



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**VISUAL ARTS P1
FEBRUARY/MARCH 2013**

MARKS: 100

TIME: 3 hours

**This question paper consists of 23 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

In this examination you will be expected to 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 TEN 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 to do so.
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. 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 an artwork, such as line, colour, shape, tone, texture, 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 EMERGING VOICE OF BLACK ART**

South Africa, because of its diversity of cultures, has always produced art that celebrates the rich heritage of this country.

- 1.1 Study the visual sources in FIGURES 1a and 1b, and write a paragraph (at least ½ page) in which you discuss the statement above.

Make as many observations as you can regarding the following:

- Subject matter
- Formal elements of art
- Styles and techniques used
- Your interpretation of the works. You must substantiate your statements. (8)

- 1.2 In an essay (approximately 1½ pages), discuss the artworks of any TWO artists you have studied whose works portray the rich cultural heritage of their country/countries.

Use the following guidelines when writing your essay:

- Names of the artists
 - Titles of the artworks
 - Themes and meanings in the artworks
 - Medium(s) and technique(s) used
 - Stylistic characteristics
 - Use of formal elements of art
- (12)
[20]



FIGURE 1a: Sthembiso Sibisi, *Shembe is the Way*, lithograph, Caversham Press, 2009.



FIGURE 1b: Ephraim Ngatane, *Gumboot Dancers*, oil on canvas, date unknown.

QUESTION 2: THE SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART

Many South African artists have shown a great awareness of indigenous and African art. These influences, together with knowledge and inspiration from international art movements, created unique South African expressions.

- 2.1 Write a critical analysis (approximately ONE page) in which you discuss how Walter Battiss (FIGURE 2a) and Lucky Sibiya (FIGURE 2b) created unique South African expressions in their work.

Refer to the following in your answer:

- Influences of indigenous/African art and international art
- Use of formal elements of art
- Styles and techniques
- Differences and similarities between the artworks
- Any other themes and messages that are conveyed through the artworks (10)

- 2.2 Discuss the work of TWO local/international artists you have studied, whose works also show a mix of styles and influences (approximately ONE page). Refer to specific works in your answer.

You must include the following in your answer:

- Names of artists and titles of works
 - Inspiration/Influences from different sources
 - Formal elements of art
 - Themes and messages that are conveyed through the artworks (10)
- [20]**



FIGURE 2a: Walter Battiss, *African Rocks and Figures*, oil on canvas, 1966.



FIGURE 2b: Lucky Sibiya, *Motherhood*, incised wood panel with paint, 1981.

QUESTION 3: ART AND POLITICS: RESISTANCE ART OR PROTEST ART

The 1980s and early 1990s were troubled times in South Africa as the resistance against apartheid gathered momentum. The artworks in FIGURES 3a and 3b show how artists have portrayed these troubled times.

- 3.1 Study the visual sources in FIGURES 3a and 3b and discuss (approximately ONE page) how these works tell the story of resistance against apartheid.

Refer to the following in your answer:

- The choice of images
- Style and technique
- Formal elements of art
- Composition
- Which ONE, according to you, is the best expression of those troubled times in South Africa? Give reasons for your choice.

(8)

- 3.2 Discuss TWO specific artworks you have studied, which reflect conflict situations and/or other injustices in society (approximately 1½ pages).

Include the following in your answer:

- Name(s) of the artist(s)
- Titles of artworks
- Issues addressed in the artworks
- Style of the artworks
- The use of the formal elements of art
- Meaning and interpretation

(12)
[20]



FIGURE 3a: Thomas Nkuna, *Amandla ilizwe i Africa*, oil on canvas, 1989.



FIGURE 3b: Willie Bester, *Challenges Facing the New South Africa*, mixed media, 1991.

QUESTION 4: CRAFT AND APPLIED ART

Street vendors (FIGURE 4a) selling craft products are a familiar sight in most South African towns and cities. It has only been in the past few decades that craft has found its rightful place in the art world. Curators of art galleries and museums now carry the important responsibility of putting together exhibitions to showcase craftwork and its place in our cultural heritage.

Imagine that you are a curator who has been asked to plan an exhibition of South African CRAFT art anywhere in the world.

Write your proposal (approximately TWO pages) for this exhibition in which you refer to the examples in FIGURES 4a to 4c and the works of at least TWO South African craft artists you would like to exhibit.

Consider the following in your proposal:

- The theme of your exhibition
- The place where you would like to hold the exhibition. Give reasons for the choice of this specific site.
- The importance of exhibiting craft art
- The kind of insights you would like the visitors to take with them from this exhibition
- The type of materials and techniques used in the making of the craftworks
- Any other relevant information

[20]

Curator: A person who manages or oversees an art exhibition



FIGURE 4a: *Street Vendors in South Africa, 2011.*



FIGURE 4b: *Xhosa Woman's Ceremonial Outfit*, date unknown.



FIGURE 4c: *Beaded Vuvuzela, 2010.*

QUESTION 5: ART AND POWER

George Segal's public sculpture, *The Holocaust Memorial* (FIGURE 5a), sits in the Legion of Honor Park in San Francisco, overlooking a beautiful view of the Pacific Ocean. Often visitors find the sculpture an unexpected intrusion on this view and an unfriendly reminder of one of the most significant genocides of the 20th century.

The title of Kevin Brand's installation, *Here XVII* (FIGURE 5b), refers to the management of the Generale Vereenighde Nederlandsche Geoctroyeerde Oostindische Compagnie (Dutch East India Company) (VOC) who owned most of the slaves in South Africa's Cape Colony.

5.1 Read the information above, study the visual sources in FIGURES 5a and 5b, and write an essay (at least ONE page) in which you discuss the following:

- The portrayal of the human figure in these artworks
- How these works portray the Holocaust (FIGURE 5a) and slavery (FIGURE 5b)
- The mood/feeling each artwork evokes
- The use of materials and technique, style and size
- The relationship between the sculpture and the viewer
- Why it is important for us to remember historical atrocities like the Holocaust or slavery

(10)

5.2 Discuss any TWO architectural constructions/buildings, statues and/or public artworks that you have studied, which commemorate people, events and/or ideas which have shaped our world (at least ONE page).

(10)

[20]

Atrocities: Extremely wicked or cruel acts

Genocide: The deliberate killing of a large group of people, especially those of a particular ethnic group or nation

Holocaust: The genocide of European Jews and others by the Nazis during World War II which resulted in the loss of approximately 6 million lives



FIGURE 5a: George Segal, *The Holocaust Memorial*, Legion of Honor: San Francisco, bronze and white paint, 1984.



FIGURE 5b: Kevin Brand, *Here XVII*, installation in the Castle of Good Hope, paper maché and pine, 1995.

QUESTION 6: THE ROLE OF THE FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA

The artworks in FIGURES 6a, 6b and 6c were all created by artists who were students at various South African art centres, such as CAP, Rorke's Drift and Polly Street. In all the artworks a relationship between man and animal are shown.

6.1 Write an essay (at least ONE page) in which you compare any TWO of the artworks in FIGURES 6a to 6c in terms of the following:

- The portrayal of man and animal
- Formal elements of art
- Styles and techniques
- The atmosphere conveyed
- Possible interpretations/messages (10)

6.2 Select any South African art centre that you have studied and discuss the following in a short essay (approximately ONE page):

- The purpose and funding of this art centre
 - The influence this art centre has had on its students
 - The type of artwork created at this art centre. Refer to subject matter, mediums and techniques used.
 - Specific artwork(s) by at least ONE student from this art centre (10)
- [20]**

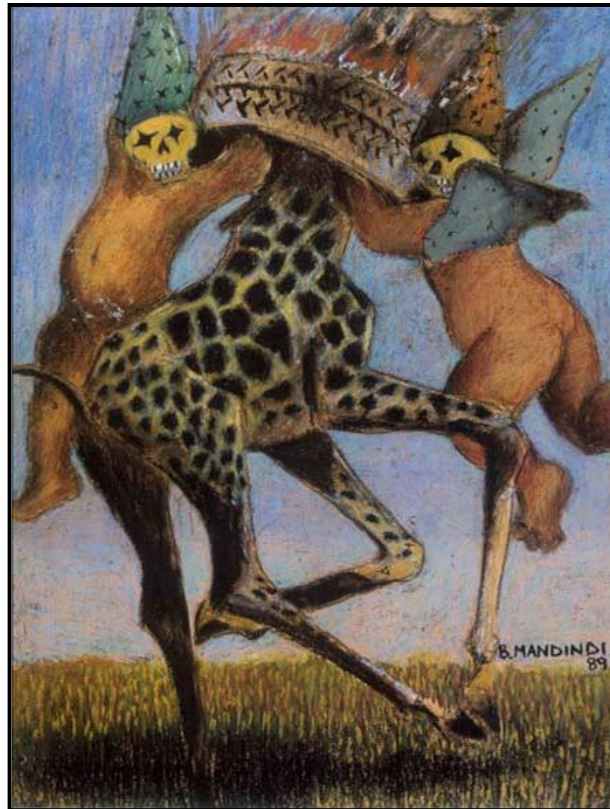


FIGURE 6a: Billy Mandindi, *Death of Township Art*, pastel on paper, 1989.

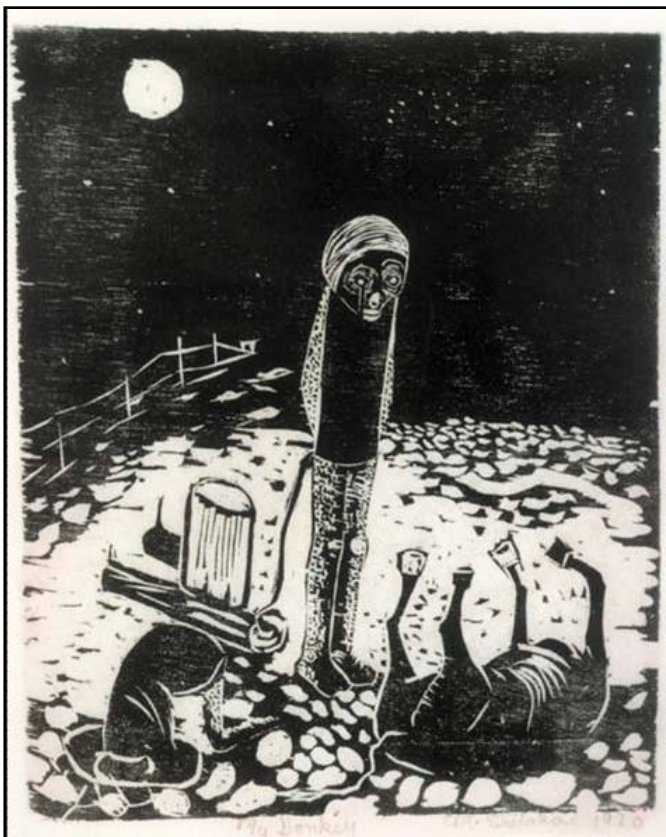


FIGURE 6b: Cyprian Shilakoe, *My Donkey*, linocut, 1970.



FIGURE 6c: Leonard Matsoso, *Warrior*, oil paint on canvas, date unknown.

QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Changing and challenging our perceptions of objects started with the 'ready-mades' of Marcel Duchamp in the early 20th century. Since then, artists have continued to use installations, performances and many other contemporary methods to shock the viewer.

7.1 Refer to the images in FIGURES 7a, 7b and 7c, and write a paragraph (at least ½ page) in which you discuss the statement above.

Consider the following in your answer:

- How these artworks break with traditional methods of art making
- The use of found objects in the works
- Possible meanings/interpretations of the works. Give reasons for your answer.
- Any other valid comments

(8)

7.2 Write an essay (approximately 1½ pages) in which you discuss the works of any TWO artists you have studied, in which unusual media and/or techniques have been used.

(12)
[20]



FIGURE 7a: Marcel Duchamp, *Fountain*, ready-made, 1917.



FIGURE 7b: Kendell Geers, *Twilight of the Idols (Buddha)*, found object wrapped in danger tape, 2002.



FIGURE 7c: Nicholas Hlobo, *Thoba, Utsale Umnxeba* (In Xhosa it means 'to lower oneself and make a call,' or, as the wall text described it, a 'gesture of respect and diplomacy'), performance piece, 2008.

QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS AND THE SACRED

It is often difficult to give a visual form to spiritual matters. Wassily Kandinsky (FIGURE 8a) believed that abstract art could do so. According to him, 'colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul'.

Marc Chagall (FIGURE 8b), however, used figuration to visualise his idea of paradise.

- 8.1 Study the statements above and discuss the ways in which FIGURES 8a and 8b visualise spiritual matters (approximately ONE page).

Use the following as a guideline for your answer:

- Explain what you understand by *abstract art*.
- By referring to Kandinsky's use of art elements, explain how he caused 'vibrations in the soul' (FIGURE 8a).
- Discuss some of the images Chagall used to visualise paradise.
- How does Chagall's use of composition and colour help to express his idea of paradise?
- Do you think these artists were successful in their aims to express spiritual matters? Give reasons for your answer by referring to the mood/atmosphere in these works.

(8)

- 8.2 Discuss the works of any TWO artists you have studied, in which the artists visualised spirituality and/or religious issues (approximately 1½ pages).

You must include the following in your essay:

- Names of the artists
- Titles of the works
- The use of formal elements of art
- Styles and techniques
- Communication of religious and/or spiritual concerns, by discussing the possible meanings and interpretations of these artworks

(12)
[20]



FIGURE 8a: Wassily Kandinsky, *Composition VII*, oil on canvas, 1913.



FIGURE 8b: Marc Chagall, *Paradise*, oil on canvas, 1961.

QUESTION 9: GENDER ISSUES

One of the few jobs that women in the past could do was to be a maid/domestic worker. In South Africa, during apartheid, this was especially the case for many women of colour.

- 9.1 Choose any **THREE** of the visual sources in FIGURES 9a to 9d and discuss in a short essay (approximately **ONE** page) how the maids/domestic workers have been portrayed in these works.

Your answer should include the following:

- The use of formal elements of art to create a visual impact and atmosphere
- How these works address the changing politics and gender issues regarding domestic workers
- Possible meanings and interpretations

(10)

- 9.2 Discuss the works of any **TWO** artists that you have studied, which confront issues relating to gender. Refer to specific artworks in your answer (approximately **ONE** page).

(10)

[20]



FIGURE 9a: Jan Vermeer, *Kitchen Maid*, oil on canvas, 1658.



FIGURE 9b: Dorothy Kay, *Annie Mavata*, oil on canvas, 1946.

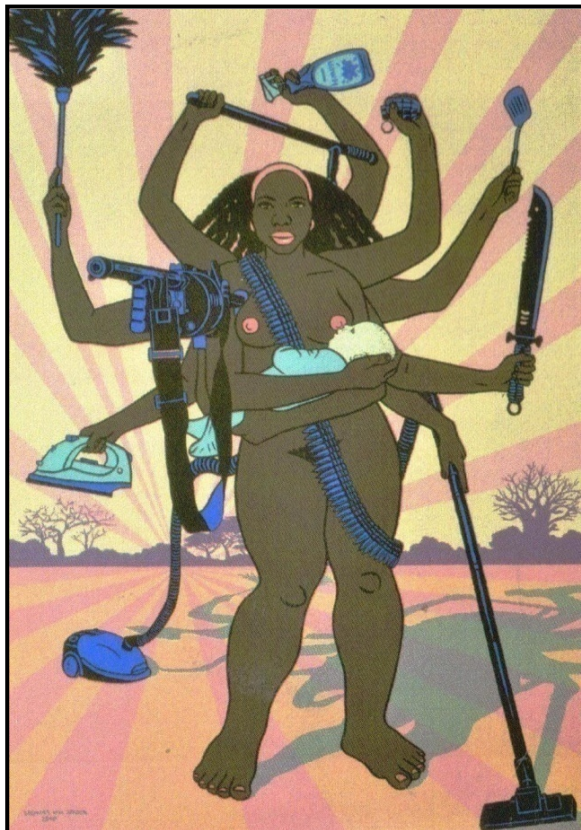


FIGURE 9c: Leonora van Staden, *African Shakti*, acrylic, 2010.



FIGURE 9d: Berni Searle, *Snow White*, 2001.

(A video projection of a performance where Searle is kneeling naked and being covered with softly falling flour. Then, water falling from above, touches parts of her body as it falls into the pile of flour. She then uses the water to mix with the flour into dough.)

QUESTION 10: CONTEMPORARY SOUTH AFRICAN (NATIONAL) AND INTERNATIONAL ARCHITECTURE

Frank Lloyd Wright's philosophy in his designs of houses was that families should interact around the hearth (fireplace) in the living room. This idea can now be seen in the design of many restaurant interiors, where the interior space works in a harmonious and functional manner. Contemporary architects now make use of the concept above, and they also bring in funky/exciting elements.

10.1 The architectural images provided are original and innovative examples of many different building styles.

Using the visual sources (FIGURES 10a to 10d), write a paragraph (at least ½ page) in which you discuss how the architects have incorporated interesting spaces into the buildings.

Your paragraph should include the following:

- The importance of the interior spaces when designing a building. Give reasons for your answer.
- How a balance is achieved between the funky, harmonious and functional elements
- A comparison of how each architect has incorporated the natural elements (site) into his/their architectural designs
- Building materials and techniques
- Technological input

(8)

10.2 Write an essay (approximately 1½ pages) in which you discuss at least TWO other architectural examples you have studied.

You must include the following in your essay:

- Names of architects and buildings
- Reasons why you consider your examples to be innovative
- Use of materials
- Methods of building
- Site where your examples are built

(12)
[20]

Innovative: Introducing or using new ideas



FIGURE 10a: Frank Lloyd Wright, ***Fallingwater***, interior with hearth (fireplace), cantilevered floors, monolithic concrete and wood, 1937.



FIGURE 10b: The ***Casparus Restaurant***, designed in collaboration with Etienne Bonthuys (chef), Johan Slee (architect) and landscape artist Strydom van der Merwe. The industrial interior is adorned with the artist's prints and features a striking sculpture of randomly placed wooden beams, 2010.

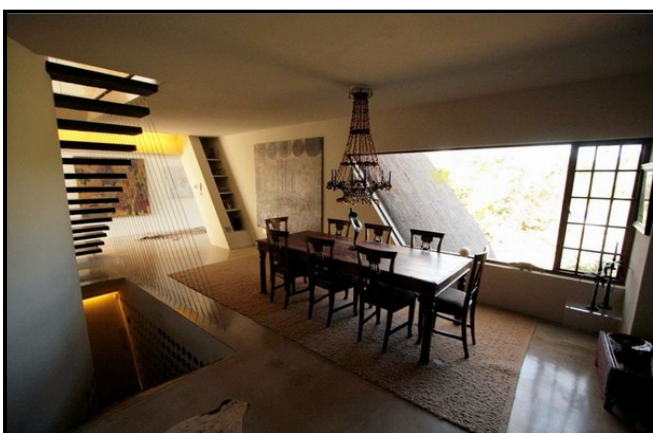


FIGURE 10c: Elmo Swart Architects, interior of the ***Wright House***, Durban, South Africa, 2011.

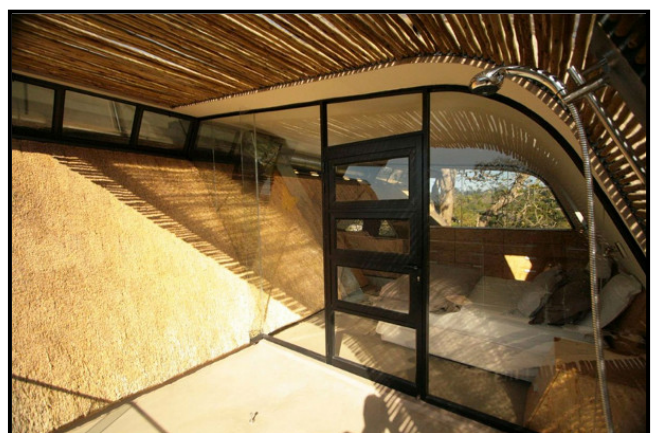


FIGURE 10d: Elmo Swart Architects, ***Wright House (hotel)***, Durban, South Africa, concrete, wood and glass, 2011.

TOTAL: 100