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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2017

MARKS: 100

TIME: 3 hours

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

INSTRUCTIONS AND INFORMATION

In this examination you must demonstrate the following skills:

- Using the correct art terminology
- Using and implementing visual analysis and critical thinking
- Writing and researching within a historical and cultural context
- Placing specific examples in a cultural, social, political and historical context
- Understanding 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 visual sources reproduced in colour 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(s) 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. The 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 $\frac{1}{2}$ – $\frac{3}{4}$ page (paragraph)
 - 10–14 marks: a minimum of 1–1½ page(s) (short essay)
 - 20 marks: a minimum of 2 pages (essay)
10. Write neatly and legibly.

LEAVE THIS PAGE BLANK.

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

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.

– Wassily Kandinsky

- 1.1 Compare how the artists of FIGURE 1a and FIGURE 1b have managed to capture the soulfulness/vibrancy of the music.

You must refer to the following:

- Colour
- Space
- Composition
- Style
- Mood and atmosphere
- Possible messages/meanings (10)

- 1.2 Many of our emerging artists often tell a story about the people, places and events they have experienced.

Write an essay in which you interpret TWO artworks by any of these artists. (10)
[20]



FIGURE 1a: George Pemba, *Kwa Stemele*, oil on cardboard, 1981.



FIGURE 1b: JP Mika, *La Belle Ambiance*, acrylic on fabric, 2016.

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

What makes art African? Is it the subject matter, style or materials?

2.1 Debate the questions above by referring to FIGURE 2a and FIGURE 2b.

You may use the following as a guideline:

- Influences
- Subject matter
- Use of form
- Mood

(8)

2.2 Evaluate the work of any TWO artists who used Afro-centric elements in their art or who were influenced by African and/or indigenous art forms.

(12)
[20]



FIGURE 2a: Speelman Mahlangu, *Ubuntu Spirit of African Solidarity*, oil on canvas, date unknown.



FIGURE 2b: Ralph Ziman, *Hondo 'War'* (Shona) MUTI Gallery, digital print on Moab Entrada paper, 2013.

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

Los Intocables* or *The Untouchables (FIGURES 3a to 3d) is a photography project by the Cuban photographer, Erik Ravelo. He aimed to preserve and defend the rights of children and to raise awareness of child protection and about the various attacks against children throughout the world. These images were banned from Facebook.

3.1 Refer to the visual sources in FIGURES 3a to 3d. Write an essay in which you discuss/debate the following points:

- Reasons why the children have been portrayed in a crucified position
- The use of photography, rather than other media
- Why do you think the faces of the children have been pixelated?
- The issues addressed in EACH image and their possible meanings and interpretations
- Why do you think the images were banned from Facebook?
- Many people have complained about the imagery in FIGURE 3a. What are your thoughts on this view?
- The effectiveness of this series as it showcases the problems around violence and abuse of children

(10)

3.2 Write an essay in which you discuss TWO artworks by different artists who address socio-political issues.

Use the following as guidelines:

- Subject matter
- Influences
- Formal art elements
- Composition
- Style

(10)
[20]

Pixelated: The smallest controllable element of a picture represented on a screen or photograph

Facebook: A free social networking site that allows registered users to create a profile, upload photographs and send messages to friends and family



FIGURE 3a



FIGURE 3b



FIGURE 3c



FIGURE 3d

FIGURE 3a to 3d: Erik Ravelo, *The Untouchables*, from a series of seven photographs, 2013.

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

Beckmann and Maswanganyi have expressed meaning and emotional experience rather than physical beauty in their interpretation of Biblical themes.

- 4.1 Choose EITHER FIGURE 4a OR FIGURE 4b and discuss how this artist has interpreted the Biblical theme.

Use the following as a guideline:

- Significance of the subject matter, images and symbols
- Formal art elements
- Distortion of the figures
- Depth and perspective
- Spiritual/Emotional message and meaning (8)

- 4.2 Compare TWO artworks, crafts or spiritual works you have studied.

Include the following:

- Subject matter
 - Influences
 - Composition
 - Style
 - Function and/or message (12)
- [20]**



FIGURE 4a: Johannes Maswanganyi, ***Jesus is Walking on the Water***, wood, paint, barbed wire, animal hair, 1994.



FIGURE 4b: Max Beckmann, ***Descent from the Cross***, oil on canvas, 1917.

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

Tens of thousands of refugees/migrants have fled their troubled, war-torn countries for a better life in Europe. More than 4 000 people have lost their lives during the dangerous journey across the Mediterranean sea. Ai Weiwei, a Chinese artist, created an installation in reaction to this human tragedy.

The pond in front of the Belvedere Museum in Vienna, Austria, has a floating calligraphic F which consists of 201 lotus flowers, each containing five worn life jackets. Traditionally the lotus flower symbolises beauty, purity and longevity.

5.1 Write a short essay and refer to the following:

- Would the meaning of the artwork change if the art work had been exhibited indoors? Substantiate your answer.
- Is the use of the flower significant? Does it have anything in common with the refugees?
- Is the use of the letter 'F' significant in any way?
- Why has the artist used life jackets in this work?
- What is the role of colour in this work?
- Explain how this work helps to increase awareness of the refugee crisis. (8)

5.2 Recently a new contemporary art gallery opened at the Waterfront in Cape Town. As the curator of this gallery you have been asked to select TWO new artworks which showcase the artist(s) use of contemporary new media. Discuss your selection.

You may consider the following:

- Subject matter
- Influences
- Use of new media
- Possible meanings/messages (12)
[20]

Calligraphy: Decorative handwriting or handwritten lettering

Life jacket: Floating device that prevents you from drowning

Curator: Someone who plans and conceptualises an art exhibition in an art gallery or art museum



FIGURE 5a: Ai Weiwei, ***F Lotus***, installation, Belvedere Museum, Vienna, Austria, 2016.



FIGURE 5b: Ai Weiwei, ***F Lotus***, installation, Belvedere Museum, Vienna, Austria, 2016. (Close-up of 1 005 worn life jackets into the shape of lotus flowers in the pond.)

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Maurice Mbikayi shows the human figure in a straight jacket which relates to the schizophrenic personality that he experiences in a virtual world because of his need to 'permanently' stay online.

Maurice Mbikayi investigates the effects of contemporary technology on Africans. He focuses on ways in which the technological advancement of the last twenty years has both positively and negatively affected the world. He collects fragments of the developing technology and incorporates them into his work.

6.1 Discuss the following in your interpretation of FIGURE 6a:

- Title
- Describe how Mbikayi has used computer parts
- The significance of the straight jacket
- Would you interpret this work of art as a positive or negative comment on technology?

(8)

6.2 Discuss the work of any TWO relevant South African post-1994 democratic artists that explore their identity.

You may use the following guidelines:

- Subject matter
- Influences
- Formal art elements
- Composition
- Style
- Possible meanings/messages

(12)
[20]

Straight jacket:	A garment with very long sleeves used to restrain a person who may cause harm to himself/herself or others. Once the arms are inserted into the straight jacket 's sleeves, they are crossed across the chest and the ends of the sleeves are tied to the back of the wearer, ensuring that the arms are kept close to the chest with as little movement as possible.
Virtual world:	A three-dimensional digital environment in which you can interact with others and create objects
Schizophrenic:	A person with abnormal social behaviour and failure to understand what is real; characterised by delusions and hallucinations



FIGURE 6a: Maurice Mbikayi, **Web Jacket**, computer parts, clothes and belts, part of an indoor nine-minute performance piece, 2015.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

7.1 Crows feature prominently in both FIGURE 7a and FIGURE 7b. Study the artworks and discuss the following in an essay:

- Significance of the crows in the artworks
- Significance of the titles of the artworks
- Choice of imagery and scenery
- Perspective and depth
- Mood and atmosphere
- References to gender

(10)

7.2 Discuss ONE artwork by any TWO South African artists whose work(s) comment on gender issues.

(10)

[20]



FIGURE 7a: Andrea Kowch, *The Visitors*, acrylic on canvas, 2010.



FIGURE 7b: Valerie Hegarty, *Crows in the Dining Room and other Messy Histories*, installation, 2013.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

In 2015 students from the University of Cape Town defaced the bronze statue of Cecil John Rhodes, a prominent figure from our colonial past. This statue was later removed by the university authorities due to the pressure from the students.

8.1 Debate the issues of colonial and apartheid monuments being removed from our public spaces by considering the following:

- Necessity of monuments in our society
- Reasons why people remove or deface monuments
- Functions of a monument
- Meaning of monuments changing over time
- Erection of monuments in public places
- Creation of new monuments as a healing process
- Specific examples

(10)

8.2 Discuss any TWO contemporary South African buildings you have studied which adds value to the community/our society.

You may consider the following:

- Site/Situation
- Materials and techniques
- Style
- Possible influences

(10)

[20]



FIGURE 8a: Photograph of the **Cecil John Rhodes statue**, made from bronze and erected in 1934, being removed from the campus of the University of Cape Town.



FIGURE 8b: The removal of the Cecil John Rhodes statue, University of Cape Town, 2015.

TOTAL: 100