to hate the West. On the other hand, the West wants to train people to hate the East using the media such as CNN and BBC.

The conflict between the West and East seems unresolved and both sides do not realize that they have a lot more in common than they think. Muslims are often viewed as 'terrorists', extremists and militant in the West. This stereotype is confronted by the Essop brothers in their work.

Formal Elements

The seven figures in the photograph are all of the Essop twins in different positions. Two of the figures are waving fluffy toys dressed in the American flag. This is like waving a red flag to a bull and the dogs are taught to have a go at the cuddly teddy bears. Although their photographs seem to be like a spontaneous documentation, they are staged with great care.

Their method of working is to first decide on the concept and then set out to capture the scene. The final image is the result of carefully posed scenes which are digitally manipulated with Photoshop to create the final collage. The 'stitching' together of the separate shots is achieved seamlessly and the finished work does not reveal its fabricated nature. According to them the layering is the tricky part and is time-consuming. Their photographs are usually printed on cotton paper which gives a smooth, warm and velvety matt effect. The image is busy, energetic and saturated in colour.

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QUESTION 7: GENDER ISSUES

Both masculinity and femininity are important.

Feminist art was created by a female artist making a deliberate statement about what it means to be a woman.

Feminist art is characterized by:

A strong sense of exploration of female concerns followed such as a focus on what happens to the female body. Many women artists concentrate on exploring gender, sexuality and identity. Investigation of women's historic and present rolls in society. The concentration on the female body led to new ways of studying it– as an active force in itself.This is one of the taboo subjects that is usually associated with 'impure' condition. There was also a strong identification with so-called women craft techniques such as embroidery, patchwork, etc., to create art works.

Feminist art in opposition to traditional male-dominant art (paint on canvas, etc.) turned to new media such as e.g. Video, installations, performances, etc. Many of the conceptual artworks are of a fleeting nature and only live on in documentation such as photos and videos.

Although in theory good art is good irrespectively of the race or gender of the artists, this is not the case and the art world is still dominated by men. And although in the Western World women enjoy equal opportunities; this is not the case in many other countries such as Iran where women are not even allowed to watch live soccer matches.

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QUESTION 7: GENDER ISSUES

Background

Siopis was born in Vryburg in the Northern Cape and grew up and studied in the Eastern Cape. She completed her BA and MA Fine Arts at Rhodes University. She was a professor at Wits University and is currently an Honorary Professor at the Michaelis School of Fine Art, University of Cape Town.

Influences

FEMINISM – She is conscious of being a woman and explores the position of women in her work. Womanhood and the female experience are explored in all her work. Many of the objects she includes in her work such as cakes, fruit etc. have a connection with femininity.

South Africa – She is involved with realities in South Africa in that she portrays the past and present in a highly personal way.

Subject Matter / Themes

Siopis's theme is often one of gender and race, and the influence there-of on history and people's memories. In her work she strives to investigate her own relationship with society. Throughout her career there is a search for her true self, mainly her femininity. This includes her earliest cake paintings, the still-lifes, the history paintings with figures such as Saartjie Baartman to works that investigate themes such as child abuse. Feminity and sexuality, with sub-themes such as identity and alienation, are central to her work. Siopis is acutely conscious of being a woman and explores the position of women in her work.

Penelope Siopis (1953 -)

Stylistic Characteristics

Siopis work covers a great variety of themes and media, and she has moved from her early drawings and paintings into more conceptual work including installations, photo-based work and video work. Recently she has returned to painting. Unbelievable technical ability in paint and she is fascinated with the process of painting. Use different materials such as the photocopies in the history paintings or real assemblage objects. More conceptual works including photos, videos, installations.

Issues that her work raise / her contribution

Her career is characterised by change and investigation as seen both in her range of themes and media. Penny Siopis is one of the most influential artists working in South Africa today. Her career, spanning 30 years, includes her well-known 'history' paintings of the 1980s that critiqued apartheid, and subsequent installations, films and paintings that explore personal memory in the post-apartheid era.

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QUESTION 7: GENDER ISSUES

Background

Mary Sibande was born and grew up in Barberton in Mpumalanga, where she lived with her grandmother until she finished school. She then joined her mother in Johannesburg where she obtained an Honours Degree in Fine Art at the University of Johannesburg in 2007. Sibande works in various media including painting, sculpture and photography.

Influences

These include Cindy Sherman's extensive series of photographic impersonations of a wide variety of women and Kara Walker a contemporary African American artist who explores race and gender by focusing on the history of slavery in America in room-size black cut-paper silhouettes.

Subject Matter / Themes

Sibande attempts to critique stereotypical depictions of women, particularly black women in our society. The body, for Sibande, and particularly the skin, and clothing is the place where history is contested and where fantasies play out. She looks at the generational disempowerment of the black woman.

Mary Sibande (1982 -)

Stylistic Characteristics

Sibande developed the character of a maid, *Sophie,* in a series of life-size sculptures and photographic prints. The figure used in the sculptures is a cast of the artist's own body in fibreglass and silicone, the same material used for shop window mannequins. Sibande's interest in fashion and clothing has been channelled in her art. Sophie wears extravagant Victorian costumes handmade mainly out of the blue fabric typical of domestic uniforms and workmen's overalls in South Africa

Issues that her work raise / her contribution

Her sculptures and photographic artworks depicting the domestic worker are not to create feelings of anger, shame, and humiliation in the viewer, but to transcend this reality where the domestic worker is able to liberate herself. The implication is that we can all be free of the past. This has significance for apartheid's victims, perpetrators, or beneficiaries. The theatrical quality of her workplaces them in the realm of fantasy. Daydreams are the products of an inner dialogue, which explains why Sophie is pictured with closed eyes.

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QUESTION 7: GENDER ISSUES

Background

Lisa Brice was born in Cape Town in 1968. She graduated from Michaelis School of Fine Art (U.T.C.) in 1990. She has exhibited widely in South Africa and abroad, and her work is represented in major collections both public and private. She now lives and works in London and Trinidad. Her works are internationally exhibited and she is included in Vitamin P2, an anthology on contemporary international painting.

Influences

Knowledge of contemporary art practice in her range of materials.

Subject Matter / Themes

Violence and the fear of violence in South Africa. Also the position of women in society – exploitation and abuse

Lisa Brice (1968 -)

Stylistic Characteristics

Brice was trained as a painter, but this did not restrict her choice of media. Her work includes a variety of new media such as found objects or domestic materials such as linoleum, with steel to make wall artworks, installations and sculptural pieces. These works are immaculately finished.

Issues that his work raise / his contribution

Brice explored gender issues and the dehumanizing of women in themes ranging from prostitution to stereotypes. Violence and the threat of violence (domestic, sexual, personal, global or social) are constant themes in her work.

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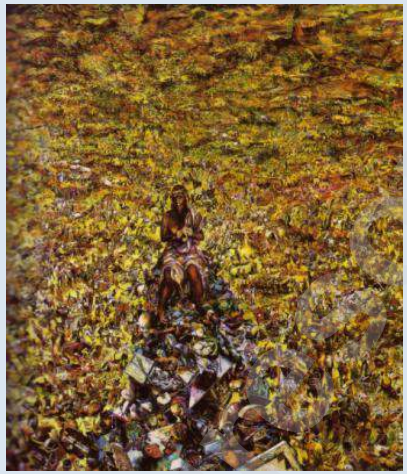
QUESTION 7: GENDER ISSUES



Style of work
Figurative

Medium and Technique
Oil and collage on board

Title
Penelope Siopis, ***Patience on a monument***, oil and collage on board, 1988.

Subject Description

A monumental black woman, classically draped with one breast revealed, sits casually on a pile of waste and the garbage that Western civilization brought to Africa – including fruit peelings, a stretch canvas, a dead bird, objects d'art, a skull, models of a pregnant woman, a little handbag etc.

A lot of the objects in the 'rubbish heap' such as the dead bird and skull are vanitas symbols, while the handbag relates to femininity. Also included are two views of a bust of a black man by Anton van Wouw (a South African sculptor).

Message and Meaning

This work takes a critical look at history as recorded from a dominant white patriarchal point of view. She challenges not only the white historical and political domination, but also the lesser position of women in our society

Formal Elements

The woman is busy peeling a lemon, which is of course a bitter fruit, which may hint at the true position of the black woman in history. The background of the painting is vast. Closer inspection reveals that the background contains a collage of photocopied schoolbook illustrations showing the traumatic conflict over land. The image gradually recedes into the background and consists of images containing British soldiers, black warriors, Voortrekkers, slaves, missionaries etc. (Photocopied, stuck down and painted over.) – a record of South Africa's past from a specific and prejudiced point of view. By using photocopied images she can repeat and change the scale of an image. Siopis does not give prominence to scenes of historical events such as discoveries, battles and victories. These more customary depictions of history are relegated to obscure minor roles and the tiny figures become secondary to more forceful motifs such as the figure of the black woman whose role in history was perceived as unimportant. The significant becomes insignificant and the unimportant important. Technically the work is breathtaking – the collage that forms the brown and yellow background consisting of hundreds of small over-painted figures

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QUESTION 7: GENDER ISSUES

Style of work
Figurative

Medium and Technique
Mixed media on paper.

Title
Penelope Siopis, ***Shame***, mixed media on paper, 2002 – 2005.

Subject Description

The Shame series is a monumental installation of 90 small-scale works exploring acts of violence inflicted on the bodies of young girls. Each of these works shows interference/intrusion with the body and speaks of aggression, fear, death, etc.

Message and Meaning

Siopis describes these works as '*poetics of vulnerability*'. The ***Shame*** works refer to the shame as a state of disgust – a feeling of losing one's dignity in full view of others. The threatened, sexed body of the girl is central and it signals to the violence of rape and abuse. In South Africa the numbers for rape and abuse are very high. Often it is kept quiet, because of the perceived shame there-of.

Formal Elements

There is a sensuous beauty in her lacquered, dripping surfaces and the intensity of her glossy red palette (she works here with lacquer, oil and enamel paint). The *Shame* series incorporates mass-produced rubber stamps declaring *'I am sorry'* and other sentiments delivered as light and pretty but masking a lasting horror. The works are executed in reds, pinks and browns that stand for *carnal* mess – a series of spills and stains. According to Siopis, these works start as shapeless spills and drips on paper. The pink and red are like flesh and blood. She then shapes the images. There is also a strong connection between the images and words. The glass paint and letter stamp speak of homely crafts and is ironic in these works. The *'I'm sorry'* words are stamped from the head of a small nude girl watching how she bleeds in a large pool. Other phrases include: *'Thank you for sharing this special day with us'* between a pair of the thin legs of a child. *'To a special father'* repeating next to the face. At times the words become bruises and wounds on the bodies. The clichés of typical greeting cards change in meaning and expose a violent society.

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QUESTION 7: GENDER ISSUES

Style of work
Naturalistic

Medium and Technique
Photograph

Title
Mary Sibande, ***'They don't make them like they used to do'***, digital print, 2009.
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Subject Description

The maid character, Sophie, was developed from Sibande's personal history **as** her mother, grandmother and great-grandmother were all maids. Sibande was the first woman in her family allowed to study and she wanted to celebrate it. According to Sibande 'that is *the reason, why I started to look back on the former role of my mother, my grandmother, my great grandmother. That's why I created Sophie*.' In assuming the appearance of this highly politicised character, Sibande is able to explore, ridicule and subvert the structures that victimised the domestic worker. It's a liberating and subversive act. "***I wanted to celebrate them (domestic workers). I think that they are heroes. It was so hard to put food on the table***."

Message and Meaning

Sibande again evokes the domestic servitude of the women of her family, rendering the blue and white servant's uniform into a costume for a heroine, of voluminous ball gown proportions. The use of the black hair is interesting in that it not only refers to C.J. Walker, but also to the political issue of black hair. While millions are spent on the straightening of hair or wigs to imitate white hair, many others are against it.

Formal Elements

There is a sensuous beauty in her lacquered, dripping surfaces and the intensity of her glossy red palette (she works here with lacquer, oil and enamel paint). The *Shame* series incorporates mass-produced rubber stamps declaring *'I am sorry'* and other sentiments delivered as light and pretty but masking a lasting horror. The works are executed in reds, pinks and browns that stand for *carnal* mess – a series of spills and stains. According to Siopis, these works start as shapeless spills and drips on paper. The pink and red are like flesh and blood. She then shapes the images. There is also a strong connection between the images and words. The glass paint and letter stamp speak of homely crafts and is ironic in these works. The *'I'm sorry'* words are stamped from the head of a small nude girl watching how she bleeds in a large pool. Other phrases include: *'Thank you for sharing this special day with us'* between a pair of the thin legs of a child. *'To a special father'* repeating next to the face. At times the words become bruises and wounds on the bodies. The clichés of typical greeting cards change in meaning and expose a violent society.

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QUESTION 7: GENDER ISSUES

Style of work
Naturalistic

Medium and Technique
Installation

Title
Mary Sibande, ***Conversation with Madame C.J. Walker***, Installation, 2009.

Subject Description

In this installation, Sophie is weaving hair into the portrait of Madame C.J. Walker. Sibande has created a portrait of Walker in black artificial hair, using more locks of the hair to link the sculpture to the portrait on the wall. Sophie is both creating the portrait and drawing strength from it. Madame C.J. Walker (1867 –1919) was a famous Victorian entrepreneur and the first woman to become a millionaire on her own terms. She was born to parents that were slaves and worked as a cotton picker and washer woman in the American South.

Message and Meaning

Sibande again evokes the domestic servitude of the women of her family, rendering the blue and white servant's uniform into a costume for a heroine, of voluminous ball gown proportions. The use of the black hair is interesting in that it not only refers to C.J. Walker, but also to the political issue of black hair. While millions are spent on the straightening of hair or wigs to imitate white hair, many others are against it.

Formal Elements

She struggled with her own hair loss and developed a formula for hair growth that according to her was revealed in a dream. After successfully marketing her hair grower she became famous as the first woman to become a millionaire on her own terms by marketing a successful line of beauty and hair products for black women under the company she founded. The sculpture is life-size and with the hair dominates the space. Sophie, with her closed eyes, is dreaming of a better life for herself, taking inspiration from C.J. Walker. She is lost in her own world of fantasy, lost in the dreams she has spun. Interesting are Sophie's large masculine hands which may refer to her determination to survive and her status as a worker.

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QUESTION 7: GENDER ISSUES

Style of work
Stylised

Medium and Technique
'Laser copy', plastic, printed paper, acrylic paint

Title
Lisa Brice, Sex Show Works, 'Laser copy', plastic, printed paper, acrylic paint. 1993..

Subject Description

In the **Sex Show Works** exhibition, viewers found themselves confronted by the ***Sex Kittens***, nine of them, lined up on the walls and crawling forwards. They are based on images from men's magazines and are sexually provocative with their kneeling postures.

Message and Meaning

These works are drawn from her exposure to the notorious sex entertainment industry of Bangkok. These works examined the inherent degradation of women that serve as a means of holiday relaxation for wealthy male tourists drawn to a world in which sex with underage girls is the norm. She was shocked by the exploitative situation where many of the young girls had been swapped by their parents for items like TV sets. This work relates to gender issues and the dehumanising of women.

Formal Elements

Interestingly is that their faces consist only of pouting lips, while the rest is amputated – they are brainless sex machines. These 'cut-outs' have no background and seem to be sexual toys until one looks at the surface imagery. The come-on seductiveness of the pose was completely contradicted by the messages given off by a reading of the surface imagery. The first group show enlarged microscopic images of venereal diseases. The pretty pictures on first glance change into something frightening once one realizes that as in *Sex Kitten (Aids Virus) Don't Fuck with Me* a red Aids virus covers the body which contrasts with the red fishnet stockings and red lipstick. The second group covers the financial aspect of the sex industry as in Sex Kitten Cheap Cheap where the surface shows a one-hundred-dollar bill and French franc.

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QUESTION 7: GENDER ISSUES

Style of work
Figuritive

Medium and Technique
Barbie dolls, Perspex, wood, vinyl

Title
Lisa Brice, ***Plastic makes perfect,*** Barbie dolls, Perspex, wood, vinyl, 1994.

Subject Description

In this series, Barbie dolls were placed in large exhibition cases with vinyl images on the glass.

Message and Meaning

These series investigate female stereotypes – the origin of these stereotypes and how they enter a woman's self-image. The Barbie doll as a stereotypical image of a woman is well-known to Western women that grew up with this doll and strive to look like her. Barbie with her swelling breasts, small middle, long legs and soft hair is a combination of a woman's ideal proportions, without considering the real person within.

Formal Elements

The Barbie dolls create interesting patterns – they stand in rows or are shown with wide open legs.
They become a symbol of women seen as dolls.
The vinyl images on top change the meaning e.g. a profile drawing of a red brain – that the brain and thus the individuality of the woman is not recognized.
The hand with money notes shows the importance of money in e.g. prostitution.
The colour is typical feminine – the pink dolls with the red images on top.
The title refers to the dolls with their seemingly ideal shape, but also to how plastic the ideal woman should be with cosmetic procedures.

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QUESTION 7: GENDER ISSUES

Style of work
Figuritive

Medium and Technique
Sculpture with found objects

Title
Jane Alexander, *Stripped ("Oh Yes" Girl),* plaster, lace, twine, calico, hair, oil paint, synthetic nails, steel support, 1995.

Subject Description

Stripped (Oh' yes Girl) is based on two prostitutes who worked near the home of the artist. The one Alexander describes as the "Happy sex worker" and the other as the "Unhappy sex worker". She hangs from her armpits from a metal armature not being able to stand on her own. The support is similar to those sold with early renditions of the Barbie doll. A doll is a manufactured object, something that is played with and then discarded. Is this the experience of women too?

Message and Meaning

Alexander made works that deal strongly with gender issues. Her themes of violence and victim/aggressor are still visible, but with empathy through the eyes of a woman. This work deals with suffering and female mutilation. It is filled with ambiguities. The character is at the same time seducer (look at the long nails) and victim, and she is an object of fascination and abuse. It is very beautiful, but also very terrible.

Formal Elements

The Barbie dolls create interesting patterns – they stand in rows or are shown with wide open legs.
They become a symbol of women seen as dolls.
The vinyl images on top change the meaning e.g. a profile drawing of a red brain – that the brain and thus the individuality of the woman is not recognized.
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