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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**FEBRUARY/MARCH 2014**

**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 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.
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. Look at 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)
10. Bullets usually act as guidelines in your essay to help structure your answer.
11. Write neatly and legibly.

**GLOSSARY**

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

Analyse:	Give 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:	Relate something to or depend on the framework of information; relate 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:	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**

Everyday scenes constantly inspire artists to capture and record events in a creative manner.

- 1.1 August Macke (FIGURE 1a) and Gerard Sekoto (FIGURE 1b) have both painted scenes of people on the street.

Write a comparative analysis of the two works in which you discuss the following:

- Composition
- Subject matter
- Space/Depth
- The use of colour
- The atmosphere and mood
- The use of the figure(s) in each work
- Which artwork do you think has the greatest visual impact? Substantiate your answer.

(10)

- 1.2 Discuss TWO artworks that you have studied in which the artist(s) has/have portrayed interesting events from their own time.

Include the following in your answer:

- Name of artist(s) and artworks
- The type of subject matter used
- Inspirations and influences seen in each work
- Use of compositional devices, techniques, style and formal elements

(10)  
**[20]**

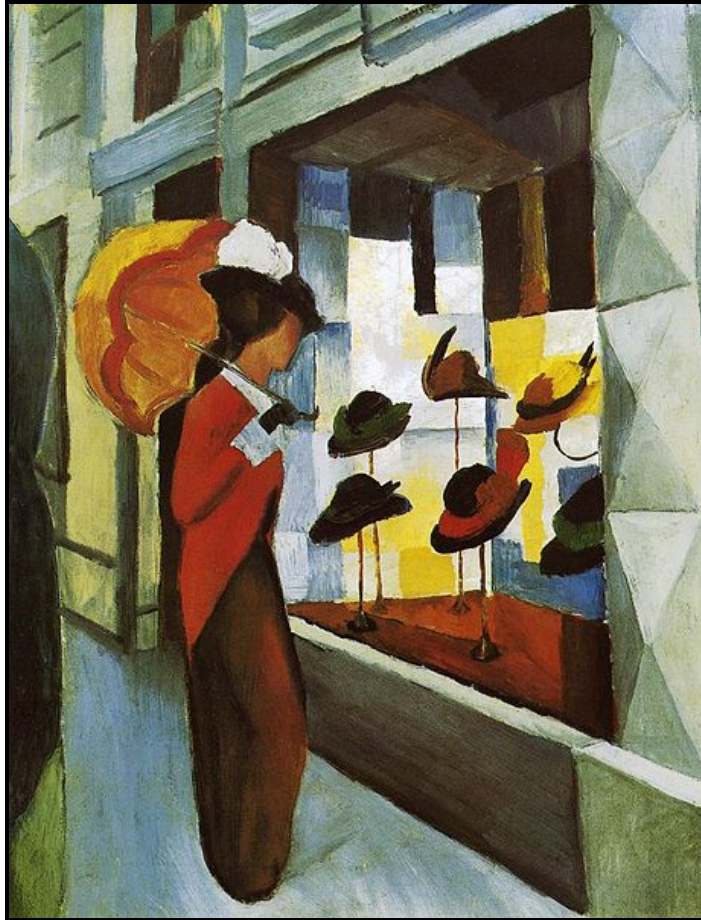


FIGURE 1a: August Macke, *The Hat Shop*, oil on canvas, 1913.



FIGURE 1b: Gerard Sekoto, *Outside the Shop*, oil on canvas, 1947.

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

San rock art has inspired many South African artists to express their cultural heritage in a unique manner.

- 2.1 Discuss how Pippa Skotnes (FIGURE 2b) and Walter Battiss (FIGURE 2c) used the San influence to create their own personal interpretations.

Consider the following in your answer:

- The use of images and symbols
- Influences from other art movements
- Composition
- Visual reference to San images in FIGURE 2b and FIGURE 2c (8)

- 2.2 Write an essay in which you analyse any TWO artworks you have studied which reflect different cultural influences.

In your answer, refer to the following:

- Name(s) of artist(s) and titles of artworks
  - Different cultural influences
  - Formal elements of art
  - Message conveyed to the viewer (12)
- [20]**



FIGURE 2a: **Linton Rock Panel (detail)**,  
San painting, undated.



FIGURE 2b: Pippa Skotnes, **Untitled I**,  
coloured etching, 1992.

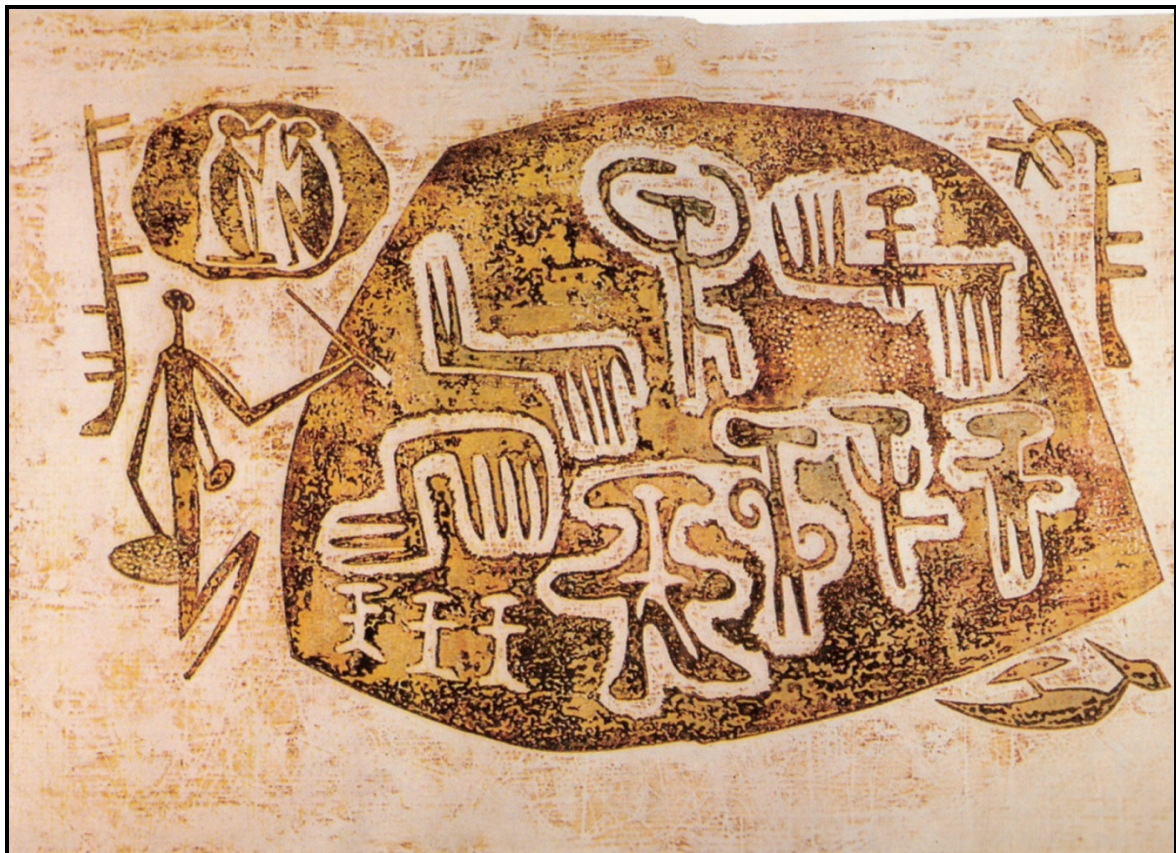


FIGURE 2c: Walter Battiss, **The Painter and the Rock**, print, 1957.

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

FIGURE 3a is one of a series of etchings by the Spanish artist, Francisco de Goya, called **Disasters of War**. In these works Goya depicted the inhumanity of man during war situations in which there are no heroes or glory; just pain, suffering and death.

FIGURE 3b is one of an ongoing series of etchings by the South African artist, Diane Victor. The artwork, **Blind Rise**, from the series **Disasters of Peace** is inspired by Goya. These prints address various sociopolitical issues endured by the citizens of the 'new' South Africa.

3.1 Write a critical analysis on these two artworks (FIGURES 3a and 3b) by referring to the following:

- The 'story' told in each artwork
- How the 'story' is told, by discussing different viewpoints, focal points and composition
- The effectiveness of the media in telling the 'story'
- The possible message/interpretation of FIGURE 3b. Why does Victor see this work as a 'disaster of peace'?

(8)

3.2 Discuss any TWO other specific artworks that you have studied, which reflect conflict situations and/or other injustices in society.

Include the following in your answer:

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

(12)  
[20]



FIGURE 3a: Francisco de Goya, ***And No Help Came, Disasters of War No. 15***, etching and aquatint, 1812–1814.

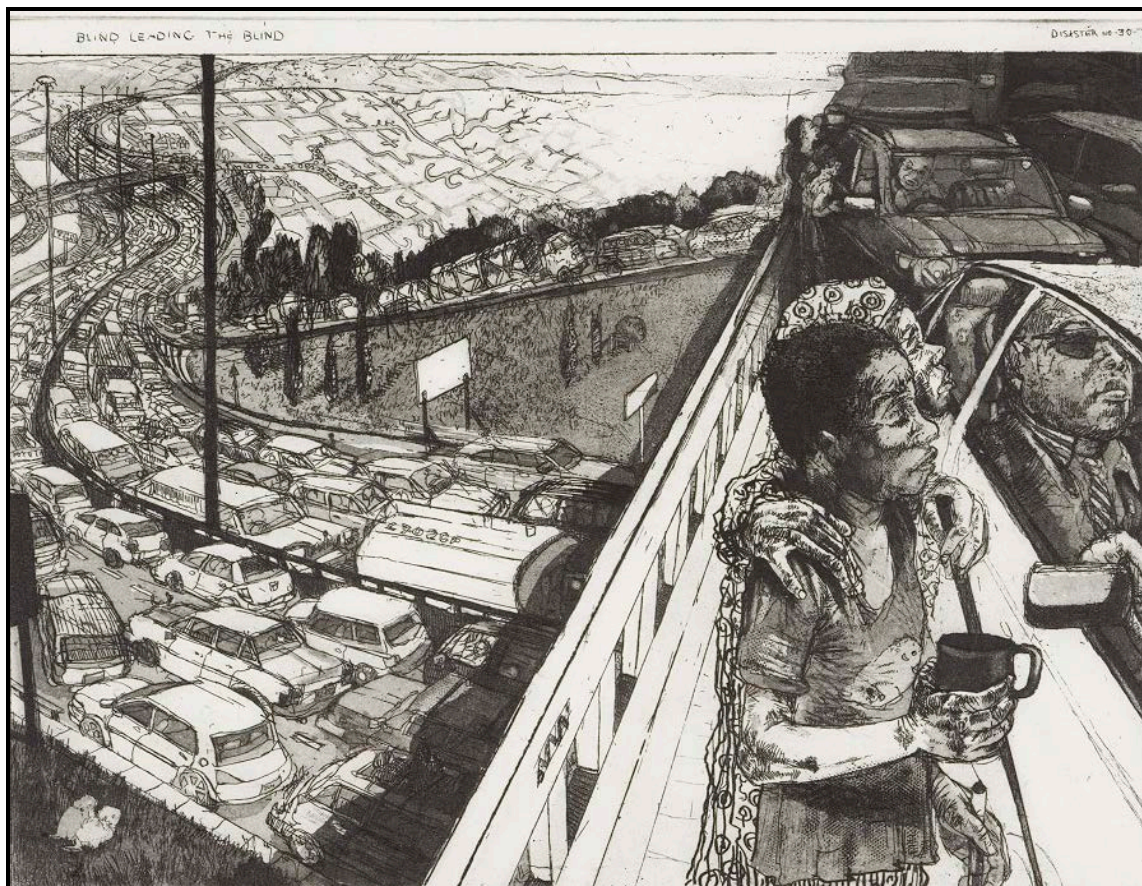


FIGURE 3b. Diane Victor, ***Blind Rise, Disasters of Peace Series***, etching, 2006–2008.

**QUESTION 4: CRAFT AND APPLIED ART**

The women from the Mapula Embroidery Project are inspired by books, magazines and newspapers, as well as current news events and aspects of popular culture, in the creation of their unique pieces.

The British artist, Grayson Perry, is inspired by traditional stories, and appropriates religious images which are then translated into tapestries that are woven on Flemish digital, computerised looms, and completed in one and a half days.

- 4.1 Do you think it is important for craft artists to be more modern and aware of current trends, or do you think that this will mean that traditional craft forms will be lost forever?

Refer to the images in FIGURES 4a and 4b and write a paragraph in which you debate this issue by considering the following:

- Traditional craft forms still being used in South Africa
- How craft artists have adapted and modernised these traditional techniques
- The use of traditional/modern materials

(6)

- 4.2 Write an essay in which you discuss the work of any TWO craft artists you have studied.

Refer to the following in your essay:

- Names of the craft artists
- Type of craft work created
- The use of materials
- Function
- The use of traditional and/or contemporary techniques
- The use of decorative elements
- Any other relevant information related to each of the artists discussed

(14)  
[20]

**Appropriates:** Borrows or takes a source from another artist and adapts or changes it for his/her own artwork

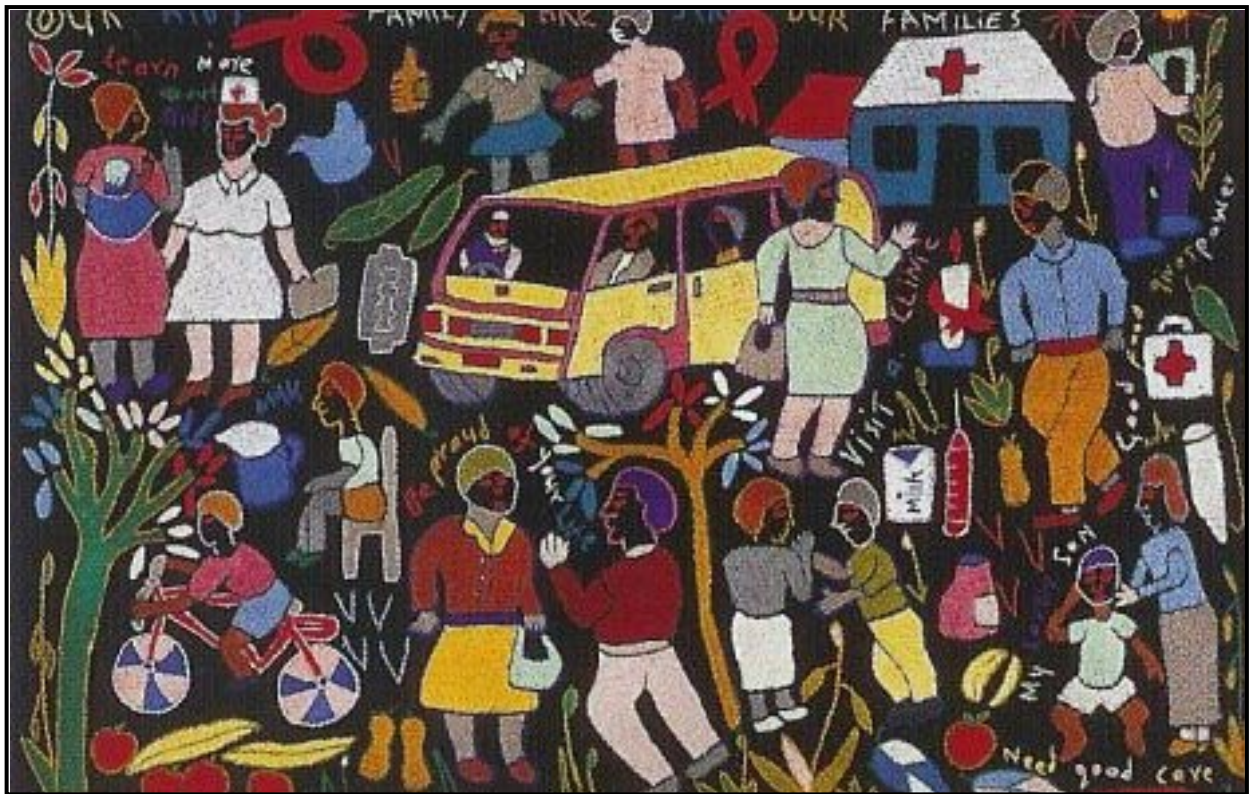


FIGURE 4a: Mapula Embroidery Project, **Untitled**, embroidery cotton on cloth, artist and date unknown.



FIGURE 4b: Grayson Perry, **Expulsion from Number 8 Eden Close**, wool, cotton, acrylic, polyester and silk tapestry, 2012.

**QUESTION 5: ART AND POWER**

Memorials and commemorative artworks come in all shapes and forms. In 1998, South African artist, Deborah Bell, created a series of monumental pots, to commemorate the victims of apartheid – especially the mothers and children who suffered the loss of their loved ones.

- 5.1 Discuss the above statement by analysing and discussing the images in FIGURES 5a, 5b, 5c and 5d.

Consider the following in your answer:

- The significance of the title Deborah Bell has given to these artworks
- The shape and size of the pots
- The mood created by the faces on the pots
- Other decorative features
- The difference between these pots and traditional African clay pots
- Whether you feel that a clay pot can become an artwork that commemorates important national events/issues. Give reasons.

(8)

- 5.2 Write an essay on any other commemorative buildings, memorials, sculptures or artworks that you have studied, which you feel are relevant examples of how past events are commemorated and thus never forgotten.

Your answer should include the following.

- Name(s) of example(s) and artist(s)/architect(s)
- An analysis of the work(s) in terms of its/their relevance in remembering past events
- The use of materials, techniques and decorative features
- Your response to this example, substantiating why you feel it is so successful as a commemorative artwork/building

(12)  
**[20]**



FIGUUR 5a: Deborah Bell, ***Crying Pots***, clay, 1998.

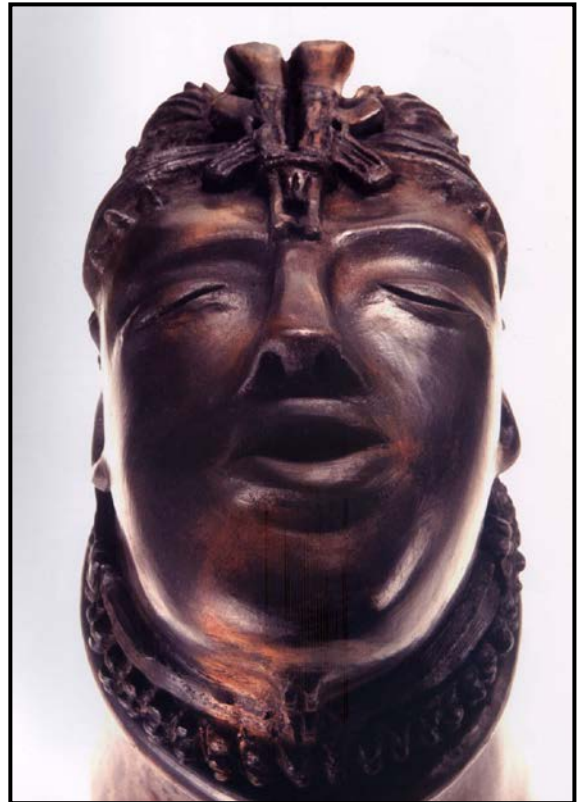


FIGURE 5b: Deborah Bell, ***Crying Pots*** (detail), clay, 1998.



FIGURE 5c: Deborah Bell, ***Crying Pots*** (detail), clay, 1998.

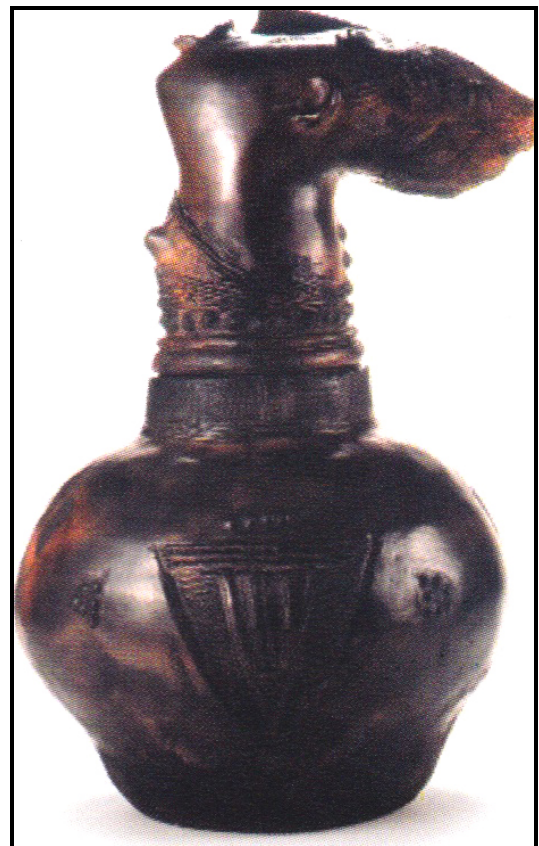


FIGURE 5d: Deborah Bell, ***Crying Pots*** (detail), clay, 1998.

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

Artists that attended classes at the Polly Street Art Centre adopted aspects of Expressionism in their works. In ***Soweto Reflections***, Ephraim Ngatane clearly shows signs of being extensively influenced by Expressionist tendencies in painting.

- 6.1 The kind of distortion and abstraction seen in the work of Ngatane is similar to the work of the painter, Wassily Kandinsky.

Write a paragraph in which you compare FIGURE 6a and FIGURE 6b.

Consider the following in your answer:

- Use of line, shape and texture
- Use of colour
- Subject matter
- Use of technique(s)
- Use of abstraction and stylisation

(10)

- 6.2 Write an essay in which you discuss at least ONE specific South African community art centre that you have studied.

Your answer must include the following:

- The name of the art centre
- The purpose of the art centre
- How this art centre contributed to South African art
- A specific discussion of the work(s) of at least ONE artist who trained at this centre

(10)  
**[20]**



FIGURE 6a: Ephraim Ngatane, ***Soweto Reflections***, oil on canvas, 1970.



FIGURE 6b: Wassily Kandinsky, ***Improvisation Number 30***, oil on canvas, 1913.

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

For decades mining has been the backbone of the South African economy. Most of the black miners, who had dangerous jobs underground, were migrant labourers. The men were separated from their families and housed in men's hostels that were generally not fit for human habitation.

7.1 With reference to the above statement and the visual sources (FIGURES 7a and 7b), discuss the following in an essay:

- Why do you think both artists use beds as their subject matter?
- What do the beds tell us about the lives of miners?
- Why did Michael Goldberg use a variety of materials in FIGURE 7a?
- Why did Seage cover his artwork with pieces of glass?
- What is the symbolic meaning of the Bible, rope and chain in FIGURE 7b?
- Explain the differences between the clinically ordered work in FIGURE 7a and the more expressionistic work in FIGURE 7b.
- Why have the artists decided to exclude human figures in their works?
- In your own words, explain the message(s) in these works. (10)

7.2 Write an essay in which you discuss the work of any TWO multimedia artists that you have studied.

Your essay should include the following:

- Name of artists and titles of artworks
- Description and analysis of artworks
- The use of materials and techniques
- Messages and/or meanings of the artworks
- Ways in which these artworks enhance and broaden the viewer's idea of art (10)

**[20]**



FIGURE 7a: Michael Goldberg, *Hostel Monument for the Migrant Worker*, iron bed frames with grass, wood, horns and other found objects, 1978.



FIGURE 7b: Lucas Seage, *Found Object*, wood, plastic, glass, ropes, chain, Bible, blanket, padlock, nails, 1981.

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

A mother's love has a spiritual connection – we all need to feel a mother's warmth holding us throughout, in birth, in life, in death.

8.1 Critically analyse any TWO images from FIGURES 8a, 8b, 8c and 8d according to the following:

- By discussing the placement of the figures in the composition, comment on the relationship between the mother and child/children.
- The use of media in your chosen examples
- The use of expression on the faces and the use of body language
- The environment in which the figures have been placed
- The expression of spirituality

(8)

8.2 Discuss the work of any TWO artists you have studied in which the artist(s) portray(s) spirituality and/or religious issues.

In your essay, you must include the following:

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

(12)  
**[20]**



FIGURE 8a: Leonardo da Vinci, *The Virgin and Child with St Anne and John the Baptist*, drawing, date unknown.



FIGURE 8b: Jenny Saville, *The Mothers*, oil on canvas, 2011.



FIGURE 8c: South African Street Studios, *A Participatory Photography Project* by Alexia Webster, Charlie Shoemaker and Asanda Kaka, photography, 2012, Blikkiesdorp.



FIGURE 8d: Chelsea MacLachlan from the project *Unaccompanied*, photograph, Cape Town, 2009.

**QUESTION 9: GENDER ISSUES**

What are little girls made of? Sugar and spice and all things nice. (Old nursery rhyme)

- 9.1 The reproduced artworks presented in FIGURES 9a to 9c are not the traditional idealised portrayals of young girls and may create feelings of discomfort to the viewer.

By referring to the visual sources, FIGURES 9a to 9c, write an essay in which you discuss gender issues regarding the depictions of the young girls.

Refer to the following in your essay:

- Style and technique (Consider the manner in which the figures have been represented.)
- Possible messages and meanings within the work(s) (Consider the title of each work.)
- Formal art elements
- In your opinion, which works express the most sincere, honest and truthful message? Substantiate your answer.

(10)

- 9.2 Write an essay in which you discuss the works of any TWO artists you have studied who explore the theme of gender in their works.

(10)

**[20]**



FIGURE 9a: Balthus, *The Golden Days*, oil on canvas, 1944–1946.



FIGURE 9b: Marlene Dumas, *The Painter*, oil on canvas, 1994.

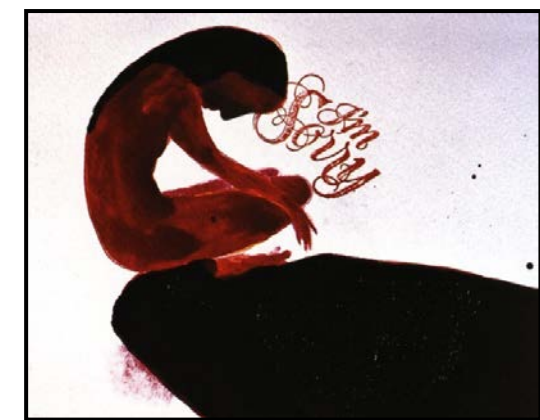


FIGURE 9c: Penelope Siopis, *Shame*, mixed media on paper, 2004–2006.

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

With the growing popularity of 'Pop Up' events like fashion shows, art exhibits, concerts, demonstrations, promotional marketing and food fairs, the idea of creating temporary and portable but sturdy inflatable structures (Bubbletechtecture) has become very popular. AirClad Design creates the structure(s) so that it can be left in place permanently or taken down and moved when finished.

10.1 Study the visual resources (FIGURES 10a to 10d) and write a paragraph in which you discuss the following:

- The advantages and disadvantages of each structure by referring to the choice and use of materials, and sustainability
- Possible reasons why architects have decided to change their design(s) over the last few years

(8)

10.2 Write an essay in which you discuss at least TWO other ground-breaking examples which you have studied.

In your essay, you must include the following:

- Name(s) of architect(s) and buildings
- Reasons why you consider the buildings to be innovative
- Analysis of the buildings in terms of the following:
  - Function
  - Use of materials
  - Methods of building
  - Site on which it was built

(12)  
[20]

**Sustainable:** Using natural resources without destroying the ecological balance of an area; commonly known as 'green architecture'

**PVC:** Polyvinyl chloride; smooth surface, flexible plastic used in insulating power and telephone cables, water-carrying pipes, garden hoses, et cetera



FIGURE 10a: **The Black House**, AirClad Designs, PVC material, Los Angeles (USA), 2012.



FIGURE 10b: **Inflatable Pool House**, AirClad Designs, opaque and solar-reflective PVC, Los Angeles (USA), 2012.



FIGURE 10c and 10d: The **DROP Eco-Hotel** is an ultra-mobile prefab dwelling developed by In-Tenta for a contest organised by Urban Square, O-Cults and Ricardo Bofill Taller de Arquitectura, wood, steel and PVC-tubing, 2012.

**TOTAL: 100**