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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 2015

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 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 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 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 as a guideline to the length of your answer. Note the mark allocation.
 - 6–8 marks: a minimum of $\frac{1}{2}$ – $\frac{3}{4}$ 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, form, shape, 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.
Describe:	Outline the facts, details and particulars of the artwork; reporting what any eye might see.
Discuss:	Present your point of view and give reasons for your statement.
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:	Provide 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**

The works created by these artists were purely derived from their desire to record their surroundings without necessarily providing a critical or political commentary.

- 1.1 Study FIGURE 1a and FIGURE 1b and write a short essay in which you make as many observations as possible.

Refer to the following:

- The theme of the paintings
- Style of the works
- Use of line and tone
- Meanings of artworks

(8)

- 1.2 In the form of an essay, discuss any ONE artwork each from any TWO artists you have studied, whose work records his or her surroundings.

Include the following in your answer:

- Names of artists and titles of works
- Themes/subject matter
- Use of media and technique
- Style of work
- Use of formal elements
- Socio/cultural or other influences

(12)
[20]



FIGURE 1a: Durant Sihlali, ***South Africa Slums, Zondi Township***, watercolour, 1957.



FIGURE 1b: Sophie Peters, ***The Old Days***, linocut on paper, 1991.

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

Although more than 50 years separate the works of Cecil Skotnes and Sfiso Ka-Mkame, both show strong evidence of an African identity. One may ask the question whether this influence is still relevant today.

- 2.1 Critically analyse FIGURE 2a and FIGURE 2b by discussing the above statement.

Your answer should include the following:

- The way in which these works reflect an 'African identity'
- The way in which the African influence affects their style
- Use of forms, symbols and patterns
- Meaning or message in the works

(8)

- 2.2 Discuss ONE or more works of ONE artist that you have studied who was greatly influenced by Africa.

Your answer should include the following:

- Name of artist and title(s) of work(s)
- Influence or use of African symbols and images
- Use of media and technique
- Composition and style of work
- Meaning(s) of the work(s)

(12)
[20]



FIGURE 2a: Cecil Skotnes, ***Two Heads***, painted wooden panel, 1956.



FIGURE 2b: Sfiso Ka-Mkame, ***A Song for Africa II***, oil pastel on paper, 2006.

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

Kentridge portrayed the typical upper middle class of the 1980s to show his resistance against the manner in which people raised funds for nature conservation. It was during this time that the 'Save the Rhino' campaign was founded.

3.1 With reference to the visual source in FIGURE 3, write a short essay in which you answer the following:

- What is the relation between man and animal in the artwork?
- Explain the meaning/significance of the use of an interior in the first two panels and an exterior in the third panel
- What is the significance of the portrayal of binoculars in the centre panel?
- Identify images of animals and the possible symbolism.
- Use of line and colour

(10)

3.2 Analyse TWO specific artworks you have studied and write an essay in which you discuss how the artist(s) commented on social and political issues in their work.

Your essay should include the following:

- Names of artists and titles of works
- Issues addressed
- Possible messages/meanings

(10)
[20]

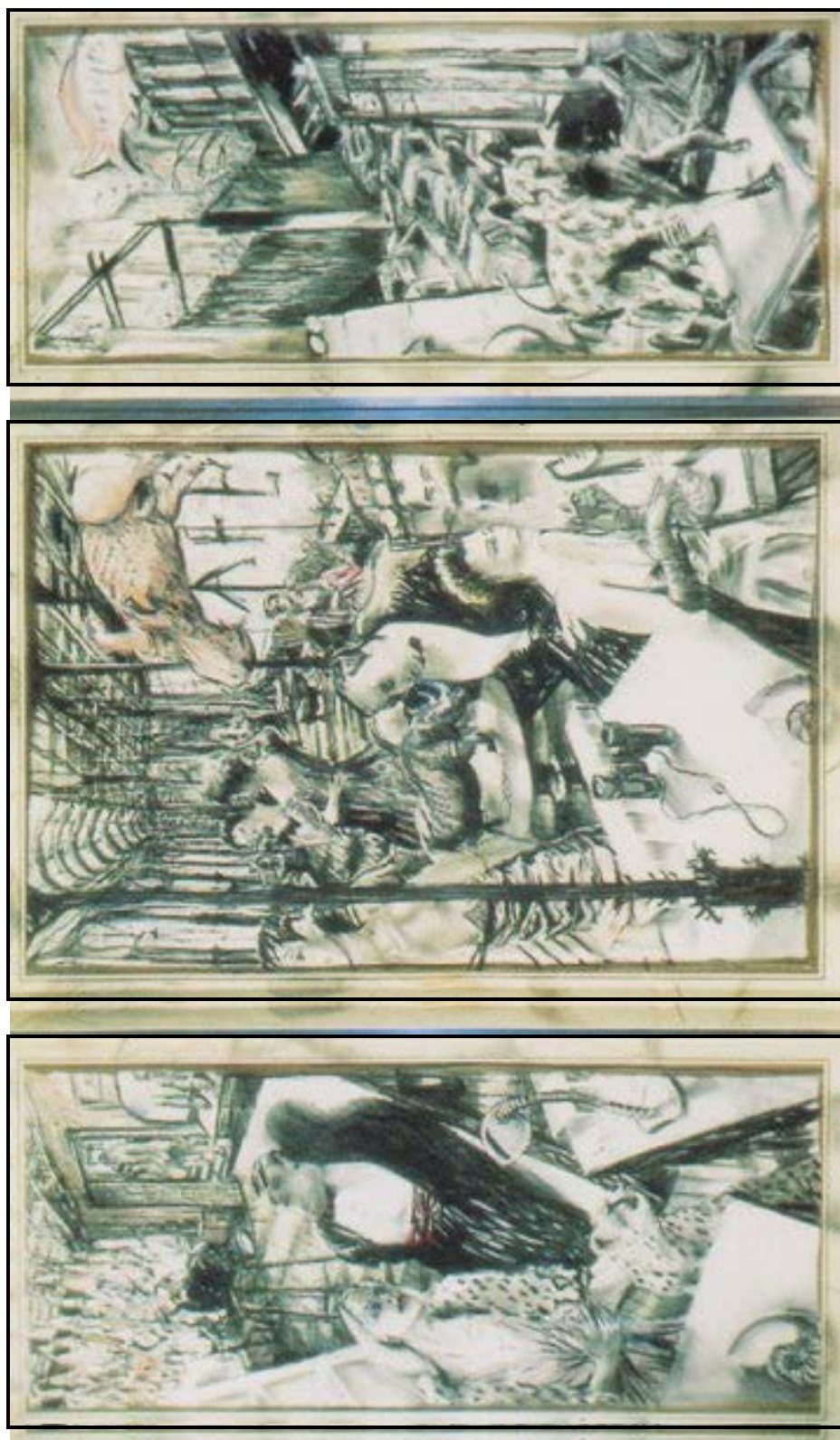


FIGURE 3: William Kentridge, *The Conservationist Ball*, charcoal and conté, 1985.

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

Many South African rural artists express their own interpretation of spiritual matters, and, in doing so, often portray simplified and distorted images. Their work is honest, without biased messages, and reflects their true beliefs.

4.1 Compare FIGURES 4a and 4b and write a paragraph on each in which you refer to the following:

- What role do the media play in each work? Refer to style and art elements.
- Explain the different interpretations and possible influences of the story of Adam and Eve used by each artist.

(8)

4.2 Discuss TWO artworks of any South African artists whose work you have studied which reveal spiritual content.

Use the following as a guideline in your answer:

- Names of artists and titles of works
- Spiritual images
- Media and techniques
- Influences
- Content and meaning

(12)
[20]



FIGURE 4a: Jackson Hlungwani, *Adam and the Birth of Eve*, wood, 1985–1989.



FIGURE 4b: Azaria Mbatha, *Adam and Eve/Cursed be the Ground*, linocut on paper, 1964.

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

Robin Rhode makes art on the street. On playgrounds, concrete sidewalks and brick walls this South African uses little more than a stub of chalk or charcoal to create performance art that challenge the boundary between two and three dimensions.

With reference to the visual sources in FIGURE 5a and FIGURE 5b discuss how Robin Rhode communicates through his art.

Consider the following in your answer:

- Discuss ONE work from any TWO South African artists who use alternative, contemporary or popular art forms to communicate their messages to the viewer
- Performance and documentation
- Story conveyed through the action of the artist
- Possible messages/meanings
- The significance of using playgrounds, concrete sidewalks and brick walls

[20]



FIGURE 5a: Robin Rhode, ***Stone Flag***, documentation of performance, 2003.



FIGURE 5b: Robin Rhode, ***Stone Flag*** (enlarged detail from FIGURE 5a), documentation of performance, 2003.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Our history makes up our identity. In order to gain meaning about past atrocities artists have explored history and tradition for healing and redemption.

Anselm Kiefer is a German artist who uses the landscape as a metaphor for the suffering and guilt of the German people after the Nazi atrocities of the Second World War.

Boltanski explores themes of loss and memory, creating memorial installations of unknown people – nameless individuals who may have been victims of the holocaust.

6.1 Write a paragraph on FIGURES 6a and 6b by answering the following:

- How has each work been made? Consider the style and presentation of each.
- What do you think is the meaning behind the use of materials such as straw, biscuit boxes, photographs, lighting?
- In which possible ways do these works help with the healing process?
- How important is our history in shaping our identity?

(10)

6.2 History is just one way of shaping identity. Write an essay in which you discuss at least ONE other artist's works which shows another way of portraying his/her identity.

Your essay should include the following:

- Name of the artist and title of the artwork
- Use of medium and technique
- How has the artist portrayed identity within the work
- How have current issues been dealt with by the artist

(10)
[20]



FIGURE 6a: Anselm Kiefer, **Nuremberg**, acrylic, emulsion and straw on canvas, 1983.

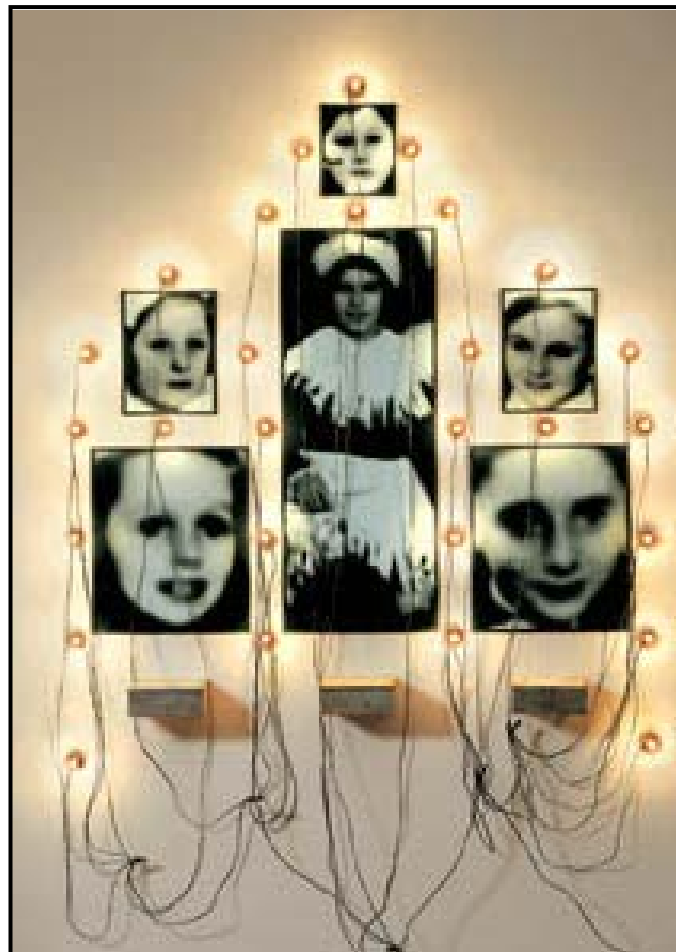


FIGURE 6b: Christian Boltanski, **Monument (Odessa)**, six prints, three tin biscuit boxes, lights and wire, 1989.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

The *Venus de Milo* is an embodiment of the perfect woman, but has been damaged through time. Lionel Smit chooses to work with the concept of fragmentation, while Marc Quinn shows an alternative view of female beauty and heroism by depicting Alison Lapper, a woman who was born without arms.

- 7.1 The women presented in FIGURE 7a, FIGURE 7b, FIGURE 7c and FIGURE 7d embody all the qualities a woman should represent: beauty, fertility, serenity and grace.

Considering the above statement, write a paragraph in which you discuss the THREE sculptures.

Your paragraph should include the following:

- The concept of 'female beauty'
- Use of distortion or fragmentation
- Expression of female heroism
- Public interaction with the works
- Which artwork do you relate to the most? Substantiate your answer. (6)

- 7.2 In the form of a short essay, discuss TWO other examples that you have studied which deal with gender issues as either femininity or masculinity.

Use the following as a guideline in your answer:

- Names of artists and titles of artworks
 - Description or interpretation of the artworks
 - Use of style
 - Possible interpretations/meanings (14)
- [20]**



FIGURE 7a: Alexandros, **Venus de Milo**, marble, 150 BC.



FIGURE 7b: Lionel Smit, **Fragmentation**, painted bronze, 2013.



FIGURE 7c: Marc Quinn, **Breath**, 11 metre giant inflatable figure of a pregnant women, Alison Lapper, 2013. View 1.



FIGURE 7d: Marc Quinn, **Breath**, 11 metre giant inflatable figure of a pregnant woman, Alison Lapper, 2013. View 2.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

According to the French philosopher, Jacques Derrida, 'architecture is nothing but one of many ways to communicate'.

Refer to the above statement. Use any TWO buildings/structures that you have studied, as well as the visual sources in FIGURES 8a and 8b, and write an essay in which you consider the following:

- Names of architects and buildings
- Site and positioning
- Use of building materials and techniques
- Possible inspiration and influences
- Construction methods
- Use of style
- Functionality

[20]



FIGURE 8a: Nico van der Meulen Architects, ***Glass House***, 2012.

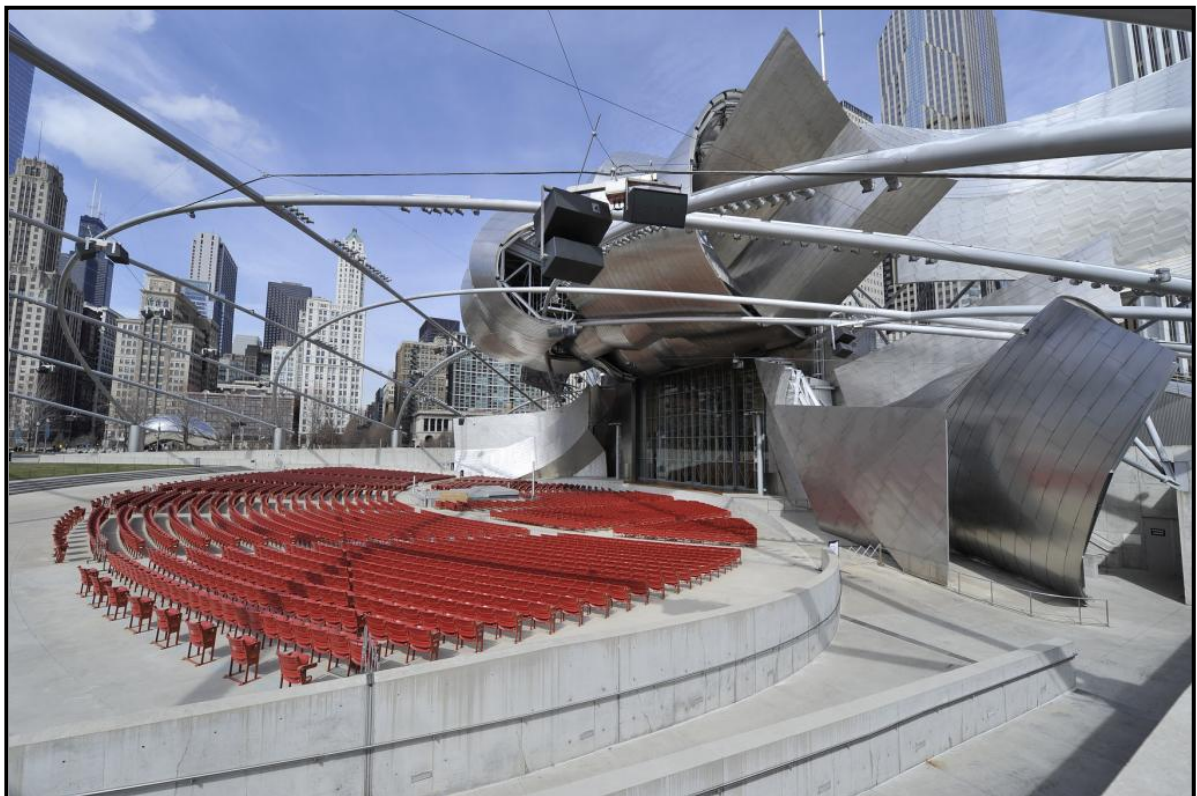


FIGURE 8b: Frank Gehry, ***Jay Pritzker Pavilion***, Millennium Park, Chicago, 2011.

TOTAL: 100