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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2012

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 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 answer 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 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.
Substantiate:	To support/motivate with proof or evidence
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation
Visual sources:	The reproduced images provided in this question paper or referred to in other sources

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

The Stone Breakers (FIGURE 1a) by the French Realist painter Gustave Courbet, shows hard manual labour with directness and accuracy. In South Africa, Gerard Sekoto (FIGURE 1b) and Maggie Laubser (FIGURE 1c) portrayed a similar theme.

- 1.1 Do you think the South African artists in FIGURES 1b and 1c portray a more idealised manual labour than Courbet (FIGURE 1a)?

By discussing ALL THREE examples, motivate your answer in a discussion using the following as a guideline:

- Style and techniques
- Use of formal art elements
- Composition
- Expression of the South African context and possible meanings/interpretations (10)

- 1.2 Discuss at least TWO specific artworks of South African artists you have studied that tell stories of people and/or places in our land.

Your essay should include the following:

- Names of artists
- Titles of artworks
- Inspirations and influences on their work
- Formal art elements used in the artworks
- Themes and meaning (10)

[20]

Idealise: To represent as being perfect



FIGURE 1a: Gustave Courbet, *The Stone Breakers*, oil on canvas, 1849.

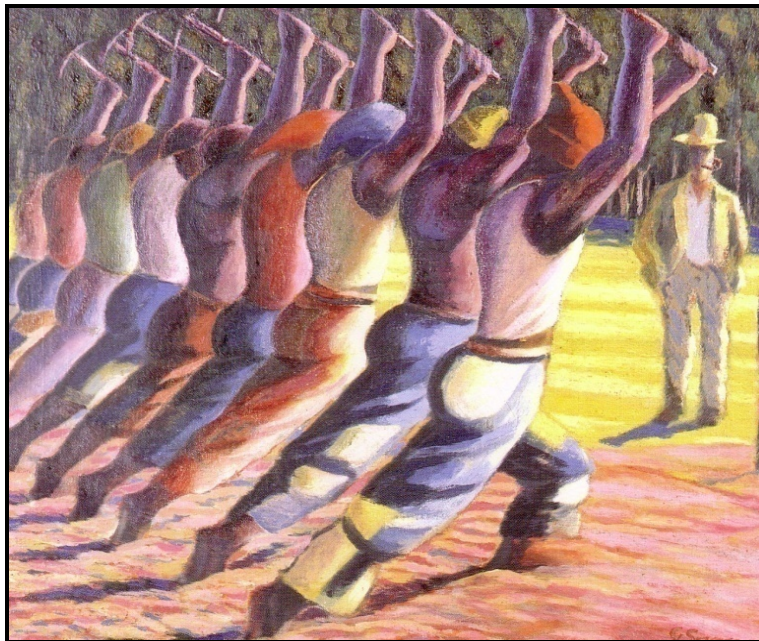


FIGURE 1b: Gerard Sekoto, *Song of the Pick*, oil on canvas, 1946.



FIGURE 1c: Maggie Laubser, *Harvest Time*, oil on canvas, date unknown.

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

The quest for an African identity in South African art has created an interesting journey for many artists who have been influenced by both Western and African traditions.

- 2.1 Ernest Mancoba was a black South African artist who lived in Paris and Sweden for most of his life. Irma Stern was a white South African artist of German descent. Both artists were equally influenced by the modern European artistic tendencies of their time, and also by their strong African roots.

Study the visual sources provided in FIGURES 2a and 2b, and write a paragraph on each work in which you visually analyse each work.

Consider the following in your paragraph(s) (at least ½ page):

- Influences/Inspiration/Sources
- The stylistic tendencies of each work
- The formal elements of art
- The artwork you respond to most. Substantiate your answer. (8)

- 2.2 Write an essay (approximately 1½ pages) in which you discuss the above statement by analysing the work of at least TWO artists you have studied.

Consider the following in your essay:

- Subject matter and meaning in the work that gives a sense of the artist's identity
 - Use of the formal elements of art
 - Influences/Inspiration (12)
- [20]**



FIGURE 2a: Ernest Mancoba, **Composition**, watercolour, date unknown.



FIGURE 2b: Irma Stern, **The Hunt**, oil on canvas, 1926.

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

Mute, yet menacingly threatening in their presence, the sculptures presented in FIGURES 3a and 3b, 'silently' suggest both violence and helplessness.

3.1 Study the images in FIGURES 3a and 3b and write a short essay (at least ONE page) in which you discuss the message/meaning of the sculptures by referring to the following:

- The manner in which body language suggests power, violence and/or helplessness
- The disturbing appearance of the figures
- The title of the work and what it communicates to you
- The deliberate use of distortion in the works
- The relationship of the figures to each other and the space within which they are exhibited

(10)

3.2 Write a short essay (at least ONE page) in which you discuss at least TWO artworks you have studied which make a strong statement about socio-political issues.

Refer to the following:

- Titles of artworks and name(s) of artist(s)
- Media and technique
- Influences
- Stylistic characteristics
- Subject matter and message communicated

(10)
[20]

Mute: Incapable of speech

Menacingly: A possible danger or threat



FIGURE 3a: Jane Alexander, ***Untitled***, wax, paint, bone, plaster of paris, wood, steel, 1982.



FIGURE 3b: Paul Stopforth, ***Death in Detention***, plaster bandages, wax floor polish and false teeth, life-size, 1978.

QUESTION 4: CRAFT AND APPLIED ART

Craft artists need to be aware of the trends of the time if they hope to make a living from their craft. It can be argued that traditional craft artists are not innovative enough in terms of experimenting with their materials and techniques.

- 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 by being more avant-garde, traditional craft forms will be lost forever?

Refer to the images in FIGURES 4a, 4b, 4c and 4d and write a paragraph (approximately ½ page) 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 (approximately 1½ pages) in which you discuss the work of any TWO craft artists you have studied.

Refer to the following in your essay:

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

(14)
[20]

Avant-garde: Works that are experimental and/or innovative

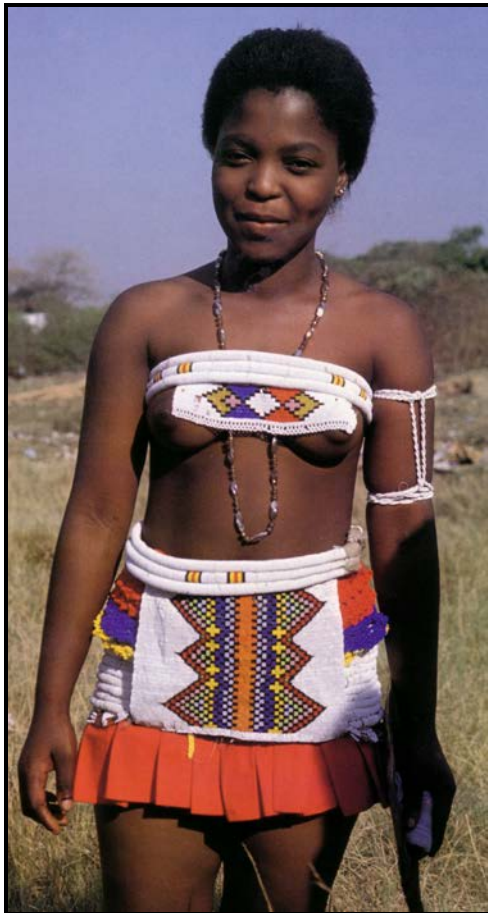


FIGURE 4a: *Young Zulu Maiden in Traditional Beadwork*, date unknown.

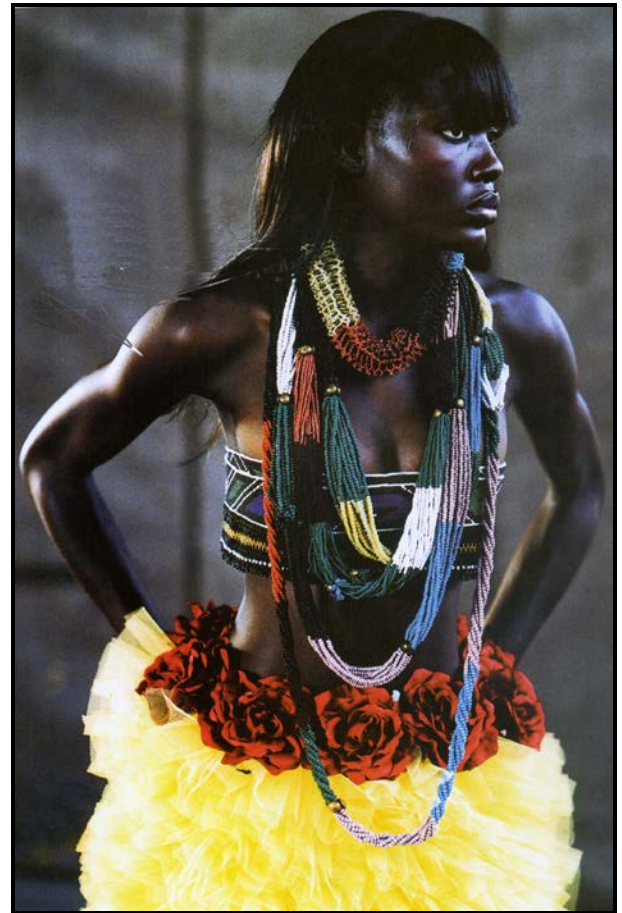


FIGURE 4b: *New York Model Wearing Contemporary Beaded Accessories*, date unknown.



FIGURE 4c: Reuben Ndwandwe, *Ukhamba*, 1989.



FIGURE 4d: Elliot Mkize, *Telephone Wire Bowl*, 1998.

QUESTION 5: ART AND POWER

The Tree of Life (FIGURE 5a) was made for the British Museum by four Mozambican artists. It is a product of the Transforming Arms Into Tools (TAE) project and is made from decommissioned weapons.

During Mozambique's civil war (1976 to 1992), millions of guns and other weapons poured into the country. Most of them still remain hidden or buried in the bush. The TAE project is an attempt to eliminate the threat presented by these weapons. Mozambicans are encouraged to hand them over in exchange for items like ploughs, bicycles and sewing machines.

The AK-47 gun is the most easily accessible and widely owned weapon on the African continent. It still plays an important part in conflict situations. The artists in FIGURES 5b to 5d have all used this gun to make a statement.

5.1 Read the information above and write a short essay (at least ½ page) in which you discuss the following:

- The message/meaning behind the use of weapons to create ***The Tree of Life*** (FIGURE 5a). Why do you think these artists decided on creating a tree? In what way does it commemorate Mozambique's civil war?
- The use of the AK-47 in Africa and the reason why the artists in FIGURES 5b, 5c and 5d decided to use it as subject matter for their art.
- The materials used to create the AK-47s in FIGURES 5b, 5c and 5d. According to you, what are the messages these artworks convey?

(8)

5.2 Write an essay (approximately 1½ pages) on at least TWO specific buildings/public sculptures/artworks you have studied, which pay tribute to specific events/ideas and/or people.

(12)
[20]

Decommissioned: Taken out of service



FIGURE 5a: Cristovao Canhavato (Kester), Hilario Nhatugueja, Fiel dos Santos and Adelino Serafim Maté, ***The Tree of Life***, sculpture made from weapons, 2004.



FIGURE 5b: Michael MacGarry, ***Fetish***, mixed media (copied gun and nails), 2008.

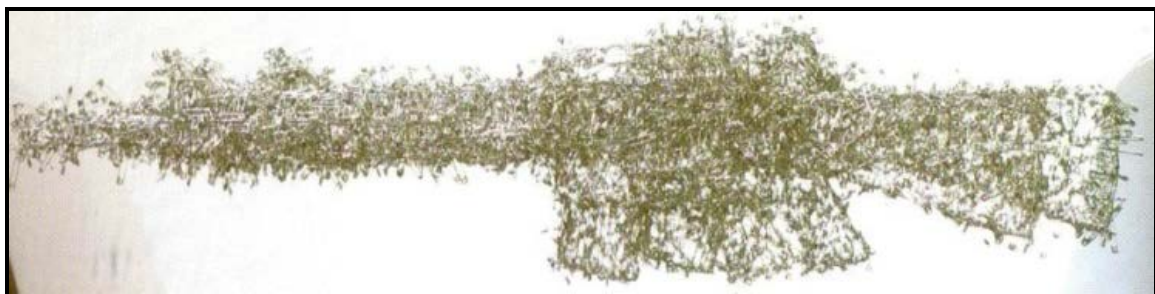


FIGURE 5c: Candice Borzechowski, ***Safety Ist***, made out of 3 000 safety pins, Spier Contemporary 2010.



FIGURE 5d: Francois Roberts, ***AK-47***, photograph of human bones on velvet, 2007.

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

In South Africa there is often an interaction between the traditional rural and the Western urban lifestyle in the work of black artists. Both Ephraim Ngatane (FIGURE 6a) and John Muafengejo (FIGURE 6b) portrayed weddings in their work.

- 6.1 Compare the two interpretations of a wedding as seen in FIGURES 6a and 6b, and write an essay (at least ONE page) in which you consider the following:
- The main focal point in each work. Give reasons for your answers.
 - The use of images and symbolism
 - Style and technique
 - The meaning of the artworks in their specific context (10)
- 6.2 Select any South African art centre that you have studied and discuss the following (at least ONE page):
- The purpose and funding of this art centre
 - The influence this centre had on its students
 - The type of work created at this art centre, referring to subject matter, media and techniques used
 - Specific artwork(s) by at least ONE student from this centre (10)
- [20]**

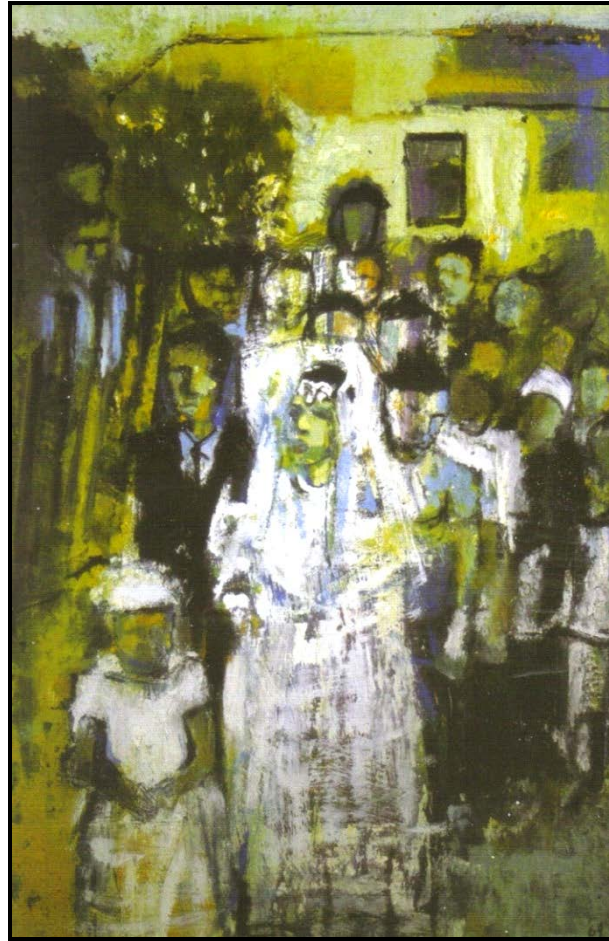


FIGURE 6a: Ephraim Ngatane, *The Wedding*, oil on board, 1969.

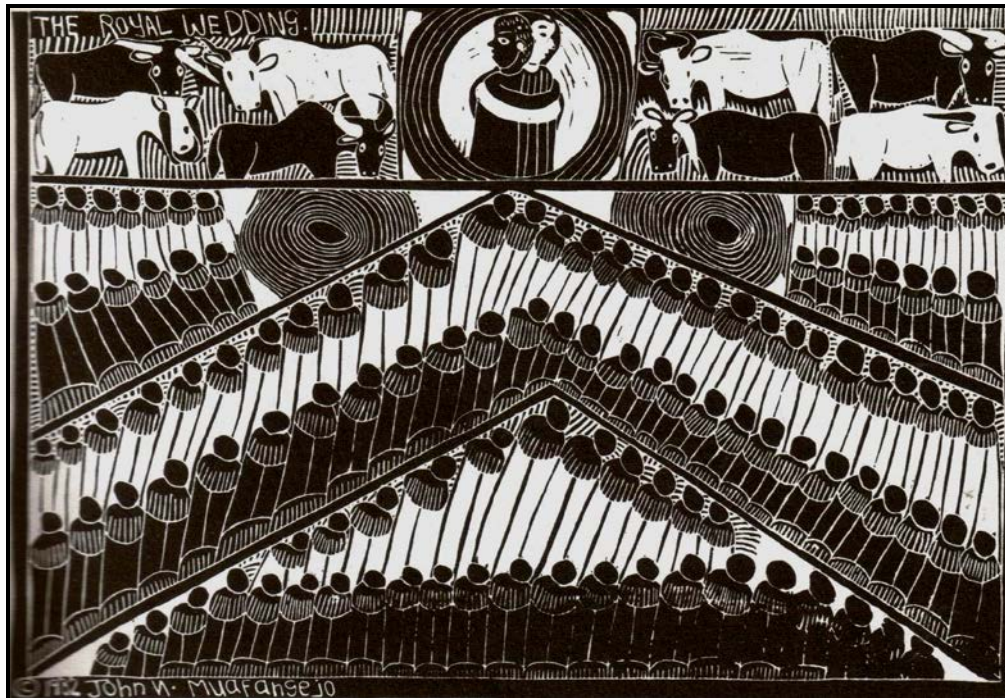


FIGURE 6b: John Muafangejo, *The Royal Wedding*, lino print, 1982.

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

The visual sources in FIGURES 7a, 7b and 7c show parts of Churchill Madikida's **Status Exhibition on HIV/AIDS**. It was a personal expression for him after his sister died of Aids.

Her death made him aware of the despair and suffering that this virus causes millions of people. The exhibition included an installation of coffin-like shrines (one with a cast of his sister's face in it), a string of red lights, red Aids ribbons and dried flowers (FIGURE 7a). There were also eighteen plaster casts of HIV-positive people, including his sister (FIGURE 7b).

This memory work is completed by two DVD projections and a number of photographic prints dealing with the spread of the Aids virus (FIGURE 7c).

FIGURE 7d is an artwork by an unknown artist also dealing with this devastating disease.

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

- How you would define an *installation*?
- Why do you think Madikida decided to use this art form rather than a more traditional sculpture or painting?
- The atmosphere and ideas that this installation (FIGURE 7a) conveys to the viewer. (Look at the colours and symbols used.)
- The different meanings the word 'status' suggests.
- The contribution of the series of masks to the exhibition (FIGURE 7b). Why do you think he left the masks white?
- The inclusion of the virus (FIGURE 7c).
- The message and the style of the painting (FIGURE 7d).
- In your opinion, which of these artworks (FIGURES 7a, 7b, 7c OR FIGURE 7d) is most successful in expressing the devastating effects of Aids? Give reasons for your answer.

(10)

7.2 Multimedia art goes beyond the boundaries of what is normally seen as 'art'. Critically analyse at least TWO multi-media artworks you have studied to explain how they broaden the idea of art (at least ONE page).

Your essay must include the following:

- Names of artists and titles of artworks
- Description and analyses of artworks
- Messages and/or meanings of artworks
- Ways that these artworks enrich and broaden the viewer's idea of art

(10)
[20]



FIGURE 7a: Churchill Madikida, **Status** (detail), coffins, curtains, candles, crosses, ribbons and flowers, installation, 2005.



FIGURE 7b: Churchill Madikida, **Status** (detail), 18 plaster masks cast of people with HIV/Aids, 2005.



FIGURE 7c: Churchill Madikida, **Virus V**, lambda photographic print, 2005.

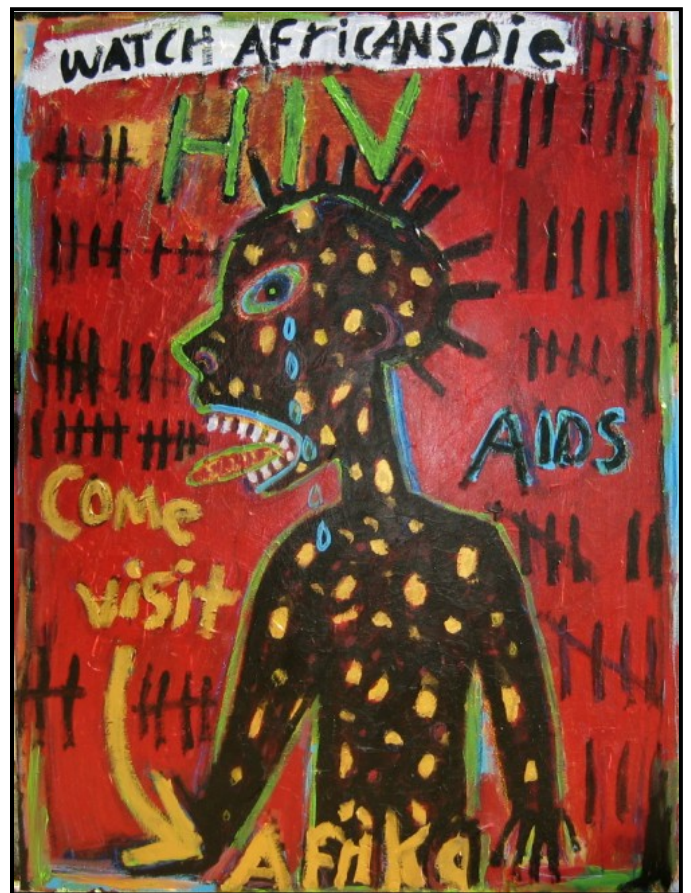


FIGURE 7d: Unknown artist, acrylic painting on board, date unknown.

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

During and after the devastation of the Second World War, two British painters, Graham Sutherland and Francis Bacon, both created religious images that were tortured and brutal.

8.1 Discuss TWO works (FIGURES 8a and 8b) by referring to the following (at least ½ page):

- The use of distortion in the images
- The use of colour
- Composition, space and the use of directional lines
- Possible interpretations/meanings of these works in a world devastated by war

(8)

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

You must include the following in your essay:

- Names of the artists
- Titles of works
- 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]

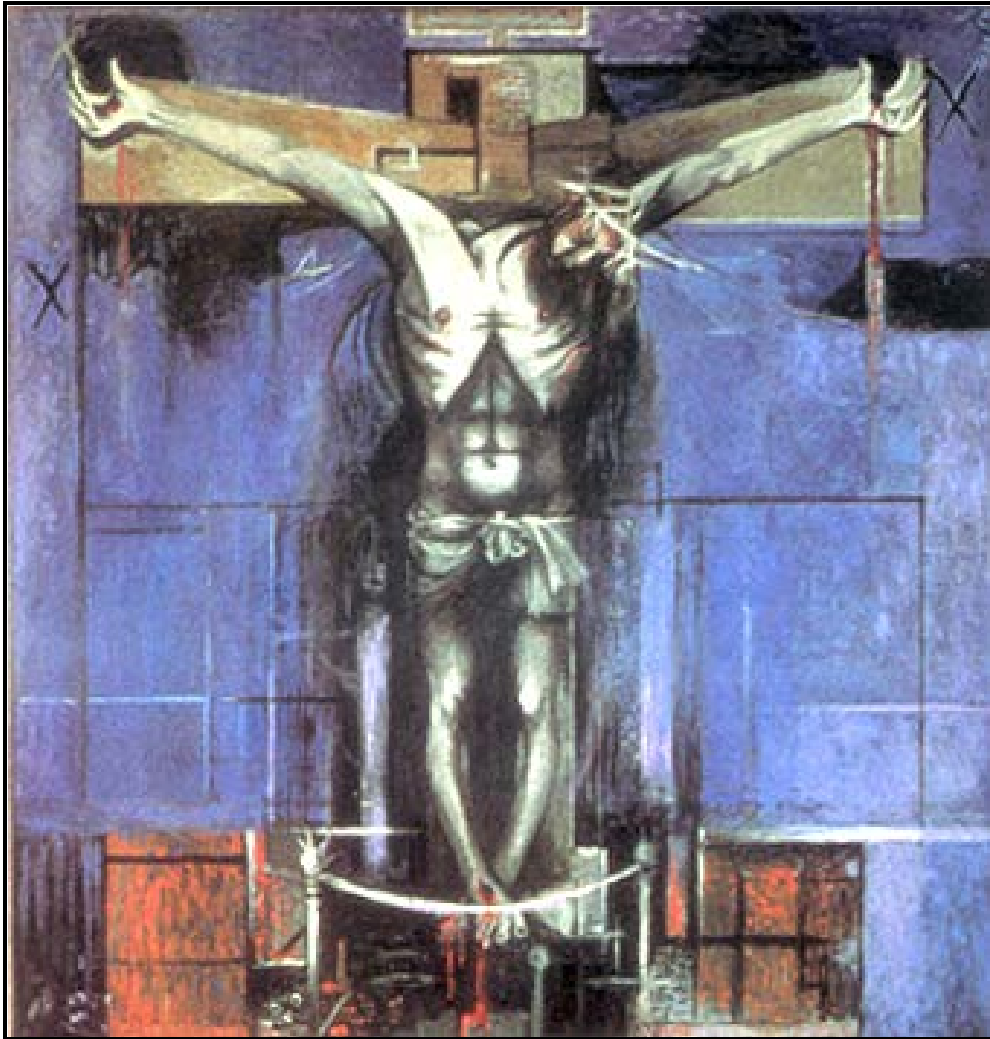


FIGURE 8a: Graham Sutherland, *Crucifixion 1*, oil on canvas, 1946.



FIGURE 8b: Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, oil on canvas, 1944.

QUESTION 9: GENDER ISSUES

In Greek mythology, Narcissus was a beautiful, proud young man, who, when passing a pond, saw his own reflection and fell in love with it. Unable to leave the beauty of his reflection, he remained on the banks of the pond until he died.

For centuries the human body has been the prime subject matter for many artists. Tracy Payne is a contemporary artist who focuses on the beauty of the male body, while Matthew Hindley portrays the beauty of the female form – both in a non-stereotypical manner.

- 9.1 The works presented in FIGURES 9a and 9b are painted images of beautiful people. Currently the mass media – magazines, television, movies – exploit the concept of 'beauty', often fuelling unrealistic expectations of body image in society.

Do you agree/disagree with this statement? Using the TWO examples provided in FIGURES 9a and 9b, write a paragraph (at least ½ page) in which you discuss the above statement by considering the following:

- Style and technique – consider the manner in which the figures have been represented
- The mood created by the environment in which each figure has been placed
- Possible messages and meanings in the work – consider the title of each work
- What are your views on the degree of emphasis which is placed on physical beauty portrayed in both art and mass media? Substantiate your answer.

(8)

- 9.2 Write an essay of approximately 1½ pages in which you discuss the works of any TWO artists you have studied who explore the theme of gender in their works.

(12)
[20]

Stereotypical manner: The way in which a preconceived idea that is false or incorrect is used. It is often linked with prejudice.



FIGURE 9a: Tracy Payne, ***Narcissus***, oil on paper, 2010.

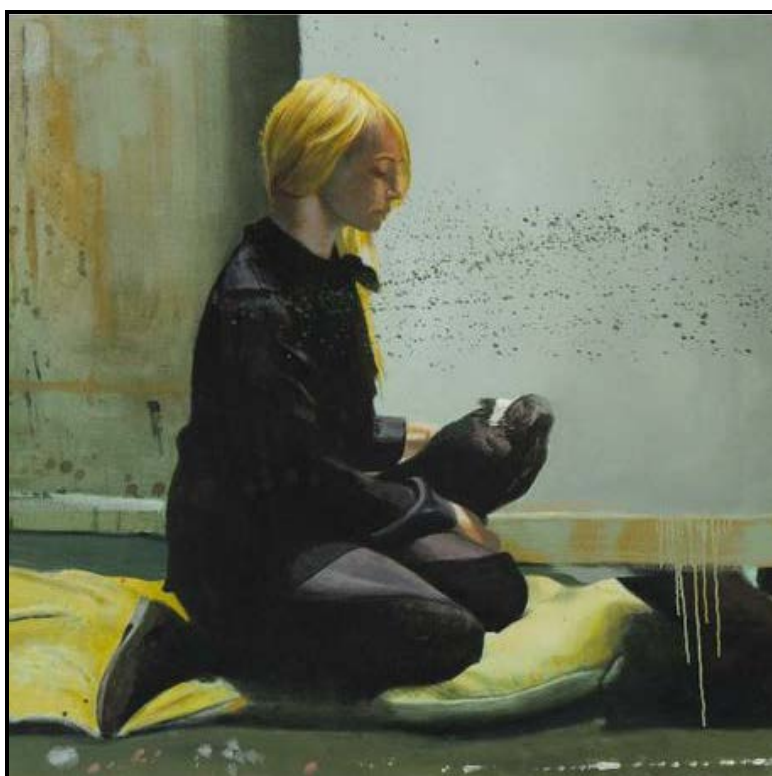


FIGURE 9b: Matthew Hindley, ***Some Last Questions***, oil on canvas, 2010.

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

The approach contemporary architects should adopt in their design of buildings is one that does not impact negatively on the environment. This has to be done through the careful consideration of materials, use of space and sustainable and ecological design.

- 10.1 Study the images in FIGURES 10a and 10b and write a paragraph (at least ½ page) in which you discuss the statement above.

Consider the following in your answer:

- The location/site of the buildings
- The relationship between the buildings within the environment
- Building materials and techniques used
- Ecological/Sustainable considerations
- The building you relate to most. Give reasons for your answer.

(8)

- 10.2 Write an essay (approximately 1½ pages) in which you discuss TWO specific buildings you have studied that show evidence of the architects' awareness of the environment in which they are building.

Include the following in your essay:

- Names of architects and buildings
- Function of buildings
- Use of building materials and techniques
- Use of environmental/ecological design issues
- Site and significance of site
- Influences – both local and international, if relevant
- Decorative/Stylistic features

(12)
[20]

Sustainable: Capable of being continued with a minimal long-term effect on the environment

Ecological: The relationship between man and his environment



FIGURE 10a: Ole Scheeren, partner at OMA, ***The Interlace Residential Complex***, Singapore, 2009.

The design breaks away from the standard, vertical towers of traditional apartment blocks. These city apartment buildings were built in Singapore and have been designed with 'nature' as a key component.



FIGURE 10b: Field Architects, ***The Karoo Wilderness Centre***, 2010.

Built in the dry Karoo Desert, this building is designed to provide resources for visitors to learn more about the land, plants and animals – and it makes clever use of the natural resources themselves. The project's unique aspect is its concave roof which captures and stores precious rainwater.

TOTAL: 100