



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 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:

- 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(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**

Receiving your matric results is a big milestone in your life.

- 1.1 Compare how the artists in FIGURE 1a and FIGURE 1b have managed to capture this moment.

You must refer to the following:

- Formal elements
- Composition
- Perspective/Sense of space
- Rhythm and movement
- Mood/Atmosphere

(8)

- 1.2 Write an essay on TWO artworks by different South African artists that documented everyday life.

Your essay should include the following:

- Subject matter
- Formal elements
- Composition
- Media and technique
- Style

(12)
[20]

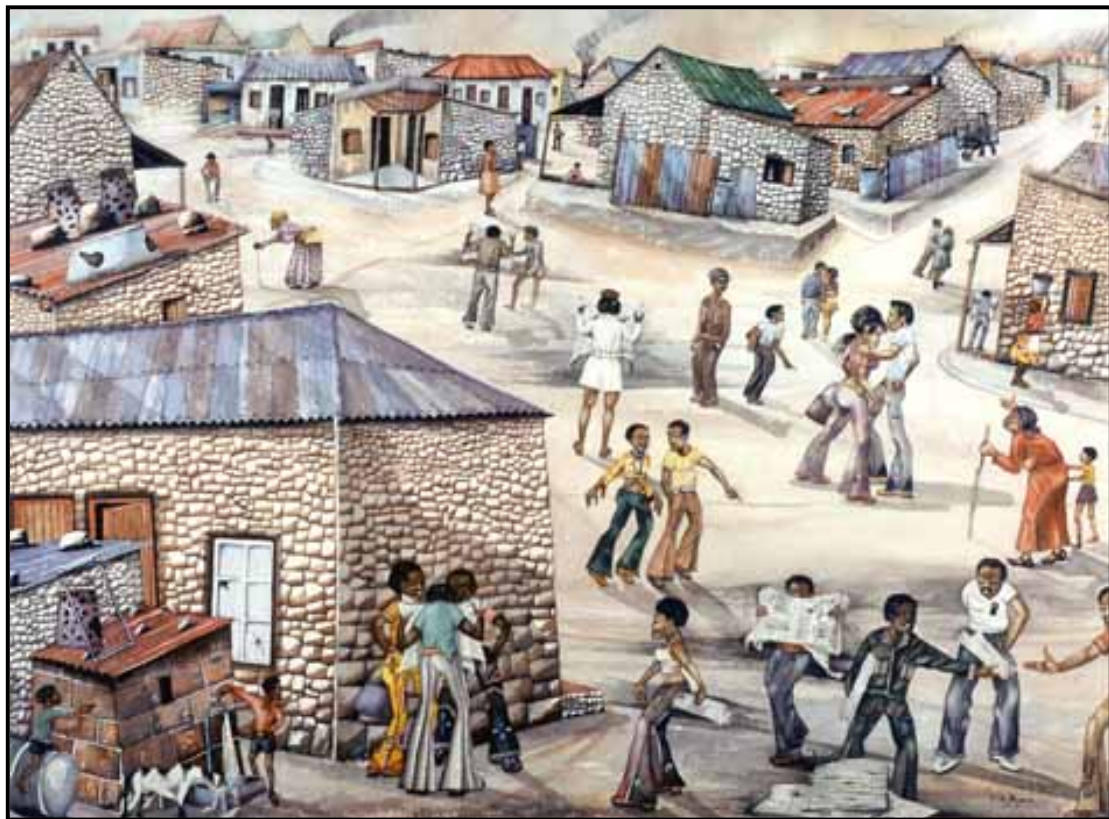


FIGURE 1a: Phaswane David Mogano, *Matric Results in Township*, watercolour, 1975.



FIGURE 1b: Tommy Motswai, *Matric Results*, pastel on paper, 2005.

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

Some artists, like Emile Nolde, were influenced by African masks leading to works that were grossly distorted and exaggerated.

2.1 Discuss the use of distortion, simplification and exaggeration in FIGURE 2a and FIGURE 2b by referring to the formal elements and principles of art. Give reasons for the ways/manner in which the artists were influenced by Africa. (8)

2.2 Analyse ONE artwork by any TWO artists whose works show an African influence.

You must refer to the following:

- Where in the artwork is the influence visible?
- Use of colour
- Compositional elements
- Use of techniques and materials

(12)
[20]



FIGURE 2a: Emile Nolde, *The Missionary*, oil on canvas, 1912.



FIGURE 2b: Billy Molokeng, *Noisy Neighbours*, oil on paper, 1990.

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

Bill Woodrow, an English sculptor, uses his art to convey a message of social awareness. In FIGURE 3 he used everyday consumables (everyday items), like maps, car doors and a vacuum cleaner to portray an image of an elephant. Just as consumables are discarded, so animals will be hunted to extinction.

3.1 With reference to the text above, write a short essay in which you discuss the artwork in FIGURE 3.

You must include the following in your essay:

- The relevance/significance of a vacuum cleaner, car doors, maps and gun
- Symbolism of using everyday/recycled objects
- What message does this work have for society in general? Why do you think the elephant might be a metaphor for society? (8)

3.2 Write an essay in which you discuss the work of any TWO artists whose works show an awareness of socio-political issues.

You must refer to the following in your answer:

- Images used
 - Media and technique
 - Messages/Meanings (12)
- [20]**



FIGURE 3: Bill Woodrow, *Elephant*, car doors, two maps (left is South America and right is Africa), a vacuum cleaner within the elephant trunk and a machine gun, 1984.

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

Artists use many styles and media to communicate their interpretation of the crucifixion of Jesus.

4.1 Discuss how the two artists interpreted the crucifixion in FIGURE 4a and FIGURE 4b.

You must answer the following:

- How do the functions of FIGURE 4a and FIGURE 4b differ? Give a reason for your answer.
- Why would you describe FIGURE 4a as a naïve artwork?
- Explain why FIGURE 4b is an expressionistic artwork.
- Elimo Njau from Tanzania says: 'Art makes Christianity African.' Do you think that these artists were successful in making Christianity African? Give reasons for your answer.

(10)

4.2 Interpret ONE artwork by any TWO South African artists who use craft and/or deal with spirituality in their work.

You may use the following guidelines in your essay:

- Subject matter
- Formal elements
- Use of media and technique
- Possible messages/meanings

(10)

[20]



FIGURE 4a: Sizakele Mchunu, **Crucifixion**, fabric, wood, thread, beads and wire, 1988.



FIGURE 4b: Elimo Njau, **Crucifixion**, mural, 1955.

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

Double Negative by Michael Heizer in FIGURE 5a is land art located in the Nevada Desert, USA. The deep trenches in the natural rock formation were made by bulldozers and dynamite.

The Danish-Icelandic artist, Olafur Eliasson, is interested in how you connect the landscape to the rest of the world and how you experience yourself within it. In FIGURE 5b he used more than 180 tons of Icelandic rock to form deep layers, creating a terrain for a stream of water to wind through the interior of the museum.

5.1 Michael Heizer takes his work out of the gallery space into the desert environment while Olafur Eliasson brings the land into the gallery.

Discuss possible messages/meanings of these works by referring to the following:

- Titles
- Space/Site
- Medium and technique
- Interaction/Involvement/Engagement with the viewer and the space
- Size/Scale of the work
- Viewer engagement with the artwork
- Documentation of the artwork

(10)

5.2 Discuss any TWO artworks by contemporary artists which you have studied, where the artists used alternative and unusual media.

(10)
[20]



FIGURE 5a: Michael Heizer, *Double Negative*, land art, Arizona, USA, 1969–1970.



FIGURE 5b: Olafur Eliasson, *Riverbed*, installation in Denmark's Louisiana Museum of Modern Art, Copenhagen, 2014.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Our culture, our traditions, our language are some of the foundations upon which we build our identity.

6.1 Discuss how Simphiwe Ndzube explores themes of identity, migrations and beauty.

You must refer to the following:

- Use of fabric and found objects
- The importance/symbolism of the following:
 - Ties
 - Light
 - Luggage/Suitcases
 - Wooden pallet
- How does Simphiwe Ndzube create a sense of movement in this work?
- How does he address the idea of migration in this artwork? (10)

6.2 Compare TWO post-1994 artists whose works deal with issues of culture, tradition or language.

The following should be included in your essay:

- Subject matter
 - Influences
 - Medium and technique
 - Messages and meanings (10)
- [20]**



FIGURE 6: Simphiwe Ndzube, *Uhambo (Journey)*, installation: found clothes, shoes, ties, beacon light, wooden pallet, sjamboks, baggage, industrial gloves, metal, tree branches and zips, 2015.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Chéri Samba deals with gender issues from a male point of view.

7.1 Discuss FIGURE 7 with regard to the following:

- Colour
- Narratives/Stories
- Use of dominant imagery and its symbolism from a male perspective (6)

7.2 Discuss TWO artworks which address a gender-specific point of view.

You may use the following guidelines in your answer:

- Media and technique
 - Style
 - Subject matter
 - Possible messages/meanings (14)
- [20]**

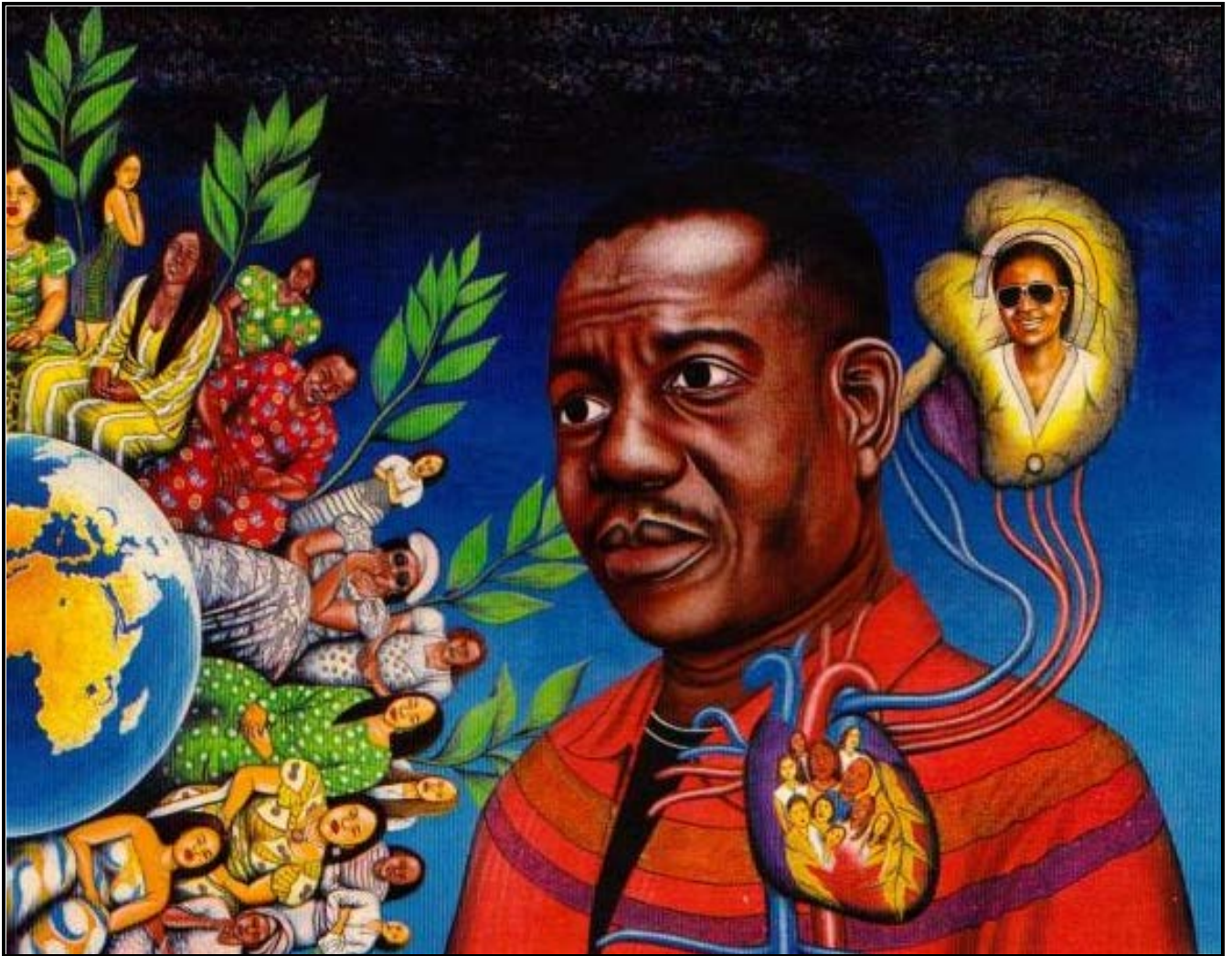


FIGURE 7b: Chéri Samba, *Quelle Solution pour les hommes (water solution for men)*, acrylic, 2001.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

No matter how much architecture changes, its primary function is to provide shelter. Mario Botha states: 'As long as there is a man who needs a house, architecture will still exist.'

- 8.1 Refer to the statement above and analyse the examples in FIGURES 8a, 8b, 8c and 8d.

You must refer to the following guidelines:

- Stylistic characteristics
- Similarities
- Use of space
- Building materials/Technique
- Influence on the environment and its sustainability (8)

- 8.2 Discuss at least TWO South African buildings or structures.

The following should be included in your discussion:

- Names of architects and names of the buildings or structures
 - Use of building materials
 - Influence on the environment and its sustainability
 - Stylistic characteristics (12)
- [20]**



FIGURE 8a: Shigeru Ban, **Paper House**, Lake Yamanaka, recycled paper tubes, wood and glass, Japan, 1994–1995.



FIGURE 8b: Shigeru Ban, inside view of **Paper House**, Lake Yamanaka, recycled paper tubes, wood and glass, Japan, 1994–1995.



FIGURE 8c: Grose Bradley (LGI Architects), **Alingi Residence**, concrete, glass and timber battens, Australia, 2005.



FIGURE 8d: Grose Bradley (LGI Architects), inside view of **Alingi Residence**, concrete, glass and timber battens, Australia, 2005.

TOTAL: 100