



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 1–1 $\frac{1}{2}$ 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]



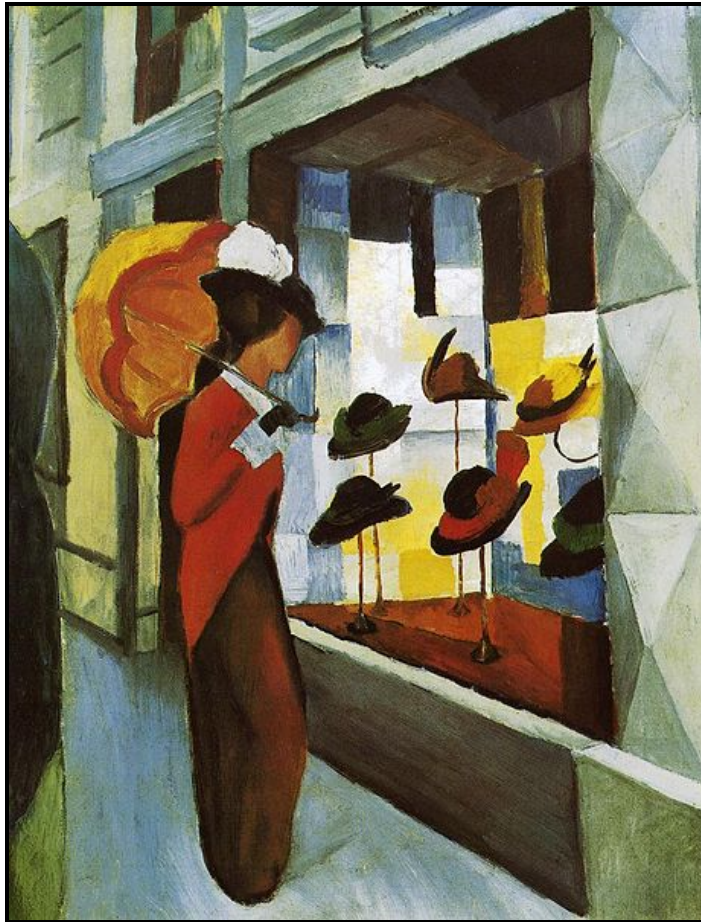


FIGURE 1a: August Macke, *The Hat Shop*, oil on canvas, 1913.



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.

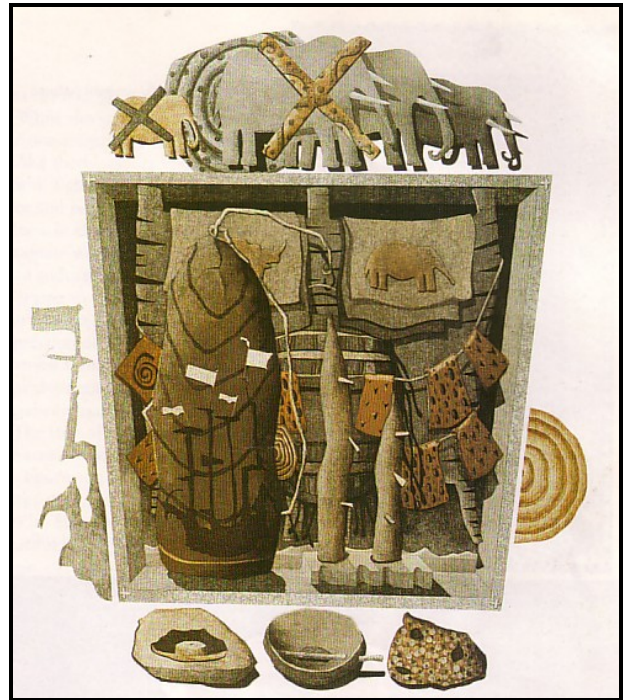


FIGURE 2b: Pippa Skotnes, **Untitled I**,
coloured etching, 1992.

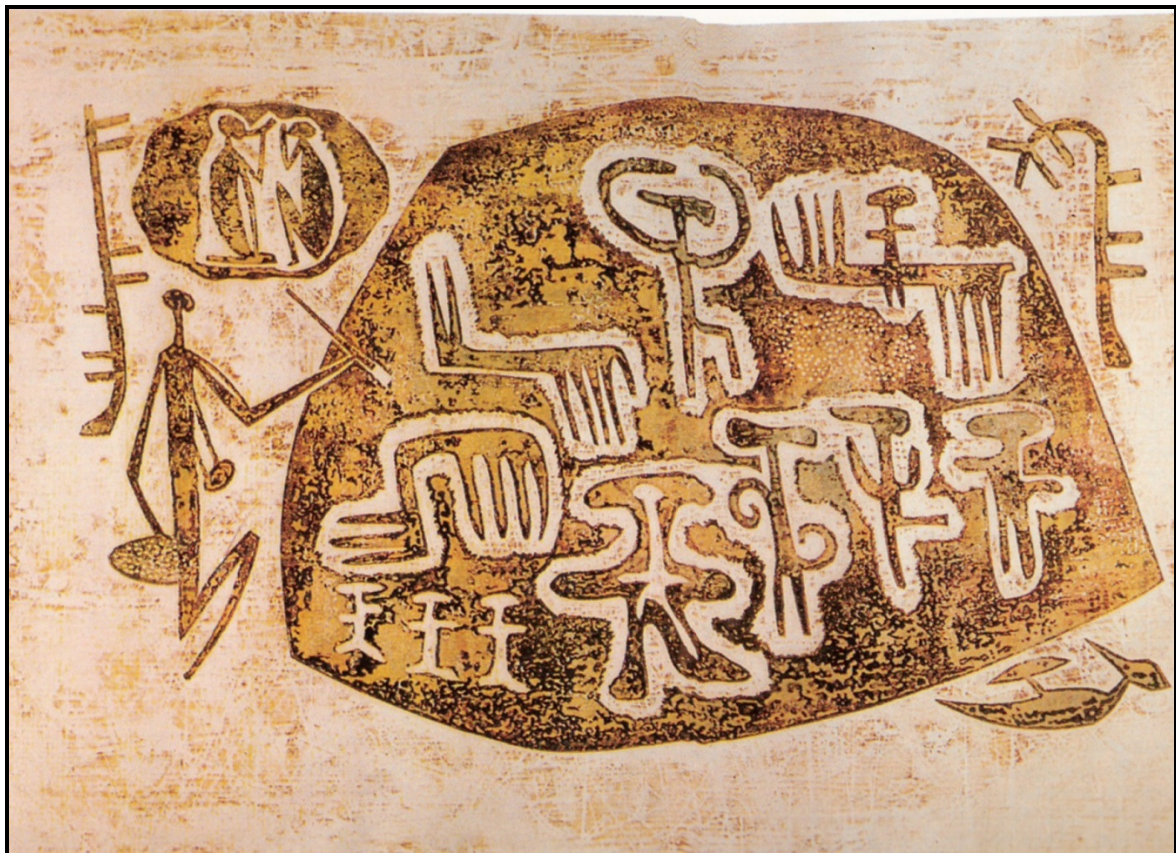


FIGURE 2c: Walter Battiss, **The Painter and the Rock**, print, 1957.

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.

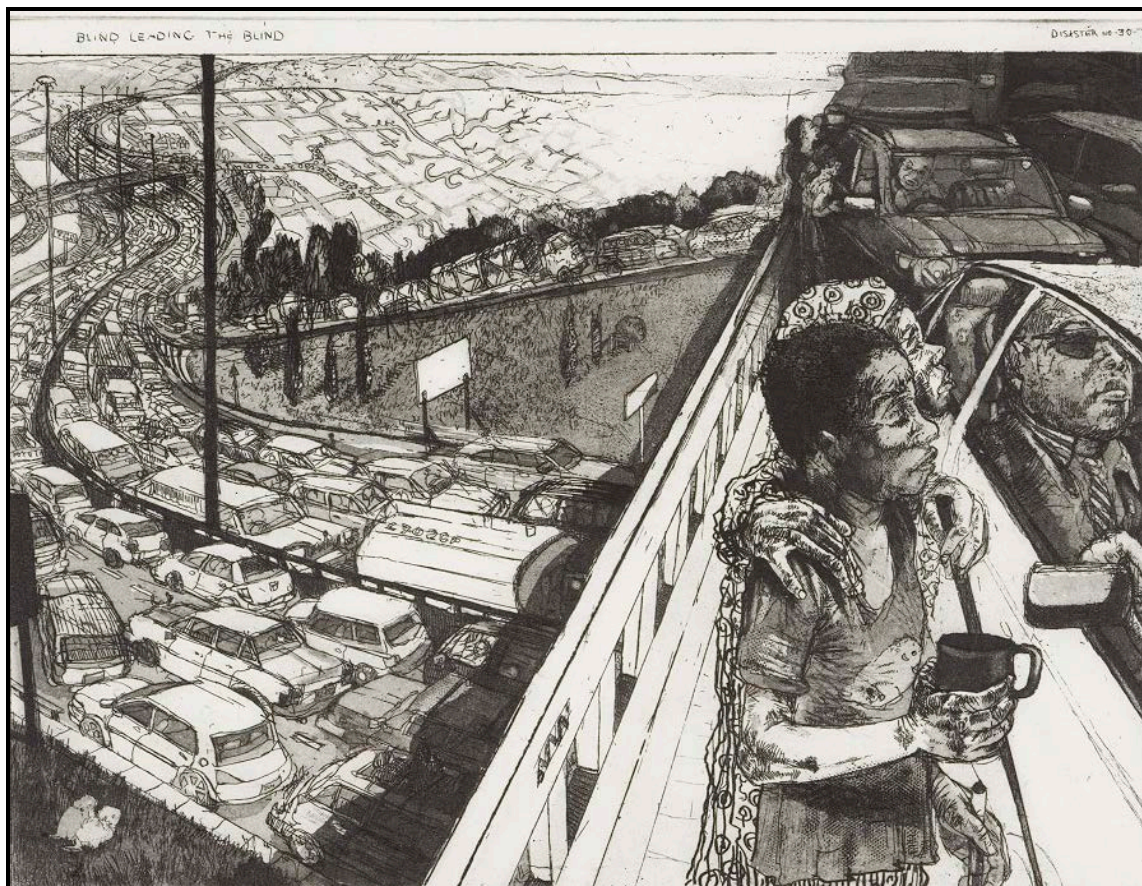


FIGURE 3b. Diane Victor, ***Blind Rise, Disasters of Peace Series***, etching, 2006–2008.

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

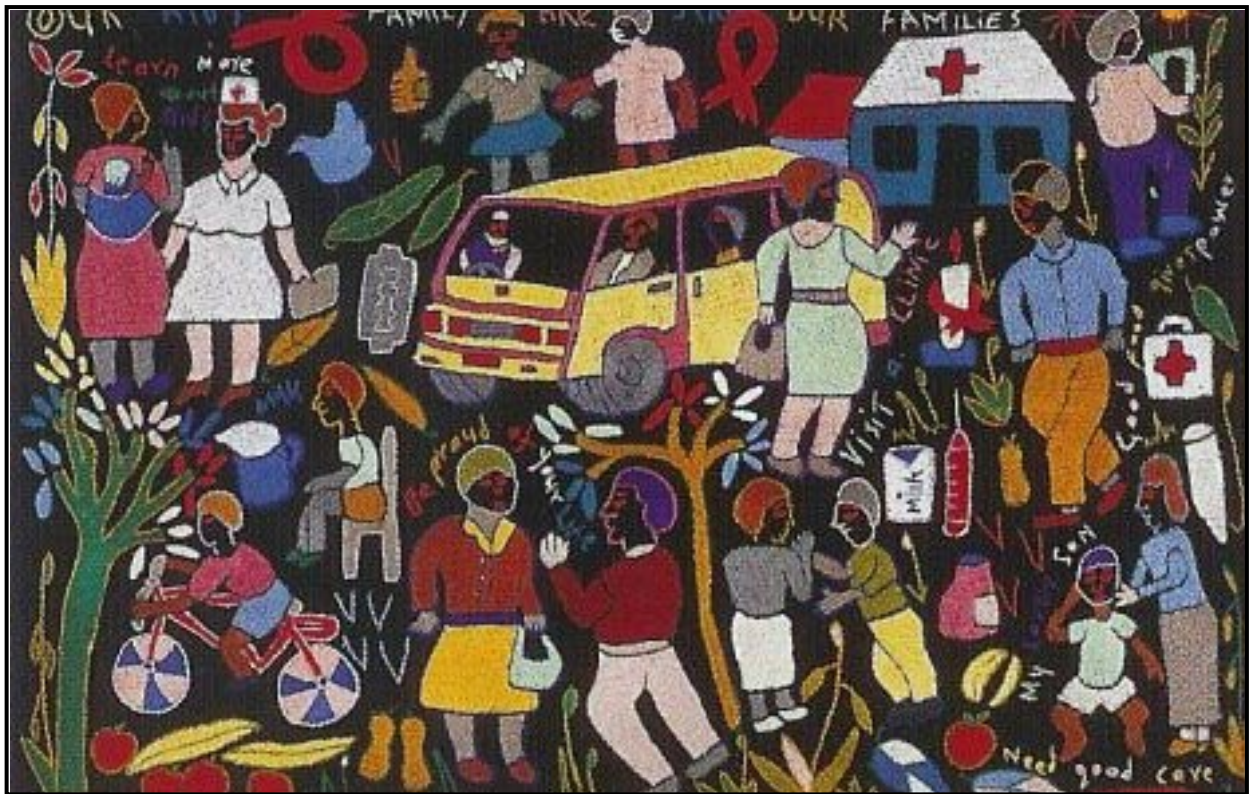


FIGURE 4a: Mapula Embroidery Project, *Untitled*, embroidery cotton on cloth, artist and date unknown.



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.

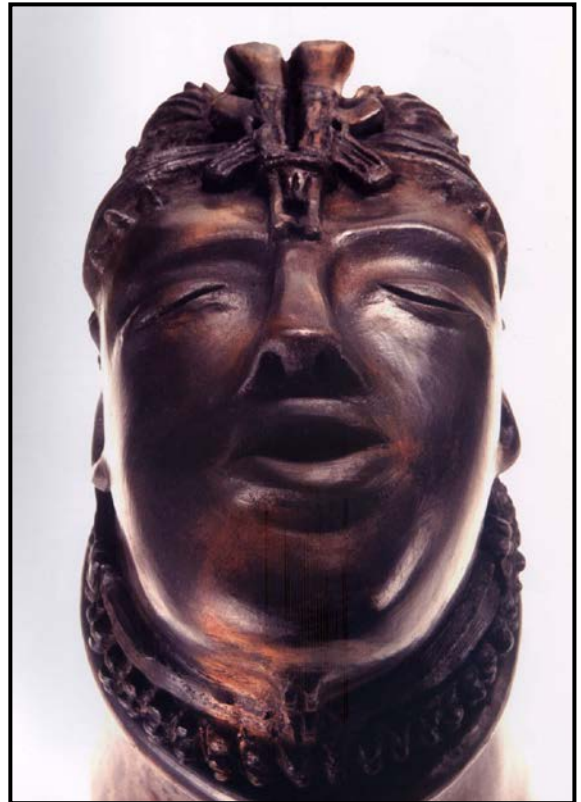


FIGURE 5b: Deborah Bell, ***Crying Pots*** (detail), clay, 1998.



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.

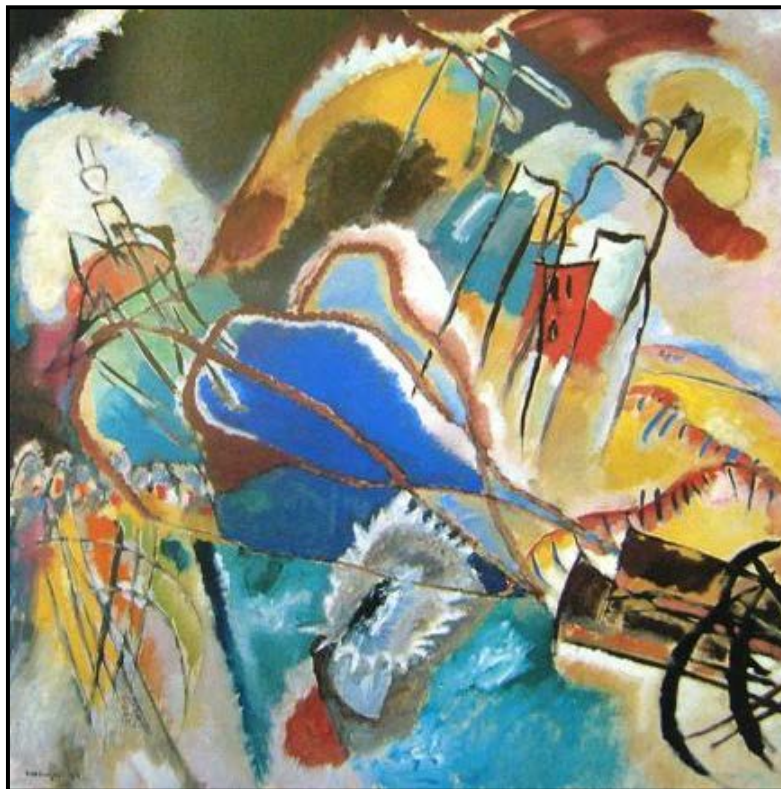


FIGURE 6b: Wassily Kandinsky, ***Improvisation Number 30***, oil on canvas, 1913.

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 (Bubbletechture) 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.

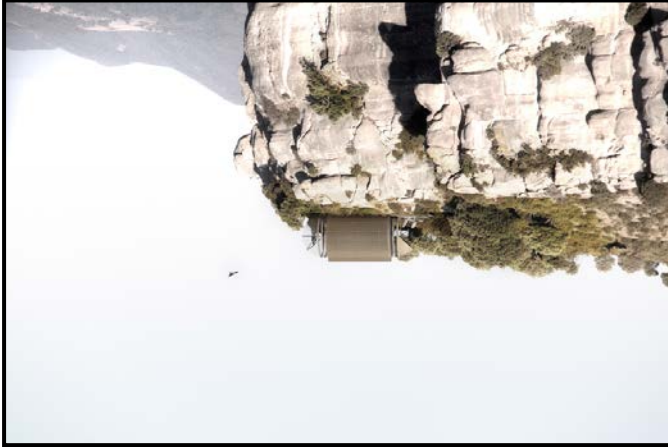
TOTAL: 100



FIGUR 10a: *The Black House*
(*Die Swart Huis*), AirClad Designs,
PVC-materiaal, Los Angeles (VSA), 2012.



FIGUR 10b: *Inflatable Pool House*
(*Opblaasbare Swembadhuis*),
AirClad Designs, donker en
sonweerkatsende PVC,
Los Angeles (VSA), 2012.



FIGUR 10c en 10d: Die *DROP Eco-Hotel* is 'n ultra-mobiele voorafvervaardigde woonhuis wat deur In-Tenta ontwikkel is vir 'n kompetisie wat georganiseer is deur Urban Square, O-Cults en Ricardo Bofill Taller de Arquitectura, hout, staal en PVC-pype, 2012.

TOTAAL: 100



VRAAG 10: KONTEMPORÊRE SUID-AFRIKAANSE (NASIONALE) EN INTERNASIONALE ARGITEKTUUR

Met die groeiende gewildheid van opskiet ('Pop Up')-geleenthede soos modeparades, kunstsinstallings, konserte, demonstrasies, reklamebemarking en kosskoue het die idee om tydelike en draagbare, maar sterk, opblaasbare strukture ('Bubbleculture') te skep, baie gewild geword. Airciad Design skep die struktuur/strukture sodat dit permanent op 'n plek gelaat kan word of afgebreek en geskuif kan word wanneer dit klaar gebruik is.

10.1 Bestudeer die visuele bronne (FIGUR 10a tot 10d) en skryf 'n paragraaf waarin jy die volgende bespreek:

- Die voordele en nadele van elke struktuur deur na die keuse en gebruik van materiale en volhoubaarheid te verwys
- Moontlike redes waarom argitekture oor die laaste paar jaar besluit het om hul ontwerp(e) te verander

10.2 Skryf 'n opstel waarin jy ten minste TWEE ander baanrekeervoorbeeld bespreek wat jy bestudeer het.

Jy moet die volgende in jou opstel insluit:

- Naam/Name van argitek(te) en geboue
- Redes hoekom jy die geboue as innoverend beskou
- Analise van die geboue in terme van die volgende:
 - Funksie
 - Gebruik van materiale
 - Boumetodes
 - Terrein waarop dit gebou is

Volhoubaar: Gebruik natuurlike hulpbronne sonder om die ekologiese balans van 'n gebied te vernietig; algemeen bekend as 'groen argitektuur'

PVC: Polivinielchloried; gladde oppervlak, buigbare plastiek wat in die isolasie van krag- en telefoonkabels, pype wat water vervoer, tuinslange ensovoorts gebruik word

(12)
[20]





FIGUR 9a: Balhaus, *The Golden Days (Die Goue Jare)*, oil on canvas, 1944-1946.



FIGUR 9b: Marlene Dumas, *The Painter (Die Skilder)*, oil on canvas, 1994.



FIGUR 9c: Penelope Slopis, *Shame (Skaamte)*, mixed media on paper, 2004-2006.



VRAAG 9: GESLAGSKWESSIES

Waarvan word klein dogtertjies gemaak? Suiker en speserye en alles wat lekker is. ('What are little girls made of, sugar and spice and all things nice.')(Ou kinderrympie)

9.1

Die reproduksies van kunswerke wat in FIGUR 9a tot 9c voorgestel word, is nie die tradisionele geïdealiseerde weergawes van jong meisies nie en dit mag 'n gevoel van ongemak by die kyker skep.

Deur na die visuele bronne, FIGUR 9a tot 9c te verwys, skryf 'n opstel waarin jy geslagskwessies rakende die uitbeelding van die jong meisies bespreek.

Verwys na die volgende in jou opstel:

- Styl en tegniek (Orweeg die manier waarop die figure uitgebeeld is.)
- Moontlike boodskappe en betekenis in die werk(e) (Orweeg die titel van elke werk.)
- Formele kunselemente
- Na jou mening, watter werke druk die mees opregte, eerlikste en ware boodskap uit? Motiveer jou antwoord.

(10)

9.2

Skryf 'n opstel waarin jy die werke van enige TWE kunstenaars wat jy bestudeer het, bespreek, wat geslag as 'n tema in hul werke ondersoek.

(10)
[20]



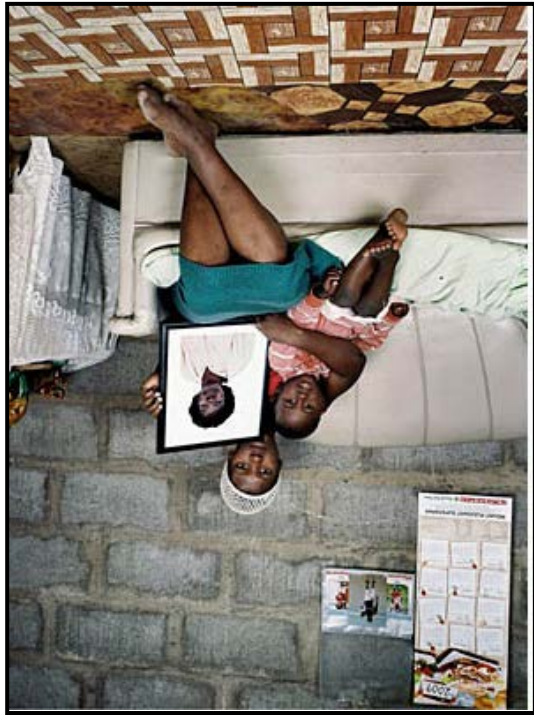
FIGUUR 8a: Leonardo da Vinci, *The Virgin and Child with St Anne and John the Baptist* (*Die Maagd en Kind met St. Anne en Johannes die Doper*), tekening, datum onbekend.



FIGUUR 8c: Suid-Afrikaanse Straatatelees, Alexia Webster, Charlie Shoemaker en Asanda Kaka, fotografie, 2012, Blikkiesdorp.



FIGURE 8b: Jenny Saville, *The Mothers* (*Die Moeders*), olieverf op doek, 2011.



FIGUUR 8d: Chelsea Maclachlan van die projek *Unaccompanied (Alleen)*, fotografie, Kaapstad, 2009.



VRAAG 8: KUNS EN DIE GEESTELIKE (SPIRITUELE) GEBIED – KWESSIES IN KUNS RAKENDE GELOOFSTELS EN DIE GEESTELIKE

'n Moeder se liefde het 'n geestelike (spirituele) verbintenis – ons almal benodig 'n moeder se warmte wat ons deurgaans vashou, in geboorde, in lewe, in dood.

8.1 Analiseer krities enige TWEE beelde van FIGUR 8a, 8b, 8c en 8d volgens die volgende:

- Deur die plasing van die figure in die komposisie te bespreek, lewer kommentaar op die verhouding tussen moeder en kind/kinders.
- Die gebruik van media in jou gekose voorbeelde
- Die gebruik van uitdrukking op die gesigte en die gebruik van liggaamstaal
- Die omgewing waarin die figure geplaas is
- Die uitdrukking van geestelike (spirituele)

(8)

8.2 Bespreek die werk van enige TWEE kunstenaars wat jy bestudeer het waarin die kunstenaar(s) geestelike (spirituele) en/of godsdienstige kwessies uitbeeld.

In jou opstel moet jy die volgende insluit:

- Name van die kunstenaars
- Titele van kunswerke
- Die gebruik van formele kunselemente
- Styl en tegniek
- Kommunikasie van godsdienstige en/of geestelike (spirituele) kwessies deur die moontlike betekenis en interpretasies van hierdie kunswerke te bespreek

(12)
[20]



FIGUUR 7a: Michael Goldberg, *Hostel Monument for the Migrant Worker (Hostelmonument vir die Trekarbeider)*, ysterbedrame met gras, hout, horinge en ander gevonde voorwerpe, 1978.



FIGUUR 7b: Lucas Seage, *Found Object (Gevonde voorwerp)*, hout, plastiek, glas, toue, ketting, Bybel, kombers, slot, spykers, 1981.



VRAAG 7: MULTIMEDIA – ALTERNATIEWE KONTEMPORÊRE EN POPULÊRE KUNSVORME IN SUID-AFRIKA

Vir dekades was mynbou die ruggraat van die Suid-Afrikaanse ekonomie. Die meeste van die swart mynwerkers, wat gevaarlike werk ondergronds gedoen het, was trekarbeiders. Die mans is van hul families verwyder en behuising gegee in manshostelle wat oor die algemeen nie vir menslike inwoning geskik was nie.

7.1 Met verwysing na die stelling hierbo en die visuele bronne (FIGUR 7a en 7b), bespreek die volgende in 'n opstel:

- Hoekom, dink jy, het albei kunstenaars beddens as hul onderwerp gebruik?

- Wat vertel die beddens ons oor die lewens van die mynwerkers?
- Hoekom het Michael Goldberg 'n verskeidenheid materiale in FIGUR 7a gebruik?

- Waarom het Seage sy kunswerk met glasstukke bedek?
- Wat is die simboliese betekenis van die Bybel, tou en ketting in FIGUR 7b?

- Verduidelik die verskille tussen die klinies geordende werk in FIGUR 7a en die meer ekspressionistiese werk in FIGUR 7b.
- Hoekom het die kunstenaars besluit om nie menslike figure in hul werke in te sluit nie?

- In jou eie woorde, verduidelik die boodskap(pe) in hierdie werke.

(10)

7.2 Skryf 'n opstel waarin jy die werk van enige TWEE multimediakunstenaars wat jy bestudeer het, bespreek.

Jou opstel moet die volgende insluit:

- Name van kunstenaars en titels van kunswerke
- Beskrywing en analise van kunswerke
- Die gebruik van materiale en tegnieke
- Boodskappe en/of betekenis van die kunswerke
- Maniere waarop hierdie kunswerke die kyker se idee van kuns verryk en verbreed

(10)
[20]



FIGUR 6a: Ephraim Ngatane, *Soweto Reflections (Soweto-refleksies)*,
olieverf op doek, 1970.



FIGUR 6b: Wassily Kandinsky, *Improvisation Number 30 (Improvisasie Nommer 30)*,
olieverf op doek, 1913.



VRAAG 6: DIE ROL VAN FORMELE EN INFORMELE KUNSSENTRUMS IN DIE OPLEIDING VAN KUNSTENAARS IN SUID-AFRIKA GEDURENDE APARTHEID/POST-APARTHEID

Kunstenaars wat klasse by die Pollystraat Kunssentrum bygewoon het, het aspekte van Ekspresjonisme in hul werke aangeneem. In *Soweto Reflections (Soweto-reflections)* toon Ephraim Ngatane duidelik tekens van die omvangryke invloed wat Ekspresjonistiese tendense in skilderkuns op hom gehad het.

6.1 Die tipe distorsie en abstraksie wat in die werke van Ngatane gesien word, is soortgelyk aan die werk van die skilder Wassily Kandinsky.

Skryf 'n paragraaf waarin jy FIGUR 6a en FIGUR 6b vergelyk.

Oorweeg die volgende in jou antwoord:

- Gebruik van lyn, vorm en tekstuur
- Gebruik van kleur
- Onderwerp
- Gebruik van tegniek(e)
- Gebruik van abstraksie en stilering

(10)

6.2 Skryf 'n opstel waarin jy ten minste EEN spesifieke Suid-Afrikaanse gemeenskapskunssentrum wat jy bestudeer het, bespreek.

Jou antwoord moet die volgende insluit:

- Die naam van die kunssentrum
- Die doel van die kunssentrum
- Hoe hierdie kunssentrum 'n bydrae tot Suid-Afrikaanse kuns gelewer het
- 'n Spesifieke bespreking van die werk(e) van ten minste EEN kunstenaar wat by hierdie sentrum opleiding ontvang het

(10)
[20]





FIGUUR 5a: Deborah Bell, *Crying Pots (Huilende Potte)*, klei, 1998.



FIGUUR 5c: Deborah Bell, *Crying Pots (Huilende Potte)* (detail), klei, 1998.



FIGUUR 5b: Deborah Bell, *Crying Pots (Huilende Potte)* (detail), klei, 1998.



FIGUUR 5d: Deborah Bell, *Crying Pots (Huilende Potte)* (detail), klei, 1998.



VRAAG 5: KUNS EN MAG

Gedenktekens en gedenkmonumente kom in enige fasies en vorm voor. In 1998 het die Suid-Afrikaanse kunstenaar, Deborah Bell, 'n reeks monumentale pottes geskep om die slagoffers van apartheid te herdenk – veral die moeders en kinders wat gely het onder die verlies van hul geliefdes.

5.1

Bespreek die stelling hierbo deur die beelde in FIGUR 5a, 5b, 5c en 5d te analyseer en bespreek.

Onweeg die volgende in jou antwoord:

- Die betekenis van die titel wat Deborah Bell aan hierdie kunswerke gegee het
- Die vorm en grootte van die pottes
- Die stemming wat deur die gesigte op die pottes geskep word
- Ander dekoratiewe kenmerke
- Die verskil tussen hierdie pottes en tradisionele Afrika-kleipottes
- Of jy voel dat 'n kleipot 'n kunswerk kan word wat belangrike nasionale gebeurtenisse/kwessies herdenk. Gee redes.

(8)

5.2

Skryf 'n opstel oor enige ander gedenkgeboue, gedenktekens, beeldhouwerke of kunswerke wat jy bestudeer het, wat jy voel relevante voorbeelde is van hoe gebeure in die verlede herdenk word en dus nooit vergeet word nie.

Jou opstel moet die volgende insluit:

- Naam/Name van voorbeeld(e) en kunstenaar(s)/argitek(te)
- 'n Analise van die werk(e) in terme van die toepaslikheid daarvan om gebeure uit die verlede te herdenk
- Die gebruik van materiale, tegniese en dekoratiewe kenmerke
- Jou reaksie op hierdie voorbeeld, en motiveer waarom jy voel dat dit so suksesvol is as 'n gedenkwerk/gedenkgebou

[20]
(12)



FIGUR 4a: Mapula-borduuroprojek, *Ongetield*, borduurkatoen op lap, kunstenaar en datum onbekend.



FIGUR 4b: Grayson Perry, *Expulsion from Number 8 Eden Close (Verdrywing uit Nommer 8 Eden Close)*, wol, katoen, akriel, poliëster en sy-tapisserie, 2012.



VRAAG 4: KUNSVLYT ('CRAFT') EN TOEGEPASTE KUNS

Die vroue van die Mapula-borduuroprojek word dikwels deur boeke, tydskrifte en koerante geïnspireer, asook deur hedendaagse nuusgebeurtenisse en aspekte van populêre kultuur, in die skepping van hul unieke stukke.

Die Britse kunstenaar, Grayson Perry, is deur tradisionele stories geïnspireer en neem godsdienstige beelde oor dan geïnterpreteer word in tapisserieë wat op Vlaamse digitale, gerekenariseerde weeframe geweeft word en binne een en 'n halwe dag voltooi word.

4.1

Dink jy dit is belangrik dat kunsvlytkunstenaars meer modern moet wees en bewus moet wees van hedendaagse tendense, of dink jy dat dit sal beteken dat tradisionele kunsvlytvorme vir ewig verlore sal gaan?

Verwys na die visuele beelde in FIGUR 4a en 4b en skryf 'n paragraaf waarin jy oor die hierdie kwessie debatteer deur die volgende in aanmerking te neem:

- Tradisionele kunsvlytvorme wat steeds in Suid-Afrika gebruik word
- Hoe kunsvlytkunstenaars hierdie tradisionele tegnieke aanpas en gemoderniseer het
- Die gebruik van tradisionele/moderne materiale

(6)

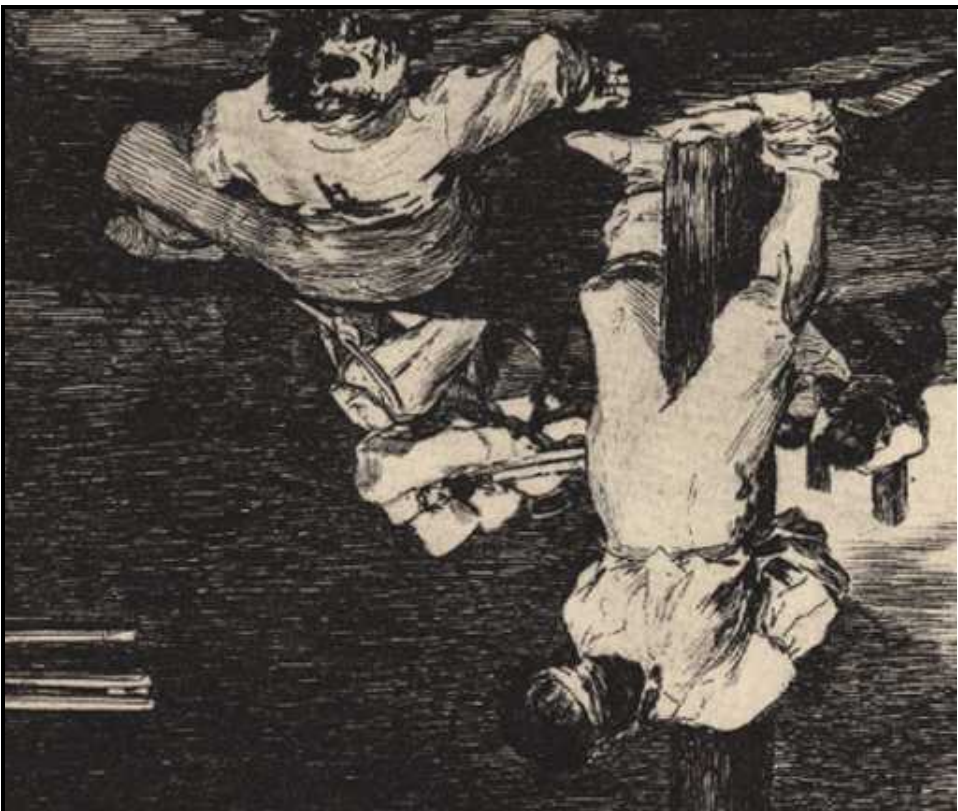
4.2

Skryf 'n opstel waarin jy die werke van enige TWEE kunsvlytkunstenaars wat jy bestudeer het, bespreek.

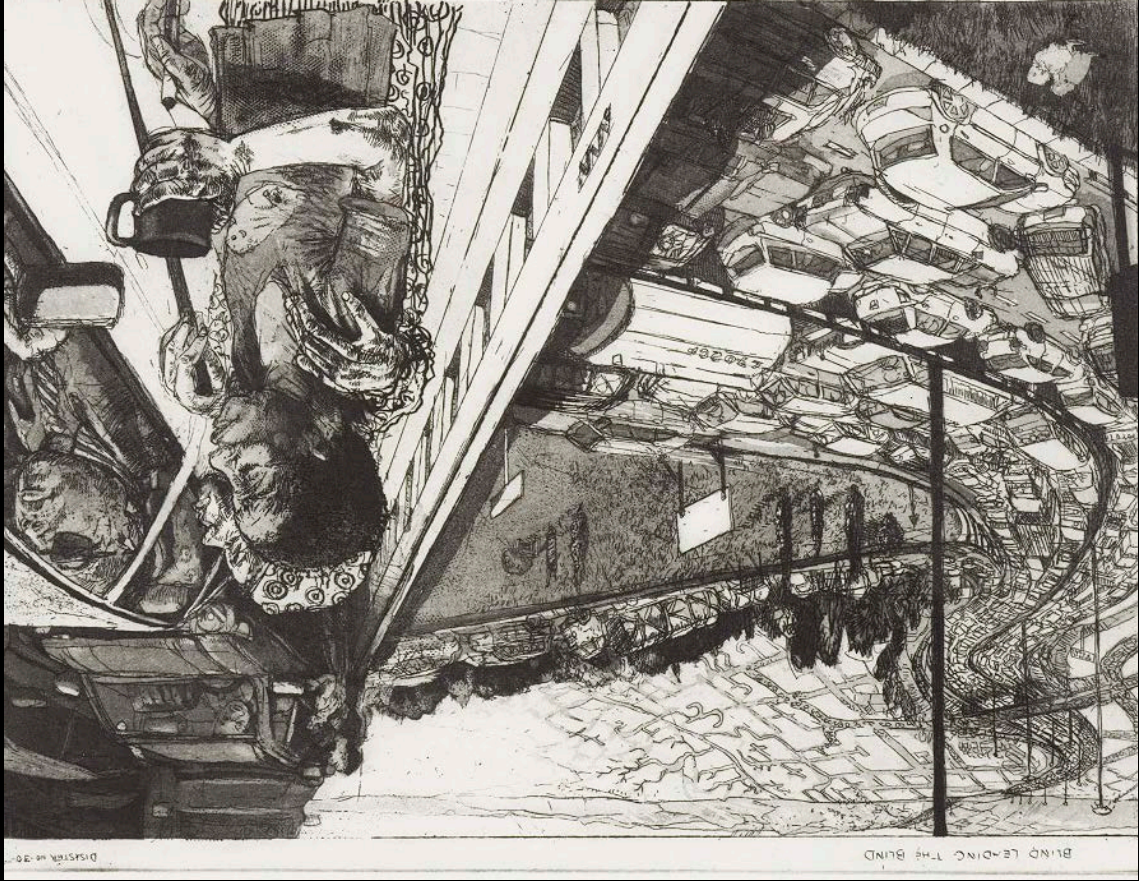
Verwys na die volgende in jou opstel:

- Name van die kunsvlytkunstenaars
- Tipe kunsvlytwerk wat geskep is
- Die gebruik van materiale
- Funksie
- Die gebruik van tradisionele en/of kontemporêre tegnieke
- Die gebruik van dekoratiewe elemente
- Enige ander relevante inligting met betrekking tot elk van die kunstenaars wat bespreek is

[20]
(14)



FIGUR 3a: Francisco de Goya, *And No Help Came, Disasters of War No. 15* (*En Geen Hulp Het Gekom Nie, Rampspoed van Oorlog Nr.15*), ets en akwatint, 1812–1814.



FIGUR 3b: Diane Victor, *Blind Rise, Blind Rise, Disasters of Peace Series* (*Blinde Hoogte, Rampspoed van Vrede-reeks*), ets, 2006–2008.



VRAAG 3: KUNS EN POLITIEK: WEERSTANDS- OF PROTESKUNS

FIGUR 3a is een van 'n reeks etse deur die Spaanse kunstenaar, Francisco de Goya, met die naam *Disasters of War (Rampspoed van Oorlog)*. In hierdie werke beeld Goya die onmenslikheid van die mens gedurende oorlogssituasies uit, waarin daar geen helde of glorie is nie; slegs pyn, lyding en dood.

FIGUR 3b is een van 'n voortgaande reeks etse deur die Suid-Afrikaans kunstenaar, Diane Victor. Die kunswerk, *Blind Rise (Blinde Hoogte)*, uit die reeks *Disasters of Peace (Rampspoed van Vrede)* is deur Goya geïnspireer. Hierdie afdrukke raak verskillende sosiaal-politieke kwessies aan wat deur die inwoners van die 'nuwe' Suid-Afrika verdur is.

3.1

Skryf 'n kritiese analise van hierdie twee kunswerke (FIGUR 3a en 3b) deur na die volgende te verwys:

- Die 'storie' wat in elke kunswerk vertel word
- Hoe die 'storie' vertel word, deur verskillende oogpunte, fokuspunte en komposisie te bespreek
- Die effektiwiteit van die media in die vertel van die 'storie'
- Die moontlike boodskap/interpretasie van FIGUR 3b. Waarom sien Victor hierdie werk as 'n 'rampspoed van vrede'?

(8)

3.2

Bespreek enige TVEE ander spesifieke kunswerke wat jy bestudeer het, wat konfliktsituasies en/of ander ongeregthede in die samelewing reflekteer.

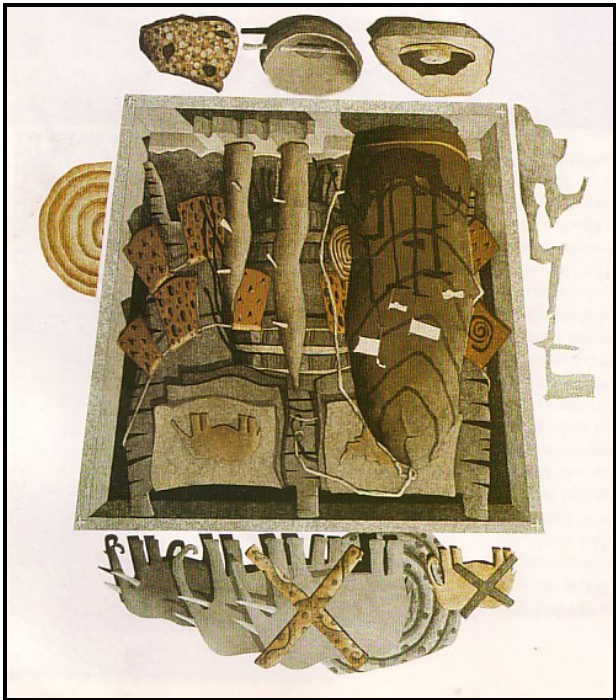
Sluit die volgende by jou antwoord in:

- Naam/Name van die kunstenaar(s)
- Titele van die kunswerke
- Kwessies wat in die kunswerke aangeraak word
- Styl van die werk
- Die gebruik van formele kunselemente
- Betekenis en interpretasie

(12)
[20]



FIGUR 2a: *Linton Rotspaneel (detail)*, San-skildery, ongedateer.



FIGUR 2b: Pippa Skotnes, *Untitled I (Ongetiteld I)*, gekleurde ets, 1992.



FIGUR 2c: Walter Battiss, *The Painter and the Rock (Die Skilder en die Rots)*, afdruk, 1957.



VRAAG 2: SOEKE NA 'N AFRIKA-IDENTITEIT IN SUID-AFRIKAANSE KUNS

San-rotskuns het baie Suid-Afrikaanse kunstenaars geïnspireer om hul kulturele erfenis op 'n unieke manier uit te beeld.

2.1 Bespreek hoe Pippa Skotnes (FIGUUR 2b) en Walter Battiss (FIGUUR 2c) die San-inloed gebruik het om hul eie, persoonlike interpretasies te skep.

Oorweeg die volgende in jou antwoord:

- Die gebruik van beelde en simbole
- Inloede van ander kunsbewegings
- Komposisie

- Visuele verwysing na San-beelde in FIGUUR 2b en FIGUUR 2c

(8)

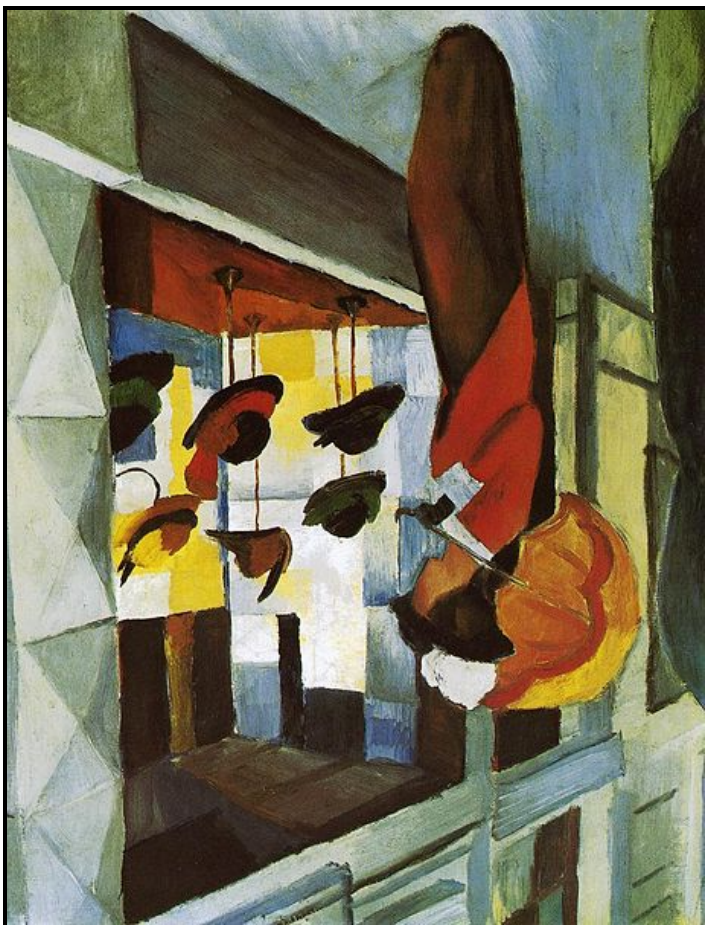
2.2 Skryf 'n opstel waarin jy enige TWEE kunswerke wat jy bestudeer het, analiseer, wat verskillende kulturele invloede reflekteer.

Verwys na die volgende in jou antwoord:

- Naam/Name van kunstenaar(s) en titels van kunswerke
- Verskillende kulturele invloede
- Formele kunselemente
- Boodskap wat aan die kyker oorgedra word

(12)
[20]





FIGUUR 1a: August Macke, *The Hat Shop (Die Hoedewinkel)*, olieverf op doek, 1913.



FIGUUR 1b: Gerhard Sekoto, *Outside the Shop (Buite die Winkel)*, olieverf op doek, 1947.



BEANTWOORD ENIGE VYF VRAE.**VRAAG 1: DIE OPKOMENDE STEM VAN SWART KUNS**

Alledaagse tonele inspireer kunstenaars voortdurend om gebeurtenisse op 'n kreatiewe wyse vas te vang en te dokumenteer.

1.1 August Macke (FIGUR 1a) en Gerard Sekoto (FIGUR 1b) het albei tonele van mense op straat geskilder.

Skryf 'n vergelykende analise van die twee werke waarin jy die volgende bespreek:

- Komposisie
- Onderwerp
- Ruimte/Diepte
- Die gebruik van kleur
- Die atmosfeer en stemming
- Die gebruik van die figuur/figure in elke werk
- Watter kunswerk, dink jy, het die grootste visuele impak? Motiveer jou antwoord.

1.2 Bespreek TWEF kunswerke wat jy bestudeer het, waarin die kunstenaar(s) interessante gebeurtenisse uit hul eie tyd uitbeeld.

Sluit die volgende in jou antwoord in:

- Name van kunstenaar(s) en kunswerke
- Die tipe onderwerp wat gebruik is
- Inspirasies en invloede wat in elke werk gesien word
- Gebruik van komposisiemiddelle, tegnieke, styl en formele elemente

[20]
(10)



WOORDELYS

Gebruik die volgende woordelys om seker te maak dat jy verstaan hoe om 'n spesifieke vraag te benader.

Analiseer:	Verskaf 'n gedetailleerde en logiese bespreking van die formele kunselemente soos lyn, vorm, fêtsoen, kleur, toonwaarde, formaat en komposisie van 'n kunswerk.
Bespreek:	Stel jou standpunt en gee redes vir jou stellings.
Formele kunselemente:	Die basiese elemente wat gebruik word om 'n kunswerk te skep, soos lyn, vorm, toonwaarde, tekstuur, kleur, ruimte, komposisie, ensovoorts.
Interpreteer:	Analiseer en evalueer (gee 'n ingeligte mening oor) 'n kunswerk. Kontekstualiseer dit histories, kultureel, sosiaal, polities, ensovoorts en motiveer jou bevindinge deur na soortgelyke spesifieke voorbeelde te verwys.
Kontekstualiseer:	Bring in verband met, met betrekking tot, of afhangend van, die raamwerk van inligting; met betrekking tot die situasie, tyd/era en plek waarna die inligting verwys.
Motiveer:	Ondersteun met bewyse of getuienis.
Noem:	Gee presiese feite en sê direk wat jy dink – gee jou mening, asook 'n verduideliking.
Verduidelik:	Maak duidelik en gee redes vir jou stelling.
Vergelyk:	Toon die verskille en ooreenkomste op 'n geoordeerde wyse binne dieselfde argument aan.
Visuele bronne:	Die visuele afbeeldings wat in hierdie vraestel gegee word of waarna in ander bronne verwys word.



INSTRUKSIES EN INLIGTING

In hierdie eksamen moet jy die volgende vaardighede toon:

- Die gebruik van die korrekte kunstterminologie
- Die gebruik en implementering van visuele analise en kritiese denke
- Skryf- en navorsingsvaardighede binne 'n geskiedkundige en kulturele konteks
- Die plasing van spesifieke voorbeelde in 'n kulturele, politieke en historiese konteks
- 'n Begrip van eiesoortige kreatiewe style

Lees die volgende instruksies voordat jy besluit watter vrae om te beantwoord.

1. Hierdie vraestel bestaan uit TIEN vrae.
2. Beantwoord enige VYF vrae vir 'n totaal van 100 punte.
3. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.
4. Vrae verskyn op die linkerantse bladsye, met visuele bronne op die regterantse bladsye.
5. Maak seker dat jy na die afgebeelde visuele bronne in kleur verwys waar dit vereis word.
6. Geen punte sal toegeken word vir inligting wat in een antwoord bespreek en in ander antwoorde herhaal word nie. Kruisverwysing na kunswerke is toegelaatbaar.
7. Noem die kunstenaar en titel van elke kunswerk wat jy in jou antwoorde bespreek. Onderstreep die titel van 'n kunswerk of die naam van 'n gebou.
8. Skryf op 'n duidelike, kreatiewe en gestruktureerde manier en gebruik vollyne en paragrawe volgens die instruksies van elke vraag. 'n Lys met feite/tabelle word NIE aanvaar NIE.
9. Gebruik die volgende riglyne vir die lengte van jou antwoorde. Kyk na die puntetoekenning:

6–8 punte: 'n minimum van $\frac{1}{2}$ – $\frac{3}{4}$ bladsy
10–14 punte: 'n minimum van $1\frac{1}{2}$ bladsy(e)

10. Kolpunte dien gewoonlik as riglyne in jou opstel om jou te help om jou antwoord te struktureer.
11. Skryf netjies en leesbaar.





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**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

VISUELE KUNSTE V1

FEBRUARIE/MAART 2014

PUNTE: 100

TYD: 3 uur

**Hierdie vraestel bestaan uit 23 bladsye.
Hierdie vraestel moet in volkleur gedruk word.**



* V I S D M 1 *



EASTERN CAPE

Blaai om asseblief

Kopiereg voorbehou