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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2014

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 artists of the reproduced works have captured similar moments where children interact with one another in a peaceful and friendly manner. Children all over the world seldom think of the future and this innocence leaves them free to enjoy themselves and make friends with anyone.

- 1.1 Study FIGURE 1a and FIGURE 1b and write a short essay in which you discuss how each artist confirmed the above statement.

Your essay should include the following:

- Similarities and differences
- Use of style
- Compositional aspects/arrangements of figures
- The choice of colour and the impact of the work (10)

- 1.2 Write an essay in which you analyse TWO artworks by different artists who portray everyday scenes from their lives, communities and surroundings.

Your essay should include the following:

- Names of artists and titles of artworks
 - Use of media and techniques
 - Formal elements the artists have used
 - The compositional aspects of each artwork
 - The message each artwork conveys (10)
- [20]**



FIGURE 1a: Andrew Macara, ***Playground, Sri Lanka***, oil on canvas, 1998.



FIGURE 1b: Ephraim Ngatane, ***Township Scene with Dog and Bicycle***, oil on board, date unknown.

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

Many South African artists make use of indigenous symbols and images to express their African identity, while their work still depicts the themes of modern society.

- 2.1 Analyse and interpret FIGURE 2a. Discuss how the artist expressed the influence of indigenous symbols and modern images in the artwork.

Discuss the following aspects:

- Use of indigenous symbols and images
- Subject matter
- Use of line, shape and colour
- Use of style
- Identify visual symbols that depict a more modern lifestyle. Motivate your answer.

(10)

- 2.2 Discuss ONE artwork from any TWO different artists whose works also express their African identity, due to the influences of indigenous and/or African art forms.

Your answer should include the following:

- Names of artists and titles of works
- Subject matter of works
- The influences of indigenous African art forms and symbols
- Use of style
- Content and meaning

(10)

[20]



FIGURE 2a: Wayne Baker, *Land and Desire*, strung glass beads, 2009.

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

Art has always been an instrument of change, reflecting the moods of a society, expressing its flaws and victories, and bringing about change. Yet, to be effective, art must be shared, not only for aesthetic fulfilment, but to record effectively the stories it tells.

3.1 Study the images in FIGURE 3a and FIGURE 3b and write an essay in which you tell the story of each image by referring to the following:

- Explanation of what you think is happening in each image (Use your own words.)
- Differences in the representation of the figures
- Reference to the facial expressions and the portrayal of the body
- Which one of the two artworks has the most meaningful visual impact on you and why?

(8)

3.2 Discuss ONE other artwork from TWO different artists whose works depict a socio-political event.

Your answer should include the following:

- Names of artists and titles of works
- Subject matter
- Use of style
- The stories that have been recorded in the works

(12)
[20]



FIGURE 3a: Paula Rego, ***Dog Women***, pastel on paper, 1994.



FIGURE 3b: Willie Bester, ***Who Let the Dogs Out? (detail)***, installation, metal sculpture, 2001.

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

The main objective of the Keiskamma Project in the Eastern Cape is to foster hope and offer support for the most vulnerable women and children whose situation has been worsened by HIV/Aids.

4.1 Study the visual sources in FIGURE 4a and FIGURE 4b and answer the following:

- Identify and describe the images in the artworks which may portray healing.
- Discuss how the manner in which the medium was used could also be a process of healing.
- In your opinion, what lessons can be learnt from the stories portrayed in these artworks?

(6)

4.2 Analyse ONE artwork each by TWO artists whose work you have studied this year.

Describe the use of materials, techniques, interpretation of the subject matter/theme and possible messages within the artworks.

Your essay should include the following:

- Names of artists and titles of works
- Interpretation of the subject matter/theme
- Use of materials and techniques
- Possible messages within the artworks

(14)
[20]



FIGURE 4a: The Keiskamma Project: ***Altarpiece, the Crucifixion – Transcending AIDS in South Africa***, tapestry on wood panels, 2006.



FIGURE 4b: The Keiskamma Project: ***Altarpiece, the Crucifixion – Transcending AIDS in South Africa (detail)***, tapestry on wood panels, 2006.

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

Multimedia artists often use metaphoric images to communicate various ideas.

FIGURE 5a shows Nicolas Hlobo's massive sculptural work which was exhibited at the 2011 Venice Biennale entitled *limpundulu Zonke Ziyandilandela (All the Lightning Birds are After Me)*. The cultural meaning of 'limpundulu' refers to an evil creature that can cause illness, bad luck or even death. It is also associated with thunder and lightning.

5.1 Discuss the artworks in FIGURE 5a and FIGURE 5b by answering the following:

- Discuss how EACH artist used his/her media and techniques to create an impact on the viewer.
- Suggest a possible meaning of each artwork.
- Motivate your answer by explaining whether or not each artist has been successful in communicating the message.

(8)

5.2 In the form of a short essay, discuss any TWO artworks that you have studied, in which the artist/s has/have used multimedia in a contemporary way.

Include the following in your answer:

- Name of artist/s and titles of works
- Content and use of materials and techniques
- Possible meanings and concepts
- What metaphors have been included in the artworks?

(12)
[20]

Metaphoric images: Symbolic images

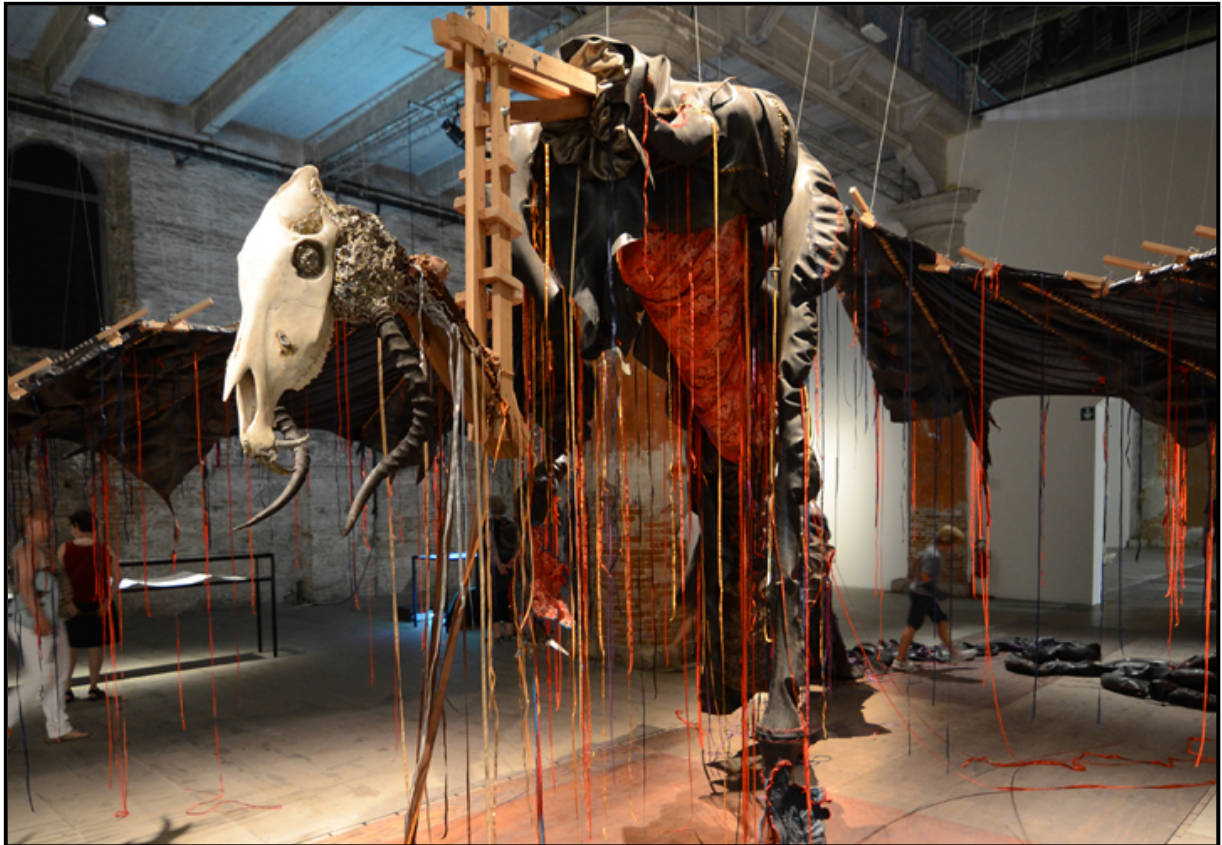


FIGURE 5a: Nicolas Hlobo, *limpundulu Zonke Ziyandilandela (All the Lightning Birds are After Me)*, rubber, ribbon and mixed media, 2011.



FIGURE 5b: Swoon, *Thalassa*, mixed media, site-specific installation, 20 feet tall, New Orleans Museum of Art, 2011.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

In 2013 the *Oxford Dictionary* word of the year was 'selfie' – a photograph you take of yourself, which you then post on social networks.

- 6.1 A portrait is often more than just the outward appearance of a person. In art, a portrait tells us about the individual identity of the person portrayed.

Study the images in FIGURES 6a, 6b, 6c and 6d and write a paragraph in which you consider the following factors:

- Why do you think people are so obsessed with selfies, and how does it relate to the 'celebrity obsession' of our time?
- How do the artworks in FIGURES 6b, 6c and 6d differ from the selfie in FIGURE 6a?
- How do the artists who created the works in FIGURES 6b, 6c and 6d portray the sitters' identities in the portraits they have created? Refer to facial features, images and symbols used.

(10)

- 6.2 Discuss any TWO artworks that you have studied which also question and reflect on issues of identity in South Africa.

Include the following in your answer:

- Names of artist/s and titles of works
- Content and meaning
- Use of materials and techniques
- Use of style
- Issues of identity within the works

(10)

[20]



FIGURE 6a: Mylie Cyrus, **Selfie**, Instagram, 2013.

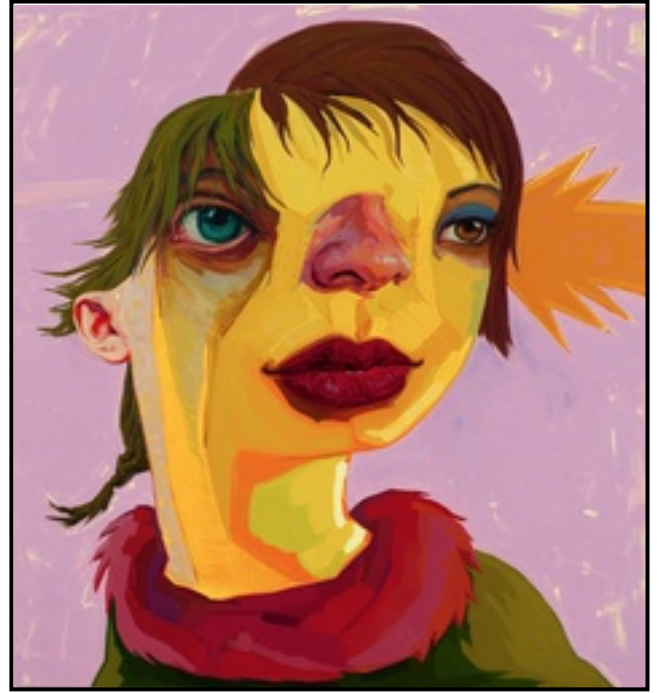


FIGURE 6b: Yi Chen, **The Abnormal Icon**, oil on canvas, 2012.



FIGURE 6c: Conrad Botes, **The Temptation to Exist IV**, acrylic on canvas, 2011.



FIGURE 6d: Mustafa Maluka, **Why Do You Tear Me from Myself?**, oil on canvas, 2009.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Many artists of the 21st century explore gender issues. There is often a play of opposing forces: male and female, the controller and the controlled. Women, as well as men, cannot come to terms with their physical appearance, the roles they play and their acceptance in a prejudiced society.

In the form of an essay, discuss any TWO artists' works that address the issues of gender and its roles in society. Also refer to the works in FIGURE 7a and FIGURE 7b.

You may use the following as a guideline:

- Names of artists and titles of works
- Would you say that these images are a good reflection of femininity and masculinity?
- All four figures hide behind something. Discuss this statement. How does this make you feel?
- Interesting images and objects have been used in the composition. How does it engage the viewer and how does it add to the meaning/interpretation?
- Are the artists trying to portray any specific South African gender issues?
- Reasons for using the specific media and techniques
- Differences and similarities
- Use of pattern
- Styles and techniques

[20]

Prejudiced: To display an unreasonable dislike of or preference for a specific person, group or culture, usually based on cultural beliefs, race, religion, gender, et cetera



FIGURE 7a: Karin Miller, *Ladies-Lunch-Black-Ladies*, photomontage, 2011.



FIGURE 7b: Kudzanai Chiurai, *Untitled III*, photomontage, ultrachrome ink on photo fibre paper, 2011.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Paragon Architects is a leading South African architectural firm. This dynamic and innovative group of architects aspires to create buildings that are futuristic. They embrace the future, because they want to be a part of it.

Paragon Architects state, 'We have not lost our sense of humour, and we are genuinely optimistic. We are known for being flexible and diverse in our approach to design.'

With reference to the above statement write an essay in which you discuss the following:

- In which ways do the buildings in FIGURE 8a and FIGURE 8b look futuristic? Substantiate your answer.
- Would you agree with the statement that the architects' work shows a 'sense of humour and optimism'? Substantiate your answer.
- In your opinion, what contribution was made by the architects to the South African urban landscape/environment?
- Discuss the influences from past styles in these buildings. Discuss at least ONE other contemporary architectural example that you have studied, which you have found to be truly innovative. Refer in your answer to stylistic characteristics, the use of building materials and construction methods, and the architects' responsibility to the environment.

[20]

Contemporary architecture: In its widest sense, it is the architecture of TODAY. It is cutting edge and innovative. It makes use of the latest technology and materials.



FIGURE 8a: Paragon Architects, ***Norton Rose Towers***, Sandton, 2011.



FIGURE 8b: Paragon Architects, ***Design for the Sasol Corporate Building***, Sandton, (opening in 2016).

TOTAL: 100