basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

EXEMPLAR 2014

MARKS: 100

TIME: 3 hours

This question paper consists of 19 pages.
This question paper must be printed in full colour.

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INSTRUCTIONS AND INFORMATION

In this examination you will demonstrate the following skills:

- The use of the correct art terminology
- The use and implementation of visual analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placing of specific examples into a cultural, social, political and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding which questions to answer:

1. This question paper consists of EIGHT questions.

2. Answer any FIVE questions for a total of 100 marks.

3. Number the answers correctly according to the numbering system used in this question paper.

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

5. Ensure that you refer to the reproduced colour visual sources where required.

6. Information discussed in one answer will NOT be credited if repeated in other answers. Cross-referencing of artworks is permissible.

7. Name the artist and title of each artwork you discuss in your answers. Underline the title of an artwork or the name of a building.

8. Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question. Listing of facts/tables is NOT acceptable.

9. Use the following guidelines for the length of your answers. Note the mark allocation:

   - 6–8 marks: a minimum of ½–¾ page
   - 10–14 marks: a minimum of 1–1½ page(s)
   - 20 marks: a minimum of 2 pages

10. Write neatly and legibly.

GLOSSARY

Use the following glossary to make sure you understand how to approach a particular question.

Analyse:	A detailed and logical discussion of the formal elements of art, such as line, colour, tone, format and composition of an artwork.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Relating to, or depending on the framework of information; relating to the situation, time/era and location to which the information refers.
Discuss:	Present your point of view and give reasons for your statements.
Explain:	Clarify and give reasons for your statement.
Formal elements of art:	The basic elements used to create a work of art, such as line, shape, tone, texture, colour, space, composition, et cetera.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, politically, et cetera and substantiate your findings by referring to similar specific examples.
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
Substantiate:	To support/motivate with proof or evidence.
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources.

ANSWER ANY FIVE QUESTIONS.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Many artists throughout the world use their art as a voice to portray everyday scenes from their surroundings. These artworks often depict a moment captured in time.

1.1 Study the visual sources in FIGURES 1a and 1b, and write a paragraph in which you refer to the differences and similarities between the works.

Use the following guidelines to illustrate how a moment in time was captured by each artist:

- Stylistic influences
- Content/Subject matter
- Messages and meanings
- Choice of colour and its impact on the viewer (8)

1.2 Write an essay in which you refer to TWO examples you have studied, which portray the rich cultural heritage of the environment.

Your essay should include the following:

- Names of artists and titles of works
- Influences of art movements or the environment
- Use of media and techniques
- Your opinion as to which artwork has pleasing aesthetic appeal. Give reasons for your answer. (12)

[20]

FIGURE 1a: Gladys Mgudlandlu, ***Landscape with Wildebeest***, oil on canvas, 1960.

FIGURE 1b: Ndikhumbule Ngqinambi, ***Halo of Manhood***, oil on canvas, 2009.

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

South African artists have a unique identity due to their inspiration from both local and international artworks.

2.1 Analyse the artworks in FIGURES 2a and 2b, and discuss how the artists obtained a unique South African expression in their works.

You must use the following in your answer:

- Influences of indigenous and/or African and/or international art
- Content/Subject matter and use of form
- Style and media (10)

2.2 Discuss ONE artwork from TWO separate artists, whose work portrays influences of various styles and art movements, resulting in a unique South African expression.

Your answer must include the following:

- Names of artists and titles of artworks
- Influences of indigenous and/or African and/or international art
- Subject matter, content and meaning
- Style and technique (10)

[20]

FIGURE 2a: Alexis Preller, ***Hieratic Women***, oil on canvas, 1955–1957.

FIGURE 2b: Bettie Cilliers-Barnard, ***Image Group***, oil on canvas, 1955.

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QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

In her new solo exhibition titled ***The Purple Shall Govern***, Mary Sibande draws inspiration from a specific incident in South Africa's history where, in the late 1980s, people were marching for equality in Cape Town. During the march, the police sprayed everyone with a water cannon filled with purple dye to enable them to identify and arrest anti-apartheid protestors.

'Colour is important in South Africa – we make it important,' Sibande says. 'Colour places you, colour tells where you are within the geography of South Africa. And, when I thought of colour, I realised that I cannot ignore the incident that happened in 1989.'

Yvette Dunn was born in 1979 in Durban, KwaZulu-Natal, during the apartheid era. She is of mixed Scottish/IsiZulu heritage. She is inspired by racial labels imposed on us by society. Her work deals with issues of birth right and blood links.

The Cape Town march for equality motivated Sibande's interest in the roles that colour played in the history of this country, while Dunn's mixed heritage influenced her artwork.

With the above statement in mind, study the images in FIGURES 3a and 3b, and write an essay in which you consider the following:

- The significance of the use of the colour in FIGURES 3a and 3b
- The symbolic meaning of the colour purple
- The significance of the root-like shapes in Sibande's work
- What Sibande means by the words: 'Colour places you, colour tells you where you are within the geography of South Africa.'
- Other possible meanings and interpretations in FIGURES 3a and 3b. Give reasons for your answer.
- Refer to TWO other works of art you have studied, which also refer to incidents of the past.

  Include the following in your answer:

  - Name of the artist
  - Analysis of the TWO artworks
  - Use of material and techniques
  - Subject matter/message/themes and meaning in the artworks **[20]**

FIGURE 3a: Mary Sibande, ***The Purple Shall Govern***, photograph of installation, 2013.

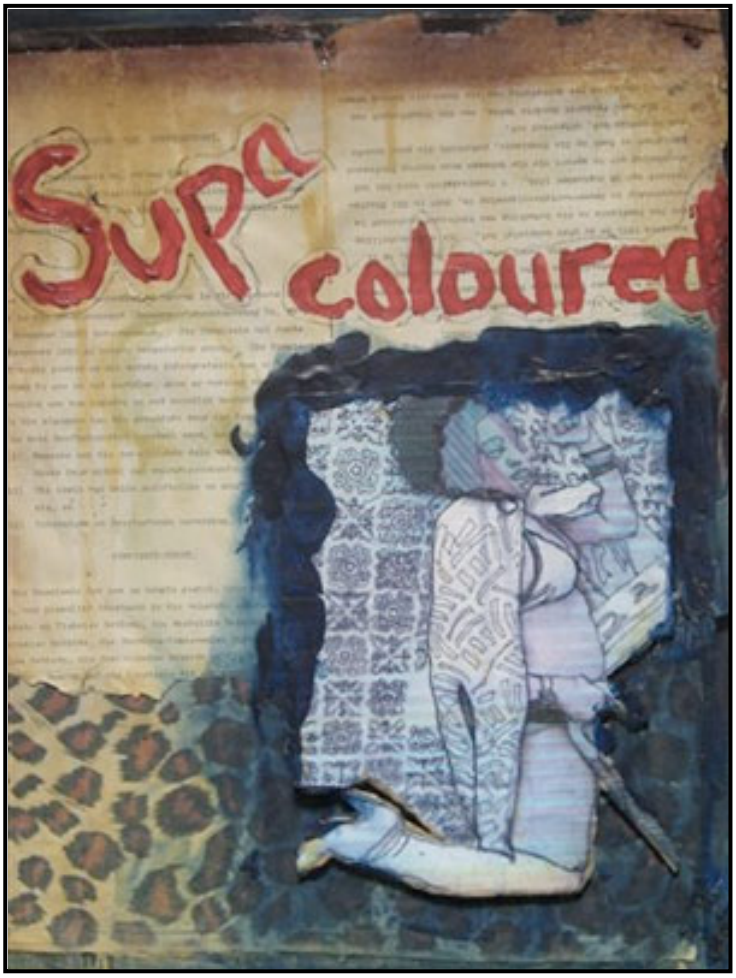

FIGURE 3b: Yvette Dunn, ***Supa Coloured***, mixed media, 2007.

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

The missionary philosophy of the Rorke's Drift Art Centre is strongly reflected in the work of Vuminkosi Zulu and John Muafangejo. Although best known for linocuts, Rorke's Drift also taught other print processes.

Both Zulu and Muafangejo used a simple visual language within their prints. They could literally and figuratively tell a story in black and white.

4.1 Study the visual sources in FIGURES 4a to 4c, and write a paragraph in which you discuss the works of Vuminkosi Zulu and John Muafangejo.

Use the following guidelines:

- Portrayal, representation and placement of the characters/figures
- Analyse the story/narrative and possible meanings/interpretations thereof
- Possible influences
- Techniques and materials used (8)

4.2 With reference to TWO specific artworks you have studied, write a short essay in which you refer to artists who convey a specific character or message.

Include the following in your short essay:

- Name of the artist(s) and titles of artworks
- Analysis of each artwork
- Use of materials and techniques
- Subject matter/message/themes and/or messages. (12)

[20]

Aquatint: An intaglio printmaking technique, a variant of etching. The artist makes marks on the matrix (copper or zinc plate) that is capable of holding ink. The inked plate is passed through a printing press together with a sheet of paper, resulting in the transfer of the ink to the paper. This can be repeated a number of times, depending on the particular technique.

Etching: The process of using acid to cut into the unprotected parts of the metal surface to create a design

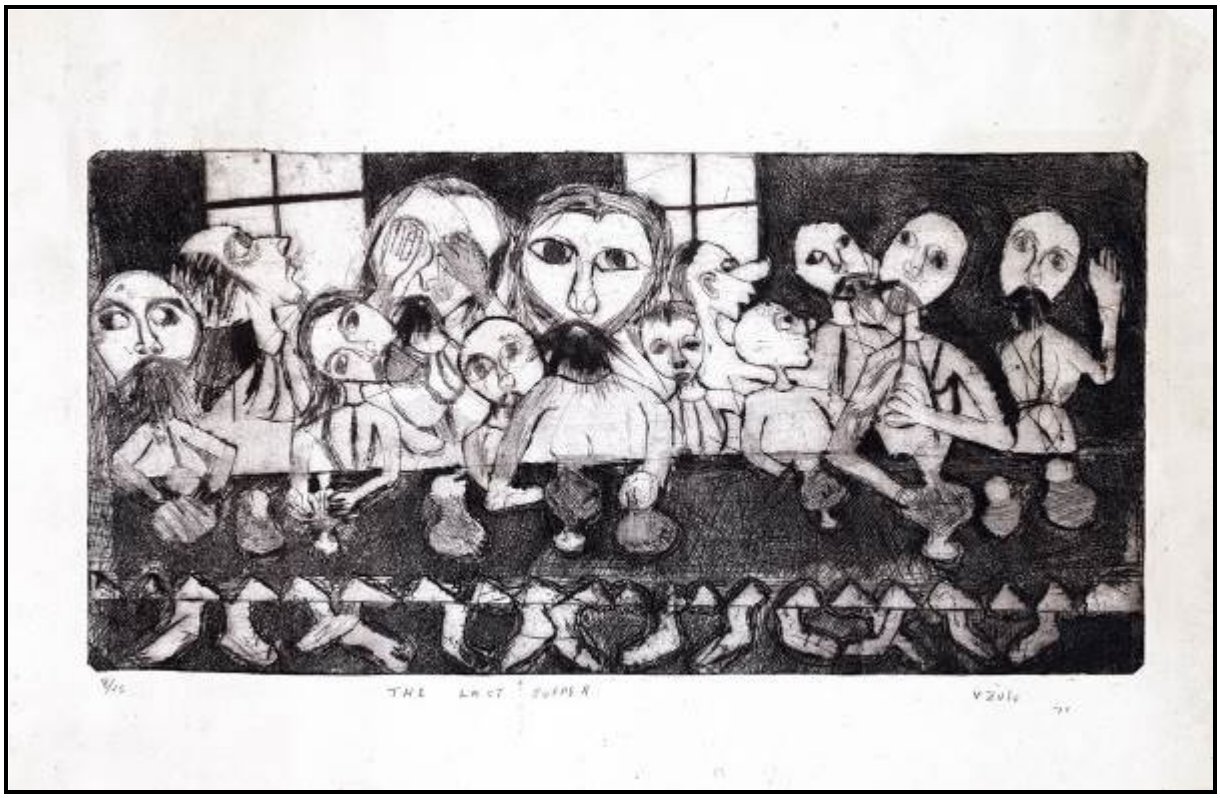

FIGURE 4a: Vuminkosi Zulu, ***The Last Supper***, etching and aquatint on paper, 1971.

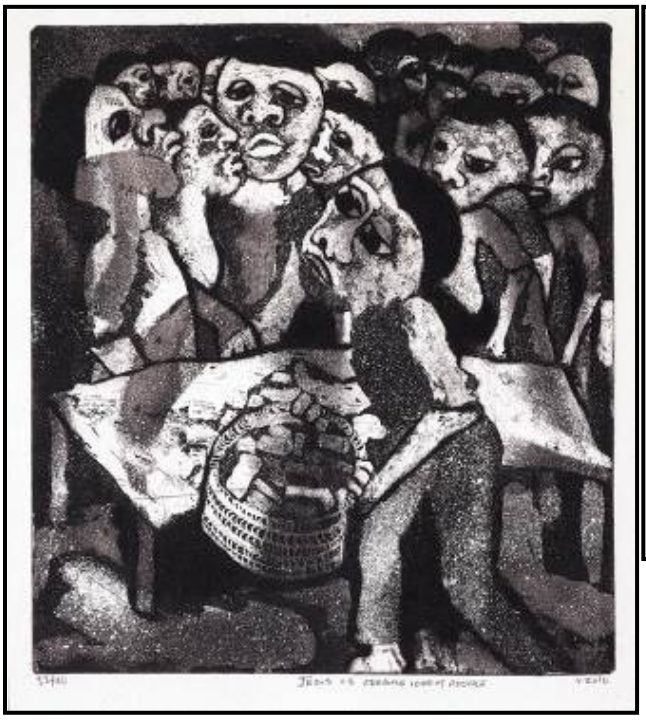

FIGURE 4b: Vuminkosi Zulu,
Jesus is feeding 1 000 of people,
etching and aquatint on paper, not dated.

FIGURE 4c: John Muafangejo,
Holy Communion, etching and
aquatint on paper, 1974.

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

Alternative and unusual contemporary art has become very popular, allowing the viewer to interact with the artworks. Artists are moving away from the traditional art elements and media. In conceptual artworks, the media is often used metaphorically, often referring to socio-economic, personal or political issues.

5.1 Discuss the different works in FIGURES 5a and 5b by referring to the following:

- Interaction of the viewer with the artwork
- Different media used in the artwork
- Your reaction to these works. Substantiate your answer. (8)

5.2 Discuss any TWO artworks you have studied, where the artist(s) use(s) multimedia or alternative media in a contemporary way.

You must include the following in your answer:

- Name(s) of artist(s) and artworks
- Composition and content
- Messages
- Use of media and techniques
- Significance of images and the manner in which the viewer could interact with the artworks (12)

[20]

Metaphorically: The use of a figure of speech in which a word or phrase that ordinarily describes one thing is used to designate another, thus making an implicit comparison

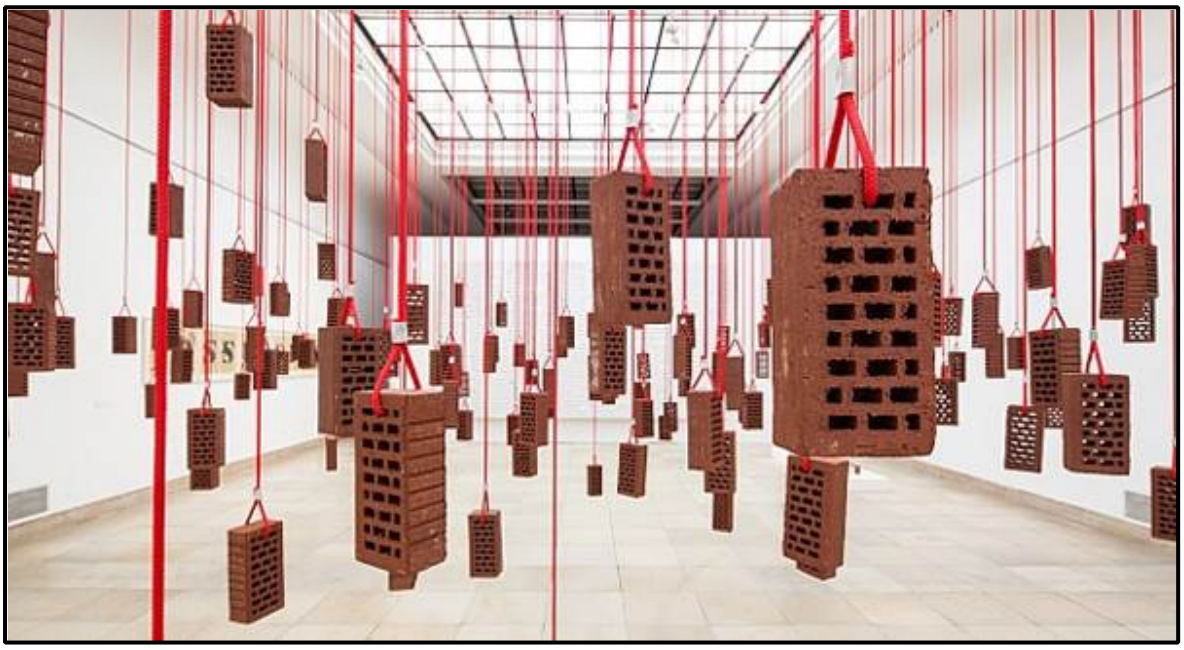

FIGURE 5a: Kendell Geers, ***Hanging Piece***, rope and clay bricks, 1993.

This artwork was created in reaction to the violence in South-Africa during the 1993 transformation.

FIGURE 5b: Andries Botha, ***Afrikaander, Installation Circa 1600 Reflections and Suggestions Regarding the Origins and Fate of Afrikaner Nationalism***, embroidered felt, cow skin, found objects, zinc walls and vinyl on floor, 2008.

QUESTION 6: POST-DEMOCRATIC IDENTITY IN SOUTH AFRICA

The work of Senzo Nhlapo explores the effect of urbanisation and the social landscape of the individual. He examines and questions the authenticity of what we see, and reflects our own individual views or ideas of the environment we live in.

Kay Hassan explores the relationship between the urban and the rural; surviving urban life with its xenophobia, prostitution and homelessness; commercialisation and the relationship between time and change.

6.1 Study the artworks in FIGURES 6a and 6b. Now write a paragraph in which you discuss the traditional and/or unusual techniques and materials used in the artworks to portray and explore our modern identity in the world and environment we live in.

Make use of the following guidelines:

- Subject matter/images portrayed
- Traditional and unusual techniques and materials used
- Themes/messages and possible meanings of the artworks (8)

6.2 Write an essay in which you discuss TWO artworks that explore the relationship/identity between people and their modern environment.

Use the following as guidelines:

- Name(s) of the artist(s) and titles of the artworks
- Manners in which the artist(s) portray(s) modern issues
- Techniques and materials used (12)

[20]

Urbanisation:	An increase in the population in cities and towns versus rural areas
Authenticity:	The quality or condition of being reliable, trustworthy or genuine
Xenophobia:	Intense or irrational dislike or fear of people from other countries
Commercialisation:	The process or cycle of introducing a new product or production method into the market
Photomontages (next page):	A combination of different photographic images to create an artwork

FIGURE 6a: Senzo Nhlapo, ***Void 'n Volume***, woven photomontage, no date.

FIGURE 6b: Kay Hassan, ***Johannesburg by Day***, photomontage, 1999.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Gender is a broad term intended to distinguish between male and female. The issue of selected social roles associated with gender and gender equality is explored by artists on a daily basis. Many artists experiment with different materials to 'create conversations' around issues of masculinity, femininity and culture.

In the works presented in FIGURES 7a to 7c, Penny Siopis explores the issue of 'shame' and 'vulnerability', whereas Willem de Kooning represents women in an offensive aggressive manner. Both artists question our views around issues of masculinity, femininity and culture.

Using the examples provided in FIGURES 7a to 7c, as well as examples of your own choice, write an essay in which you discuss the above statement by considering the following:

- Style and technique. Consider the manner in which the artworks have been represented.
- Messages and meanings in the works. Consider the title of each work.
- Your views around the issues of masculinity, femininity, race and culture within artworks and the art world **[20]**

Vulnerability: Easily hurt or harmed

FIGURE 7a: Penny Siopis, ***Shame Series***, mixed media on paper, 2002.

FIGURE 7b: Penny Siopis, ***Shame Series***, mixed media on paper, 2002.

FIGURE 7c: Willem de Kooning, ***Women III,*** oil on canvas, 1953.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

An object should be judged by whether it has a form consistent with its use. – Bruno Munari

By referring to the above statement, use any TWO artworks you have studied, as well as the images in FIGURES 8a to 8d, and write an essay in which you consider the following:

- Names of architects and buildings
- Form, functionality and significance of the buildings
- Use of space
- Use of material and technology
- Influences and inspiration
- Significance of site
- New trends in architecture
- Decorative/stylistic features **[20]**

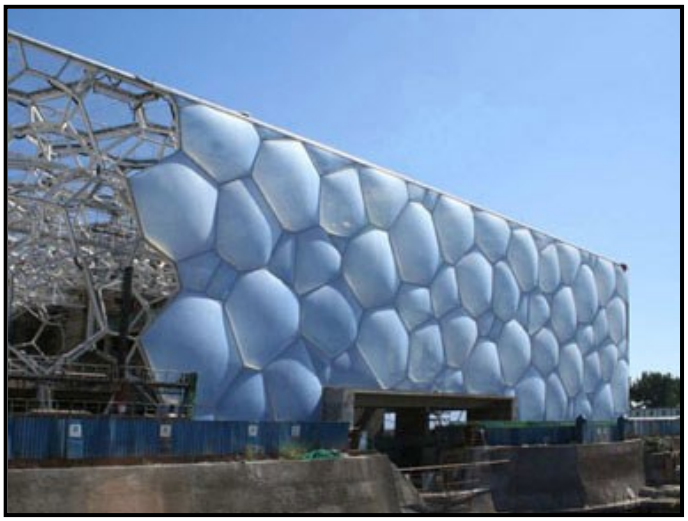

FIGURE 8a: Chris Bosse (PTW Architects), ***Watercube***, Beijing's National Swimming Centre, 2008.

The unique lightweight and flexible construction was developed by China State Construction, 2008.

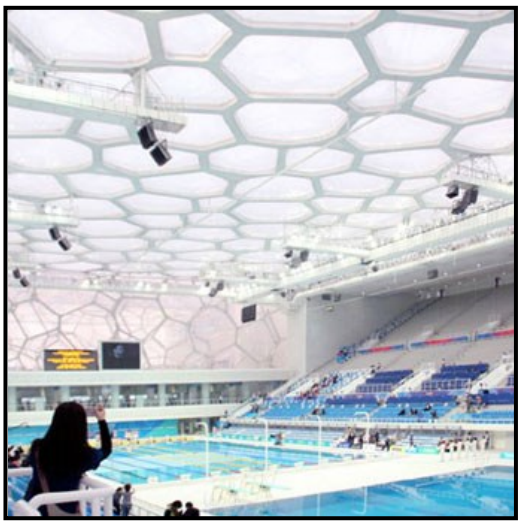

FIGURE 8b: Chris Bosse, (PTW Architects), ***Watercube***, 2008.

FIGURE 8c: Gaudi, ***Casa Batlló***, Barcelona, lime mortar, ceramic disks, stone and glass, 1904–1906.

FIGURE 8d: Gaudi, ***Casa Batlló***, Barcelona, lime mortar, ceramic disks, stone and glass, 1904–1906.

TOTAL: 100