



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 14 pages.

GUIDELINES:

It is expected of the CANDIDATE to demonstrate the following:

- To answer any FIVE questions for a total of 100 marks.
- Questions and sub-sections to be **numbered** clearly and correctly.
- Information already discussed in one question, **not to be repeated**. If repeated, marks are allocated the first time only. Cross reference to works of art is allowed.
- That answers will be in **full sentences and paragraphs**, according to the instructions for each question. POINT FORM WILL EARN ONLY MINIMAL MARKS.
- The use of correct **art terminology**.
- The use and implementation of **visual analysing** and **critical thinking**.
- **Writing** and **research skills** within a **historical and cultural context**.
- Placing of specific examples within a **cultural, social and historical context**.
- An **understanding** of characteristics/peculiar creative style.
- The identification of the **professional practice** of local artists.

It is expected of the MARKER to demonstrate the following:

- Acceptance of substantiated reasoning within the context of the question.
- Keeping in mind information already supplied above some of the questions.
- To mark according to guidelines supplied to the candidates above.
- To recognise that this memorandum is to serve as both a guideline for markers as well as a teaching tool. For this reason the information for some answers is in greater depth and information concerning other answers, may merely be suggested guidelines.
- To reward learners for what they know, rather than discrediting them for what they do not know.
- To refer to the Visual Arts SAG document rubric (p. 24) as guideline to assess levels of achievement.

QUESTION 1**THE VOICE OF EMERGING ARTISTS**

1.1 *In two separate paragraphs of approximately $\frac{3}{4}$ page each, the learner must comment on how the artists went about documenting daily life convincingly in the works of FIGURES 1a and 1b empathetically, with reference to the following:*

- *Composition*
- *Applying of art elements*
- *Technique*
- *Evident influences on the style*
- *Lifestyle atmosphere*

In FIGURE 1a the two donkeys and the people are placed centrally in the composition, bathed in the soft pink tones of early morning light, creating a sensitiveness which complements the appreciated milkman out in the early morning chill, with his hat and the collar of his jacket, enveloping him in this Impressionistic work. The women's headdress and the simple cottages, unify well with the rural landscape behind the settlement, linking to the roots of African lifestyle. The broken edges where light breaks into the pastel colours, are reminiscent of atmospheric Western Impressionism, which Sekoto portrayed almost as if with techniques known in watercolours, and he succeeds well in capturing a moment in time, with the women in their simple Western clothing, glancing back as if noticing the viewer.

In FIGURE 1b Clarke portrays the decay of the weathered white-washed buildings in earthy tones, with the relaxed urban people outside in the foreground, contrasting in their curved shapes against the geometrical forms of the buildings in the background. The work is rendered in a combination of Impressionism and slight Expressionism. The indication of Expressionism is in the stark colours and the broad brushstrokes in the sky and foreground. This atmospheric work also captures a fleeting moment and the dark contour lines between some edges, reflect the influence of Cape Impressionism. The buildings continuing to the outside to the left and right hand side of the canvas board, suggests a continuous street in the foreground where the viewer is supposedly situated. The people are portrayed at ease close to earth, true to their indigenous roots. (10)

1.2 *The learner must choose TWO upcoming Black artists who deliver social, economic or other commentary in their art works and discuss in 1–1½ pages, ONE work of each which he/she has studied.*

ONE of the examples of FIGURES 1c and 1d may be used, but NOT any other works which appear in this question paper. The following must be included:

- *Names of artists and works*
- *Inspiration and influences on their work*
- *Specific subject matter*
- *Composition, technique and style*
- *Evaluation of success of the work as commentary*

The analysis of the commentary by the artists, is of importance and therefore also the learner's substantiation of the success accomplished by each artist.

If FIGURE 1c is chosen, social commentary should be mentioned. Analysis along the following lines would then apply:

The subject matter of Motswai is mostly the urban world which surrounds this deaf and mute artist, portraying the bustling activity of life's important incidents and moments, as well as rushing cars and trains, through which he delightfully communicates life's incidents and moments which he records with minute detail. In this work of "*Matric Results*", he portrays good-natured exchanges between people and includes humor. While manipulating the complex multiple colour overlays, the quality is almost gem-like, which supports the cheerful aspects of his world. All the people closely squashed together in the composition, is reminiscent of each one's attempt to find his or her name in the newspaper. The slight distortions are pleasantly expressionistic in style, just enough to support pleasant emotions. This style is successful in depicting part of a celebration, an exciting journey or a delightful event.

The work of FIGURE 1d shows influence from Cubism in the angular design-like organisation of shapes and forms within the format. The experimental use of non-representational colour could be from both Fauvism and German Expressionism. The large figure in the foreground with huge luggage on the head, is well balanced by subtle shard-like shapes in the intense orange sky. The social message of living conditions of coloured people of the Cape Town area during the era of Apartheid is not presented blatantly, but as a narrative recording. The simplification and stylisation of human figures, strengthens the atmosphere of the simplicity of the landscape. The viewer is successfully convinced of the toil of walking the long distance home in the heat of the sandy environment.

Award marks for each of the two works as from 5 + 5, of which only one may be from FIGURES 1c and 1d.

(10)
[20]

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

Materials and techniques applied in visual arts can be:

- Constant reminders of origin
- Reflective of roots of influence
- Direction-indicators

2.1 *After studying the visual illustrations in FIGURES 2a and 2b, the learner must explain in a paragraph of about half a page, how the artist of FIGURE 2b succeeded in capturing the essence of Africa with regard to the quote above, by referring to:*

- *Composition/structure*
- *Construction*
- *Other characteristics of identification*

In Kwa-Zulu Natal the indigenous people have lived intimately with nature for generations, and their crafts such as weaving of mats and constructing shelters, influenced Botha during a visit to the Drakensberg area. His training in electrical engineering, as well as his experience of observing his uncles doing mechanical work, supported his personal interest in metaphors, which he could literally portray by combining peculiar materials in his sculptures. The roots of influence can be observed in this work where the natural material of thatching grass is delicately constructed into a very feminine body onto lightweight metal structure in an acrobatic downward swish, seeming weightless in movement towards the heavier and darker earth-bound figure of wooden pieces screwed together, as if creation from heaven is in process. Contrasts and peculiarities evoke thought about creation. Botha created a connecting point between African and Western roots in a surprising manner, indicating new direction for approach in sculpture, away from Western tradition concerning materials, techniques and approach. (6)

2.2 *In a short essay of about half a page, the learner must refer to FIGURE 2b, discussing how Andries Botha applied the following:*

- *Formal elements of art*
- *Theme message*
- *Mood as related to Africa*

Line in a variety of curves, create movement downward as a sweeping acrobatic action, towards the awkward, heavy figure with its almost formless head raised slightly from the floor, allowing a little bit of space underneath, as if something is beginning to happen. The contrast between the dark and heavy body to the light yellowish earthy colour of the sweeping body, strengthen the message of contrasts in Africa between Western and indigenous people, the variety of nations in creation and the mood of heaviness in the typical wooden body which reminds of African sculptures, but here presented in a fresh way, not as a solid geometric work of craft. The theme reminds of Biblical revelation concerning God creating man from the dust of the earth. The figure is not the traditional slender male Adam, but a monstrous, sinister static creature, touched by a more feminine-line creator whose legs are united into a fishtail shape. These create abstract concepts of male and female, and a mood of order versus chaos. (6)

2.3 *The learner has to choose TWO works of art by different South African artists who reflect cultural influences, of which ONE may be from FIGURE 2c or 2d. In an essay both works must be analysed in at least one page. No other works which appear in this paper may be used in this question.*

The following must be included:

- *Names of artists and their works*
- *Cultural influences obvious*
- *Techniques and styles*
- *Messages conveyed*

In FIGURE 2c, which is a work of a series named “*Mapogga Axis Mundi*”, Preller displays his poetic interpretation of Ndebele life and culture. The rhythmic repetition of stylised shapes and forms of clouds, walls and hills, creates an unconventional art form for his time. The combination of personally chosen symbolic imagery such as the blue chicken-like animal, miniature scenes within the strange white cone, and geometric tool-like object cut off in the front edge to the left, creates much imaginary narrative as light-hearted message. The rich jewel-like colours are as attractive as the traditional murals of geometric patterns found on the walls of Ndebele homes. The Mapogga body is stylised and the posture of the body is an iconic symbol as matriarch of the Ndebele tribe. The separated figures to the right, could refer to males set apart for initiation, as the white blanket-like shape could also refer to this ritual. Personalised imaginary symbols are colourfully decorative.

FIGURE 2d: Battiss documented rock art and so became an admirer of the primary cultural heritage of the ancient San culture in South Africa, with their religious convictions portrayed in the symbolic simplification of their world. The calligraphic forms, animals and organic shapes reflect a supernatural atmosphere, which in this work of his, is a modern interpretation of rock art. His approach resulted in a concept of original South African identity, excluding three-dimensional background. The flat planes of colour overlapping each other, is another interpretation of palimpsests (sgraffito-technique). The elongated, distorted silhouette figures in, are pictographs portraying abstract symbolic characters, as recognisable rock art inspired colourful feast of simplified design.

Award marks for each of the two works as from 5 + 5, of which only one may be from FIGURES 2c and 2d.

(8)
[20]

QUESTION 3**SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 70s AND 80s**

Politics often cause cycles of suffering for specific groups of a community, one way or the other. Artists sometimes are ingenious in their approach to reflect the nature of political issues or to suggest subtly some idealised solutions.

- 3.1 *In a paragraph of at least half a page, the learner must recall the class inequity which lead to the Mexican revolution and find in the work seen in FIGURE 3a, how Rivera succeeded in his intended message.*

The many curves of bent slaves in the background and the larger ones of the bent reapers in the foreground, creates pattern of activity and the toil of the working man is emphasised by the whip and gun of the guard on horseback. The downward lines of the facial expression of the strict guard, is very clear, while the toiling men's faces are not shown, indicating the fact that they were allowed no freedom of choice or will. In all the different activities performed by the working slaves, the artist portrays the valuable and toilsome contribution of the Mexicans towards building up their country, while at this very stage still to the benefit of the dominating colonisers. Even in the far background to both sides, there seems to be no end to slavery and no escape.

(5)

- 3.2 *In a short paragraph of about half a page, the idea of rupture portrayed by Sebidi in the work of FIGURE 3b, must be described and discussed. Understanding of her message must be portrayed by describing the execution of her complimentary techniques.*

Using the technique of collage, Sebidi portrays the faces as if having been torn. This reflects amongst other things, being torn between different cultures, as seen by the different skin colours of unified figures. The difficulties of trying to hold on to native traditions, can be seen as hanging onto the instrument. The red-headed face could resemble disagreement or shock. The loss of traditions in a westernised world, is like having a musical instrument, but no song to sing. The instrument is not being played, but is being held onto like a baby trying to pick up something too heavy, and this figure resembles a big confused baby wearing a napkin, trampling around with the other figures in confusion on the carpet-like circular floor area.

(6)

- 3.3 *In two individual paragraphs of half a page each, the learner must evaluate TWO artworks which has been studied, portraying in an intelligible manner the following:*

- *Names of artist and work in each paragraph*
- *Description of composition*
- *The relevance of the art principles applied*
- *An analysis explaining the issues addressed by the artist*
- *An evaluation of the success of the approach of the artist*

(9)

[20]

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

- 4.1 *In at least half a page, the learner must define the possible interpretations of the work of the artist in FIGURE 4a. With reference to art elements and iconography, it must be explained how he has conveyed his views about the spiritual world of the Yoruba tribe.*

The overlapping of four figures probably shows the equal respect for ancestral spiritual leaders. With their individual faces, their various roles are probably reflected. The main figure has the largest face and at his side a vertical pattern of eleven hands could also indicate generational meaning, especially as they curve close to his head, reaching into the sunburst pattern around his head, which is a symbol of deity in many cultures. The headdress is a symbol of royalty and only present at the main figure. In the chest area of this main figure, two identical faces are nested, different only in size. This could refer to spiritual royal inheritance in a specified order, maybe of age, such as priority of a first born over a younger brother. The geometrical shapes and patterns, even in the mask shapes of the faces, are known to have significant meanings understood by all native tribes. The charcoal colour and other earthy tones are contrasted by pink in only one of the figures. This does not necessarily refer to gender as in the traditional western world, but could possibly refer to initiation rituals and protection. The expressionism is a typical emotional approach of black artists. (6)

- 4.2 *In a short essay of ¾ page, the learner must consider the materials used in the items of FIGURES 4b and 4c, regarding the following:*

- *Craft **techniques** applied in creating the works*
- ***Functionality** and artistic value*
- *Art principles most effectively applied*

In FIGURE 4b, each of the sections of the necklace accessories has been assembled by hand, as if woven into wing-like shapes, with contrasting lines reaching from corner to corner, crossing in the centre, through which the wire runs. The wire is beaded at intervals, holding the shapes together, while arranged in coloured groups, gradually becoming smaller towards the two ends where the attaching functional clip would be. Each of these individual sections, are also twisted into opposite directions, creating a most pleasing and rhythmic design. The beads will no doubt be heavy and therefore the wire used in the assembling, is a good choice for strength. The rhythm is most striking in this artistic design with repetition of bold shapes, lines and colours. (6)

In FIGURE 4c, the telephone wire is strong enough to ensure that the baskets are functional. All of the colours are bright, creating a modern and lively effect. The contrast of cool and warm colours, such as red to blue, creates visual impact. In each basket design, patterns alternate, such as the smallest one in the middle at the left, where pure red and pure blue, is alternated by a combination of light blue and pink. The black lines neatly separate the individual colours, heightening the impact. In these items colour is undoubtedly the most strikingly applied, creating continuous movement, drawing the viewer's eye towards the centre, and immediately back outwards again, with the clever design of spiralling in and out.

(6)

4.3 *In an essay of at least one page, the learner must discuss works of any TWO craft artists which he/she has studied, clearly referring to the following:*

- *Names of artists*
- *Type of works*
- *Materials and techniques, traditional or contemporary*
- *Function*
- *Decorative value referring to art principles*

(8)

Award marks for each of the two works as from 5 + 5

[20]

QUESTION 5

MULTI-MEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

The contemporary use of multimedia challenges the passive relationship between art and viewers, inviting intelligible response.

5.1 *The learner must explain in half a page how Bester used alternative materials AND techniques considered to that used in FIGURE 5a. The learner should determine how a fresh relationship between art and the viewer has been created in FIGURE 5b.*

The group sculpture of Mukore, is done in conventional hard wood, in the peculiar approach of traditional sculptors, as releasing from the inside of the material, what the sculptor senses, carving away that which is not part of his vision. In FIGURE 5b Bester has created a life size Saxophone Player by welding together pieces of scrap metal carefully sorted out to shape the different parts of the body, in good relationship and balance. In spite of the hard and non-organic material, even the knees, toes and face are convincing. Even the bulging cheeks resemble the act of straining as musician to produce instrumental sounds. This convincing machine-like being in a Post-modern approach, can strike the viewer with awe. Adding to the impact, is the colour of the saxophone in a lighter silver, contrasting and complementing the colour of the body, which has a hint of bronze in the silver.

(4)

5.2 *The learner must choose ONE work of art from the two of Figures 5c and 5d, and discuss in an essay of approximately three quarter of a page, the following:*

- *Application of art elements and principles*
- *The style of line application*
- *Meaning and mood*

If FIGURE 5c is chosen, the unconventional media of computer network cables should be discussed with regard to the repetition of line creating circular movement. Around the legs and arms are smaller circles, balancing the larger circles of the body. The cables are of different colours, further contributing to the rhythmic pattern in the repetition thereof. At the central area of the chest, the cables are entering to the inside of the body, hinting of life at the heart's area, and forming a slight indication of breasts. The blue connector resembles the naval area. In this self portrait of Kasey McMahon, she creates an energetic mood in the lively linear approach and surprising media.

If FIGURE 5d is chosen, the sublime and sensual smoke-art and photo-shop artwork, resembles a sensual dancer twisting and twirling. The transparency even through layers of more than one colour, creates three-dimensional depth, wonderful contrasts and at overlapping edges, colour intensity is powerful. The organic shapes create beautiful negative areas. The interlinking of curved lines creates a unity which is apparently ever changing. The harmony of intense and subtle areas of colour, creates a most inviting and captivating mood. (2)

5.3 *In essay form of at least one page, the learner must recall and analyse at least one work in multimedia which has been studied, substantiating each of the following:*

- *Name the work/s as well as the artist*
- *Description and analysis*
- *Messages and/or meanings*
- *Influence and possibly by which style of art*
- *Yet presenting it in an alternative manner*

A work which appears in this question paper, may not be used, but a different work by one of the artists used in this paper is allowable. (10)

[20]

QUESTION 6**POST-1994 – DEMOCRATIC IDENTITY IN SOUTH AFRICA**

Contemporary artists change the perceptions of viewers about issues and stereotypes.

6.1 *In an essay of about ¾ page, the learner must discuss how the individual artists of the visual sources of FIGURES 6a and 6b relate to expression of identity, referring to the following:*

- *Formal art elements*
- *Style and technique*
- *The comments these artists make*
- *Which one makes the strongest impact, with reasons for his/her choice*

In FIGURE 6a the Pop artist referred to the double life an artist leads where by day he studies the classical nude, while in the 1950s and 1960s the everyday life and environment was far removed from the traditional “good taste”. Everyday life became part of their art, drawing from what was created by technology and mass media. In this work images were incorporated which were created by other people, such as the staircase advertisement for Hoover, taken from a magazine, the body builder who was the winner of the Mr L.A. 1954, with the burlesque woman, Joan Baer, who posed for erotic magazines in her youth. The collage resembling not only popular modern equipment, but also entertainment such as a popular film of the time, has a variety of contrasting textures as in the carpet, ceiling, flesh, wall and TV screen.

In FIGURE 6b the approach of Bester is a unified installation in a wide range of mixed media, awakening a great deal of thought and speculation. The wheels of wheelbarrows, the iron bed frame, computer, basin, steel spring and other recycled objects welded together and sprayed with silver paint, is a frame for carrying a mixed media collaged painting which, with many other symbolic shapes and clues, could have a multitude of political meanings. The non-functional piece of machinery portrays many possible interpretations, such as struggle for freedom and democracy; ineffectiveness of current and previous governments in that the reign of the ANC after its struggle, is clear in the painting, but also that hardships are not over. This can also be seen in the little model characters, the rolled up jail blanket, the machine gun and the bowl of possibly dog food. Other substantiated opinions are acceptable.

The learner must substantiate his/her choice for the highest impact of the two works.

(8)

6.2 *In an essay of at least 1½ pages, the learner must discuss the work of any TWO artists which have been studied, who question and reflect on identity. Specific works, which do not appear on this paper, must be referred to in the answer. Note that “specific” indicates that works and artists must clearly be named.*

(12)

[20]

QUESTION 7**GENDER ISSUES – MASCULINITY AND FEMININITY**

In Greek mythology erotic images are common. Around 1485 Titian refined symbolism by placing the goddess of love within the spiritual context. During the Renaissance and the Baroque era, the theme of fertility made way for assertion.

7.1 *The learner must recall the symbolism of the time and write a substantial paragraph of approximately $\frac{3}{4}$ page in essay form about the works in FIGURES 7a and 7b, relating what each artist has evoked from the viewer with his approach in the work, considering the following:*

- *Use of title*
- *Composition*
- *Style*
- *Formal elements of art*
- *How gender is questioned/affirmed*

In FIGURE 7a Titian reflects in a Late Renaissance style, on the Greek goddess of love and probably her vanity, seeing Cupid holding the mirror for her to see her half naked body, as the title suggests. She is portrayed vertically over two thirds of the canvas, with her hand on her chest, cleverly guiding the eyes of the viewer towards her elbow and then Cupid, who is in the shadowed area. The eyes then easily run over the reflections in the mirror and down over the body of Venus, where the rhythmic folds of the luxurious velvet draping add to the movement in and the balance of the composition. The rich textures and sumptuous colours are typical of Late Renaissance style. This bold presentation is more than just erotic and therefore the empowerment of the female body.

In this work of FIGURE 7b by Gentileschi, the empowerment of the female is seen in the powerful decapitation of a general helplessly on his back on blooded bedding, confirming the title of the work. There is thus no sign of the traditional erotic presentation of a woman, or of her fertility, but of the strength of a woman above a man. This French Baroque composition is very expressive in the bloodletting of the victim and the dramatic placing of the figures on the edges of the canvas, occupying much more space than the negative areas, capturing the viewer's attention as if in a dramatic play. The strong chiaroscuro further heightens the impact with his blooded mouth the gruesome brighter point of emphasis. The many diagonal lines heighten the impact of the action and the various textures of clothes, sheets and skin, contrast as well as the cool tone of blue contrasts to the red.

(8)

7.2 *In approximately 1½ pages, an essay must be written of any TWO artists which have been studied, in whose works male and/or female identity is addressed. The works must be named, described and compared. The essay must be ended with a conclusion regarding the impact of each.*

(12)
[20]

QUESTION 8**ARCHITECTURE IN SOUTH AFRICA**

After the destruction of the First World War, the Bauhaus, established in Germany in 1919, had various aims, one of which was to achieve and maintain high quality of the principles of design. Creative thought continues to arise in architecture nationally and internationally.

8.1 *Considering the above-mentioned creativity, the learner must study the images of the floating structure in FIGURES 8a and 8b, and write an essay of one page in which innovative accomplishment is elevated. Possible thoughts to include:*

- *Principles of design applied*
- *Influences and creative thought*
- *Peculiar characteristics*
- *Aims and effective functionality*

The cantilevered construction with high-tech appearance, is cleverly propped by eight steel enforced legs, creating the illusion that the building is floating some distance above ground. The glass curtain creates a translucency, especially when the inside lights are switched on at night, portraying a weightlessness. The variety of sizes of each cubical part creates interesting contrasts, especially with being set at so many different angles to each other. The bridge-building technology and use of a concrete frame to maximise the area available for gardens beneath, elevates the structure very functionally. The lowest horizontal glass balcony of each level, is higher than those of the balconies above, and along with the black and white tiles, reflecting more of the alternating pattern in their arrangements. The linearity of design contrasts with the curves of the garden landscape, contributing to the emphasis. The intense yellow on the outside surface of the base of the structure is a warm contrast to the grey tones of the building, and at night the greenish glass cubic shaft column, is transformed into a white light, placing emphasis on the yellow base of the floating structure beautifully. (8)

8.2 *In an essay of approximately 1½ pages TWO buildings by any contemporary South African architect/s must be clearly analysed. The shapes, materials and design which place them in a category of outstanding impact, must be discussed.*

The following aspects may well be relevant:

- *Names of architects/companies and buildings*
- *Special features*
- *Peculiar materials, technology and design*
- *Ecological considerations*
- *Environmental issues*
- *Functionality*

(12)
[20]

TOTAL: 100

VRAAG 8

ARGITEKTUR IN SUID-AFRIKA

Na die vernietiging van die Eerste Wêreldoorlog, het die Bauhaus, in Duitsland gevestig in 1919, verskeie doelwitte gehad, waarvan een was om hoë kwaliteit van die beginsels van ontwerp te handhaaf. Kreatiewe denke verrys steeds in argitektureel nasionaal sowel as internasionaal.

8.1 Met bogenoemde kreatiwiteit in gedagte, moet die leerder die afbeeldinge van die drywende struktuur in FIGUR 8a en 8b bestudeer en 'n opstel van een bladsy skryf waarin innoverende prestasie uitgelig word. *Moonlike gedagtes om in te sluit:*

- Beginsels van ontwerp toegepas
- Invoede en kreatiewe denke
- Uitsonderlike eienskappe
- Doelwitte en effektiwye funksionaliteit

Die vrydraende balk-konstruksie met "high-tech" voorkoms, is sliim ondersteun deur agt staalversterkte bene, wat die illusie skep dat die gebou 'n ent bokant die grond dryf. Die glasgordyn skep deursigtigheid, veral wanneer die binneligte snags aangeskakel is en gewigloosheid vertoon word. Die verskeidenheid vorms van elke kubistiese gedeelte, skep interessante kontraste, veral daar dit teen soveel verskillende hoeke tot mekaar gepaas is. Die brugbou-tegnologie en gebruik van betonraam om maksimum tuinruimte daaronder beskikbaar te stel, lig die struktuur baie funksioneel uit. Die laagste horisontale glasbalkon van elke vlak, is hoër as die van die boonste balkonne en saam met die swart en wit teëls, kaats dit meer van die patroon in hul rangskikking. Die liniêre ontwerp kontrasteer met die kurwes van die tuintandskap, wat bydra tot die klem. Die intense geel aan die buite-oppervlak van die basis van die struktuur, is 'n warm kontras tot die gryns tone van die gebou en snags word die groenerige glasblok-kolomskag omskep in 'n wit lig, wat pragtig klem plaas op die geel basis van die drywende struktuur.

(8)

8.2 In 'n opstel van ongeveer 1½ bladsye, moet TWEE geboue deur enige kontemporêre Suid-Afrikaanse argitek/te duidelik ontleed word. Die vorms, materiale en ontwerp wat hul in 'n kategorie van uitstaande impak plaas, moet bespreek word.

Die volgende aspekte mag wel van belang wees:

- Name van argitek/te/maatskappye en geboue
- Spesiale kenmerke
- Besondere materiale, tegnologie en ontwerp
- Ekologiese oorwegings
- Omgewingskwessies
- Funksionaliteit

(12)

TOTAAL: 100

VRAAG 7

GESLAGSKWESSIES – MANLIKHEID EN VROULIKHEID

In Griekse mitologie is erotiese afbeeldinge algemeen. Om en by 1485 het Titian simbolisme verlyn deur die plasing van die godin van liefde binne spirituele konteks. Gedurende die Renaissance en die Barok-era, het die vrugbaarheids-tema plek gemaak vir handhawing.

7.1 Die leerder moet die simbolisme van die tyd herroep en 'n lywige paragraaf van ongeveer $\frac{3}{4}$ bladsy skryf in opstelvorm oor die werke in FIGUR 7a en 7b, oor wat elke kunstenaar by die kyker aangewakker het met sy benadering in die werk, met die volgende in gedagte:

- Gebruik van titel
- Komposisie
- Styl
- Formele elemente van kuns
- Hoe geslag bevestigteken/bevestig word

In FIGUR 7a besin Titian in 'n Laat Renaissance styl, oor die Griekse godin van liefde en waarskynlik haar ydelheid, gesien dat Kupidodie spieël vir haar hou om haar halfnaakte liggaam te beskou, soos die titel suggereer. Sy word vertikaal oor twee-derdes van die doek weergegee, met haar hand op haar bors, wat slim die oë van die kyker lei na haar elmbog en dan na Kupidod, wat in die skadu-area is. Daarna gly die oë gemaklik oor die weerkaatsings in die spieël en af oor die liggaam van Venus, waar die ritmiese voue van die luidse fluweel drapering bydra tot die beweging in en balans van die komposisie. Die ryk teksture en weelderige kleure is tipies van die Laat-Renaissance styl. Hierdie sterk voorstelling is meer as net eroties en daarom die bekragtiging van die vroulike liggaam.

In hierdie werk van FIGUR 7b deur Gentileschi, is die bekragtiging van die vrou te sien in die kragtige onthoofding van 'n hulpelose generaal op sy rug op beddoede beddegoed, wat die titel van die werk bevestig. Hier is dus geen teken van die tradisionele erotiese vertoning van 'n vrou, of haar vrugbaarheid nie, maar die krag van 'n vrou bo die man. Hierdie Franse Barok komposisie is baie ekspressief in die bloedlating van die slagoffer en die dramatiese plasing van die figure op die rande van die doek, beslaan die dramatiese areas en gryp die aandag van die kyker aan asof in 'n dramatiese toneelstuk. Die sterk chiaroscuro verhoog verder die diagonale lyne verhoog die impak van die aksie en die onderskeie teksture van kiere, lakens en vel, kontrasteer goed met die koel tone van blou teenoor rooi.

(8)

[20]
(12)

7.2 In ongeveer $1\frac{1}{2}$ bladsye, moet 'n opstel geskryf word oor enige TWEE kunstenaars wat bestudeer is, in wies werke manlike en/of vroulike identiteit aangespreek word. Die werke moet benoem, beskryf en vergelyk word. Die opstel moet afgesluit word met 'n slotsom oor die impak van elk.

POST-1994 – DEMOKRATIESE IDENTITEIT IN SUID-AFRIKA

Kontemporêre kunstenaars verander die perspekties van kykers oor kwessies en stereotipes.

6.1 In n opstel van ongeveer $\frac{3}{4}$ bladsy, moet die leerder bespreek hoe die individuele kunstenaars die visuele bronne van FIGUR 6a en 6b in verband bring met uitdrukking van identiteit, met verwysing na die volgende:

- Formele kunselemente
- Styl en tegniek
- Die opmerkings wat hierdie kunstenaars maak
- Watter een die sterkste impak lewer, met redes vir sy/haar keuse

In FIGUR 6a het die Pop-kunstenaar verwys na die dubbele lewe wat n

kunstenaar lei waar hy bedags die klassieke naakmodel bestudeer, terwyl in die alledaagse lewe van die 1950's en 1960's die omgewing ver verryderd was van die tradisionele "goeie smaak". Alledaagse lewe het deel geword van hul kuns, wyl hul put uit wat deur tegnologie en massa-media geskep is. In hierdie werk is beelde bygewerk wat deur ander mense geskep is, soos die trappe-advertensie vir Hoover, geneem uit n tydskrif, die liggaamsbouer wat die wenner was van die Mr. L.A. 1954, met die bespotlike vrou, Joan Baer, wat vir erotiese tydskritte geposeer het in haar jeug. Die collage verteenwoordig nie alleen gewilde moderne toerusting nie, maar ook vermaak soos n populêre rolprent van die tyd, met n verskeidenheid kontrasterende tektsture soos in die mat, plafon, vlees, muur en TV-skerm.

In FIGUR 6b is die benadering van Besten n verenigde installasie in n wye reeks van gemengde media, wat vele gedagtes en spekulasie aanwakker. Die wiede van kruiswaaens, die ysterkatelraam, rekenaar, kom, staalveer en ander herwonne objekte vasgesweis en met silwer verf gespuit, is ook n raam om n gemengde media collage-skildery te dra, wat met vele ander simboliese vorms en leidrade, n menigte politieke betekenisse kan hê. Die nie-funksionele stuk masjinerie toon talle moonlike vertolking, soos die stryd vir vryheid en demokrasie; oneffektiwiteit van huidige en vorige regerings, daarin dat die heerskappy van ANC na sy stryd, duidelik in die skildery voorkom, asook dat swaarkry nie verby is nie. Dit kan ook gesien word in die model karakters, opgerolde tronkkombors, die masjiengeweer en die dak waarin moonlik hondekos is. Ander gestaafe menings is aanvaarbaar. Die leerder moet sy/haar keuse van die werk met die hoogste impak van die twee, bewys.

(8)

6.2 In n opstel van minstens $\frac{1}{2}$ bladsy, moet die leerder die werk van enige TWE kunstenaars bespreek, wat identiteit bevrage en daaroor besin. Daar moet na spesifieke werke wat nie in hierdie vraestel voorkom nie, verwys word. Let daarop dat "spesifiek" dui op duidelike benoeming van werke en kunstenaars.

(12)
[20]

[20]
(10)

Werk wat in hierdie vraestel voorkom, mag nie gebruik word nie, maar 'n ander werk deur een van die kunstenaars in die vraestel is toelaatbaar.

- Benoem die werke asook die kunstenaar
- Beskrywing en analise
- Boodskappe en/of betekenisse
- Inloed en moontlik deur watter kunssy
- Tog aangebied op 'n alternatiewe wyse

In opstelvorm van minstens een bladsy, moet die leerder minstens een werk herroep en analiseer wat in multimedia gedoen is, wat bestudeer is, gestaat met die volgende:

5.3

(2)

Indien FIGUR 5d gekies word, is die verheue en sensuele rookkuns en "photo-shop" kunswerk 'n sensuele danser wat draai en krol. Die deursigtigheid selfs deur lae van meer as een kleur, skep drie-dimensionale diepte, wonderlike kontraste en by oorvloeiende rande, is kleur-intensiteit kragtig. Die organiese vorms skep pragtige negatiewe areas. Die integreerde gekurde lyne skep 'n eenheid wat oenskynlik voortdurend verander. Die harmonie van intense en subtiel areas van kleur, skep 'n uiters uitnodigende en aangrypende stemming.

Indien FIGUR 5c gekies word, moet die onkonvensionele media van rekenaar netwerkkabels bespreek word met verwysing na die herhaling van lyn wat sirkelbewegings skep. Om die bene en arms is kleiner sirkels, wat die groter sirkels van die liggaam balanseer. Die kabels is in verskillende kleure en dra verder by tot ritmiese patroon in die herhaling daarvan. By die sentrale area van die bors, gaan die kabels die liggaam binne, beduidend van lewe by die hart se area, en gee effense aanduiding van borste. Die blou koppelskakel verteenwoordig die naeltjie area. In hierdie selfportret van Kasey McMahon, skep sy 'n energieke stemming in die lewendige liniere benadering en verrassende media.

- Aanwending van kunselemente en beginsels
- Die styl van lynaanwending
- Betekenis en stemming

Die leerder moet EEN kunswerk kies van die twee van FIGUR 5c en 5d en dit bespreek in 'n opstel van ongeveer ¼ bladsy oor die volgende:

5.2

- In FIGUR 4c, is die telefoonraad sterk genoeg om te verseker dat die mandjies funksioneel is. Al die kleure is helder en skerp in moderne en lewendige effek. Die kontras van koel en warm kleure, soos rooi teenoor blou, skerp visuele impak. In elke mandjie-ontwerp wissel patrone af, soos die kleinste een in die middel links, waar suiwel rooi en suiwel blou afgewissel word deur 'n kombinasie van ligblou en pienk. Die swart lyn skei die individuele kleure netjies en verhoog die impak. In hierdie items is kleur ongetwyfeld die treffendste aangewend en skerp aaneenlopende beweging, wat die kykers se oë na die middelpunt aantrek en dadelik weer uitwaarts, met die slim ontwerp wat in-en-uit spiraal.

- 4.3 In 'n opstel van minstens een bladsy, moet die leerder werke bespreek van enige TWEE vlyt-kunstenaars wat hysy bestudeer het, met duidelike verwysing na die volgende:
- Name van kunstenaars
 - Tipe werke
 - Materiale en tegniese, tradisioneel of kontemporêre
 - Funksie
 - Dekoratiwe waarde ten opsigte van kunsbeginsels

Ken punte toe vir elk van die twee werke vanaf 5 + 5

[20]

VRAAG 5

MULTIMEDIA EN NUWE MEDIA – ALTERNATIEWE KONTEMPORÊRE EN POPULÊRE KUNSVORMS IN SUID-AFRIKA

Die kontemporêre gebruik van multimedia daag die passiewe verhouding tussen kuns en kyker uit, met uitnodiging vir intelligente reaksie.

- 5.1 Die leerder moet in 'n halwe bladsy verduidelik hoe Besten alternatiewe materiale EN tegniese gebruik met oorweging teenoor die in FIGUR 5a. Die leerder moet bepaal hoe 'n vars verhouding tussen kuns en die kyker geskep is in FIGUR 5b.

Die groepbeeld van Mukore is in konvensionele hardhout gedoen, in die besonderere benadering van tradisionele beeldhouers, met die bevryding vanat die binnekant van die materiaal van dit wat die beeldhouer voel, deur weg te keert wat nie deel is van sy visie nie. In FIGUR 5b het Besten 'n lewensgroot Saksotoonspeler geskep, deur stukke afvalmetaal versigtig vas te sweis om die onderskeie gedeeltes van die liggaam te vorm, tot goeie verhouding en balans. Ten spyte van die harde en nie-organiese materiaal, is selfs die knieë, tone en gesig oortuigend. Selfs die buitende wange stel die aksie van inspanning voor soos die musikant die instrumentale klanke voortbring. Hierdie oortuigende masjien-agtige wese in 'n Post-moderne benadering, kan die kyker verstom. Die kleur van die saksotoon in 'n ligter silwer, dra by tot die impak, met kontras en komplementering tot die kleur van die lyf, met 'n tikkie brons skynsel in die silwer daarvan.

(4)

VRAAG 4

KUNS, VLYT EN SPIRITUELE WERKE HOOFSAAKLIK VAN LANDELIKE SUID-AFRIKA

4.1 In minstens n halwe bladsy moet die leerder die moonlike interpretasies van die werk van die kunstenaar van FIGUR 4a omskryf. Met verwysing na kunselfemente en ikonografie, moet verduidelik word hoe hy sy sienings oor die spirituele wêreld van die Yoruba-stam oorgedra het.

Die oorveueling van vier figure toon waarskynlik die gelyke respek vir vooraderlike geestelike leers. Met hul individuele gesigte, word hul onderskeie rolle waarskynlik getoon. Die hooffiguur het die grootste gesig en aan sy n vertikale patroon van elf hande, dalk geslagsbetekenis, veral daar hul naby sy hoof kurt, reikend tot in die sonstraalpatroon om sy kop, wat as simbool van godheid bestaan in vele kulture. Die hooftoosel is n simbool van koninklikheid en slegs by die hooffiguur aanwesig. In die bors-area van die hooffiguur is twee identiese gesigte genesiel, verskillend slegs in grootte. Dit mag dui op spirituele koninklike erreg in vasgestelde orde, moontlik van ouderdom, soos die prioriteit van n eersgeborene bo n jonger broer. Die geometriese vorms en patrone, selfs in die maskervorms van die gesigte, is bekend vir betekenis aan alle booring stamme. Die houtskoopkleur en ander aardse tone word deur slegs pienk gekontrasteer in een van die figure. Dit dui nie noodwendig op geslag soos in die tradisionele westerse wêreld nie, maar kan moontlik op inlywingsrituele en beskerming dui. Die ekspressionisme is n tipiese emosionele benadering van swart kunstenaars.

(6)

4.2 In n kort opstel van n ¼ bladsy, moet die leerder nadenke toon oor die materiale gebruik in die items van FIGUR 4b en 4c, met verwysing na die volgende:

- *Vlyt-tegnieke aangewend in die skepping van die werke*
- *Funksionaliteit en artistieke waarde*
- *Kunsbeginsels mees effektiel aangewend*

In FIGUR 4b, is elk van die gedeeltes van die halsnoer bykomstigheid per hand saamgevoeg, asof gewee tot vierkagtige vorms, met kontrasterende lye wat strek van hoek tot kant, oorkruis in die middel, waardeur die draad strek. Aan die draad is daar met tussenposes krale, wat die vorms aan mekaar hou, terwyl dit in kleurgroepe gerangskik is, en geleidelik kleiner word na die twee punte waar die funksionele heg-knip sal kom. Elk van hierdie individuele afdelings is ook gedraai in teenoorgestelde rigtings, wat n baie aangename en ritmiese patroon skep. Die krale sal ongetwyfeld swaar wees en daarom is draad vir die skepping gebruik, wat n goeie keuse is vir sterkte. Die ritme is hier die treffendste in die kunstige ontwerp met herhaling van sterk vorms, lye en kleure.

(6)

VRAAG 3

SOSIO-POLITIEKE KUNS – INSULTEND WEERSTANDSKUNS VAN DIE 70's EN 80's

Politiek veroorsaak dikwels op een of ander wyse sikkusse van lyding vir spesifieke groepe van n gemeenskap. Kunstenaars is soms vindingryk in hul benadering om die aard van politieke kwessies, of sommige geïdealisierde oplossings subtiel voor te stel.

3.1 In n paragraaf van minstens n halwe bladsy, moet die leerder die klasse-verskil herroep wat gelei het tot die Mexikaanse revolusie en hoe Rivera geslaag het in sy voorgenome boodskap soos gesien in FIGUR 3a.

Die baie kurwes van geboë slawe in die agtergrond en die groter maaiers in die voorgrond, skep patroon van aktiwiteit en die vermoënis van die werkende man word beklemtoon deur die sweep en geweer van die ruitewag. Die afwaartse lyne van die gesigsuitdrukking van die wag, is baie duidelik, terwyl die werkende mans se gesigte nie getoon word nie, aanduidend van die feit dat hul geen vryheid van keuse of wil toegelaat is nie. In al die onderskeie aktiwiteite uitigveer deur die werkende slawe, toon die kunstenaar die waardevolle en uitputtende bydrae van die Mexikane tot die opbou van hul land, terwyl op die huidige stadium, tot die voordeel van die dominerende kolonialisierders. Selfs in die verre agtergrond aan beide kante, blyk daar geen einde te wees aan slawerny en geen ontvlugting nie.

(5)

3.2 Die idee van skeuring, soos deur Sebidi weergegee in die werk van FIGUR 3b, moet in n kort paragraaf van ongeveer n halwe bladsy beskryf en bespreek word. Insig in haar boodskap moet getoon word deur die beskrywing van haar komplimentêre tegnieke.

Met collage as tegniek, gee Sebidi die gesigte weer asof geskeurd. Onder andere toon dit verskeurdheid tussen verskillende kulture, soos te sien aan die verskillende velkleure van verenigde figure. Die moeilikheid van vashou aan booring tradisies, kan gesien word in die hang aan die instrument. Die gesig van die rooikop mag oneensgesindheid of skok voorstel. Die verlies aan tradisies in n verwersterde wêreld, is soos om n musikinstrument te hê, maar geen lied om te sing. Die instrument word nie bespeel nie, maar aangehang soos n baba wat iets te swaar probeer optel en die figuur verteenwoordig n groot verwarde baba wat doek dra en rondtrap met ander verwarde figure op die mat-agtige sirkelvoer.

(6)

3.3 In twee individuele paragrawe van n halwe bladsy elk, moet die leerder TWEE kunswerke evalueer wat bestudeer is, waar op intelligente wyse die volgende weergegee word:

- Name van kunstenaar en werk in elke paragraaf
- Beskrywing van komposisie
- Die belangrikheid van kunsbeginsels toegepas
- Analise verduidelikend van kwessies deur die kunstenaar aangespreek
- n Evaluasie van die sukses van die kunstenaar se benadering

(9)

[20]

FIGUR 2d: Battiss het rotskuns gedokumenteer en so 'n bewonderaar
 geword van die primêre kultuureffenis van die ouderwetse kultuureffenis van
 die San-kultuur in Suid-Afrika, met hul godsdiensige oortuigings uitgebeld
 in die simboliese vereenvoudiging van hul wêreld. Die kalligrafiese vorms,
 diere en organiese fatsone, gee 'n bonatuurlike atmosfeer weer, wat in
 hierdie werk van hom, 'n moderne vertolking is van rotskuns. Sy benadering
 het 'n konsep van oorspronklike Suid-Afrikaanse identiteit tot gevolg gehad,
 met die uitsluiting van drie-dimensionele agtergrond. Die oorvleuelende plat
 kleurlakke is 'n ander interpretasie van palimpse (sgraffito-tegniek). Die
 verlengde, verwronge silhouette-figure is pikto-grawe wat abstrakte
 simboliese karakters weergee, herkenbaar as rotskuns-geïnspireerde,
 kleurvolle feestelike vereenvoudiging van ontwerp.

Ken punte toe vir elk van die twee werke vanaf 5 + 5, waarvan slegs een
 mag wees uit FIGURE 2c en 2d.

[20]
 (8)

In FIGUR 2c, wat 'n werk is uit 'n reeks genaamd "Mapogga Axis Mundi", vertoon Preller poëtiese vertolking van Ndebele-lewe en kultuur. Die ritmiese herhaling van gestileerde vorms en fassone van wolke, mure en hewels, skep 'n onkonvensionele kunsvorm vir sy tyd. Die kombinasie van persoonlike gekose simboliese beelde soos die blou hoenderagtige dier, miniatuur-tonele binne die vreemde wit kegel en die geometriese geredekapsobjek afgesny op die voorste linkerrand, skep baie denkbare vertelling as lighartige boodskap. Die ryk juweelagtige kleure is so aantreklik soos die tradisionele muurskildering in geometriese patrone gevind op die mure van die Ndebele-wonings. Die Mapogga-iggam is gestileerd en die postuur van die iggam is 'n ikoniese simbool as matriarg van die Ndebele-stam. Die afgesonderde figure reg, kan verwys na mans afgesonder vir inisiasie, siende dat die wit komborsagtige vorm ook kan verwys na die ritueel. Verpersoonlikte simboolbeelde is kleurvol dekoratief.

- Name van kunstenaars en hul werke
- Kulturele invloed sigbaar
- Tegnieke en style
- Boodskappe oorgedra

Die volgende moet ingesluit word:

gebruik word nie.

geanaliseer word. Geen ander werke op hierdie vraestel mag in hierdie vraag 2d mag wees. In 'n opstel van minstens een bladsy, moet beide werke kunstenaars wat kulturele invloed weergae, waarvan EN van FIGUR 2c of 2d

2.3

Lyn in 'n verskeidenheid van kurwes, skep afwaartse beweging as 'n swiepende akrobatese aksie in die rigting van die lomp, swaar figuur met sy byna vormlose kop effe opgelig van die vloer, wat 'n klein bietjie ruimte daaronder toelaat, asof iets begin gebeur. Die kontras tussen die donker en swaar iggam teenoor die ligte gelelike aardse kleur van die swiepende iggam, versterk die boodskap van kontras in Afrika tussen Westerse en inheemse mense, die verskeidenheid nasies in die skepping en die swaar stemming in die houliggama herinner aan Afrika-beelde, hoewel hier verrissend aangebied, nie as soliede geometriese vlytwerk nie. Die tema herinner aan Bybelse openbaring rakende God se skepping van die mens uit die stof van die aarde. Die figuur is nie die tradisionele slank manlike Adam nie, maar 'n monsteragtige, sinistere, statiese kreatuur, aangeraak deur 'n meer vrouagtige skepper, wie se bene verenig is in die vorm van 'n visstert. Dit skep abstrakte konsepte oor manlik en vroulik en 'n stemming van orde versus chaos.

(6)

VRAAG 2

SUID-AFRIKAANSE KUNSTENAARS BEÏNVOLOED DEUR AFRIKA EN/OF INHEEMSE KUNSVORMS

Materiale en tegniese in visuele kunste gebruik, kan so wees:

- Konstante herinneringe aan oorsprong
- Reflektief van worteis van invloed
- Rigting-gewende aanduiders

2.1 Na die bestudering van die visuele illustrasies in FIGUR 2a en 2b, moet die leerder in 'n paragraaf van ongeveer 'n halwe bladsy verduidelik hoe die kunstenaar van FIGUR 2b daarin geslaag het om die wese van Afrika vas te vang ten opsigte van die aanhaling hierbo, met verwysing na:

- Komposisie/struktuur
- Konstruksie
- Ander identifiserende kenmerke

In KwaZulu-Natal het die inheemse mense intiem met die natuur saamgeleef vir geslacte en hul vlyte soos wewing van matte en maak van skuillings, het vir Botha tydens 'n besoek aan die Drakensberg gebied beïnvloed. Sy opleiding in elektriese ingenieurswese, asook sy onderverinding in die waarneming van sy ooms se meganiese werk, het ondersteuning verleen aan sy persoonlike belangstelling in metafore, wat hy letterlik kon uitbeeld deur die kombinering van vreemde materiale in sy beeldhouwerke. Die invloedsworteis kan waargeneem word in sy werk waar die natuurlike materiaal van dekgras delikaat gekonstrueer is in 'n baie vroulike liggaam, aan 'n liggewig metaalstruktuur, in 'n akrobatisese, oenskynlik gewiglose afwaartse swiepbeweging, na die swaarder en donker aardsgebonde figuur uit houtstukkewat saamgeskroef is, asof skeppingswerk vanuit die hemel plaasvind. Kontraste en eienaardighede wakker denke aan in verband met skepping. Botha het 'n punt van skakeling geskep tussen worteis van Afrika en die Weste, op 'n verrassende wyse, wat rigtinggewend is vir nuwe benaderings in beeldhou, weg van Westerse tradisie rakende materiale, tegnieke en benadering.

(6)

2.2 Die leerder moet in 'n kort opstel van ongeveer 'n halwe bladsy verwys na FIGUR 2b en bespreek hoe Andries Botha die volgende toegepas het:

- Formele kunselemente
- Tema van boodskap
- Stemming soos verwant aan Afrika

[20]
(10)

Ken punte toe vir elk van die twee werke vanaf 5 + 5, waarvan slegs een van FIGUR 1c en 1d mag wees.

Die werk van FIGUR 1d toon invloed van Kubisme in die hoëgte ontwerp-agtige rangskikking van fatsone en vorms binne die formaat. Die eksperimentele gebruik van nie-verteenwoordigende kleur kan van sowel Fauvisme as Duitse Ekspressionisme afkomstig wees. Die groot figuur in die voorgrond met baie groot bagasie op die kop, is goed gebalanseerd deur subtiele skerfagtige vorms in die intense oranje lug. Die sosiale boodskap oor lewens toestande van Kleurlinge van die Kaapstad-omgewing gedurende die era van Apartheid, is nie blatant weergegee nie, maar as 'n verhalende dokumentering. Die vereenvoudiging en stilering van menslike figure, versterk die atmosfeer van die eenvoud van die landskap. Die kyker word suksesvol oortuig van die uitputting van die lang staptog huis toe in die hitte van die sandrige omgewing.

Die onderwerpmateriaal van Motswai is meesal die stedelike wêreld wat hierdie doofstom-man omring, waar die besige aktiviteit van die lewe se belangrike insidente en momente weergegee word, asook jaende motors en treine, waardeur hy opgewekte lewensinsidente oordra wat hy met fyn besonderhede noteer. In hierdie werk van "Matriekuitstae", gee hy goedhartige interaksie tussen mense weer wat humor insluit. Terwyl die komplekse veelkleurige deklare gemanipuleer word is, die kwaliteit byna edelsteengtig, wat opgewekte aspekte van sy wêreld onderstaan. Al die mense beknop saamgevoeg in die komposisie, is kenmerkend van elkeen se poging om sy of haar eie naam te vind in die nuusblad. Die effe distorsies is plesierig ekspressionisties in styl, net genoegsaam om aangename emosies te onderstaan. Hierdie styl is suksesvol in die weergawe van 'n gedeeltelike fees, 'n opwindende reis of 'n aangename gebeurtenis.

Indien FIGUR 1c gekies word, moet sosiale kommentaar genoem word. Analise behoort dan ongeveer soos volg te wees:

Die analise van die kommentaar deur die kunstenaars gelewer, is belangrik, dus ook die leerling se bewys van die sukses behaal deur elke kunstenaar.

- Name van kunstenaars en werke
- Inspirasie en invloed op hul werk
- Spesifieke onderwerpmateriaal
- Komposisie, tegniek en styl
- Evaluering van sukses van die werk as kommentaar

VRAAG 1

DIE STEM VAN OPKOMENDE KUNSTENAARS

1.1 Die leerder moet in twee afsonderlike paragrawe van ongeveer ¾ bladsy kommentaar lewer oor hoe die kunstenaars te werk gegaan het om alledaagse lewe oortuigend simpatek te dokumenteer in die werke van FIGURE 1a en 1b, met verwysing na die volgende:

- Komposisie
- Aanwending van kunselemente
- Tegniek
- Opvallende invloede op die styl
- Lewensstyl-atmosfeer

In FIGUR 1a is die twee donkies en die mense sentraal geplaas in die komposisie, gebaai in die sagte pienk tone van die vroegoggendlig en skop so 'n sensitiwiteit wat die gewaardeerde melkman komplimenteer waar hy in die vroeë oggendkoue buite is, met sy hoed en die kraag van sy baadjie wat hom toevou in hierdie impressionistiese werk. Die vroue se kopdoeke en die eenvoudige huisies, smelt goed saam met die boerderylandskap agter die nedersetting, gekoppeld aan die wortsels van die Afrika-lewensstyl. Die gebroke rande waar lig die pastelkleure binnedring, is tipierend van atmosferiese Westerse impressionisme, wat Sekoto weergegee het byna asof met tegniese bekend in waterverf en hy slaag deeglik daarin om 'n moment in tyd vas te vang met die vroue in hul eenvoudige Westerse kiere, wyl hul skrams agtertoe kyk, asof hul die kyker opmerk.

In FIGUR 1b gee Clarke die verval van die verweerde wit-gekalikte geboue weer in aardse tone, met die ontspanne verspedelike mense buite in die voorgrond, kontrasterend in hul gekurftde vorme teenoor die geometriese vorms van die geboue in die agtergrond. Die werk is uitgeoer in 'n kombinasie van impressionisme en ligte Ekspressionisme. Die aanduiding van Ekspressionisme is duidelik in die strak kleure en die breë kwashale in die lug en voorgrond. Hierdie atmosferiese werk vang ook 'n vlietende moment vas in die donker kontoerlyne tussen sommige rande, wat die invloed van Kaapse impressionisme weergee. Die geboue wat links en regs aan die buitekant van die skilderdoek voortgaan, suggereer 'n aaneenlopende straat in die voorgrond waar die kyker veronderstel is om te wees. Die mense word as ontspanne en aards voorgestel, eie aan hul inheemse wortsels.

(10)

1.2

Die leerder moet TWEE opkomende Swart kunstenaars kies, wat sosiale, ekonomiese of ander kommentaar lewer in hul kunswerke en in 1 – 1½ bladsye EEN werk van elk bespreek wat hy/sy bestudeer het. EEN van die voorbeelde van FIGUR 1c en 1d mag gebruik word, maar NIE enige ander werke wat in hierdie vraestel voorkom NIE. Die volgende moet ingesluit word:

RIGLYNE:

Daar word van die KANDIDAAT verwag om die volgende te demonstreer:

- Enige VYF vrae te beantwoord vir 'n totaal van 100 punte.
- Vrae en onderafdelings duidelik en korrek te **nommer**.
- Inligting reeds in een vraag bespreek, **nie te herhaal nie**. Indien herhaal, sal punte slegs die eerste maal toegeken word. Kruisverwysings na kunswerke is toelaatbaar.
- Dat antwoorde in **voisine en paragrawe** sal wees, volgens die instruksies vir elke vraag. KOLOM-INLIGTING SAL SLEGS MINIMALE PUNTE VERDIEN.
- Die gebruik van korrekte **kuns-terminologie**.
- Die gebruik en implementering van **visuele analise en kritiese denke**.
- **Skryf- en navorsingsvaardighede** binne 'n **historiese en kulturele konteks**.
- Plasing van spesifieke voorbeelde binne 'n **kulturele, sosiale en historiese konteks**.
- **Insig** rakende kenmerke/besondere kreatiewe styl.
- Die identifisering van die **professionele praktyk** van plaaslike kunstenaars.

Daar word van die NASIENER verwag om die volgende te demonstreer:

- Aanvaarding van bewese beredenering binne die konteks van die vraag.
- Om inligting reeds verskat boaan sommige vrae, in gedagte te hou.
- Om na te sien volgens die riglyne hierbo, wat aan die kandidate verskat is.
- Om te herken dat hierdie memorandum dien beide as 'n riglyne vir nasieners sowel as onderrigwerktyg. Om die rede is die inligting vir sommige antwoorde in meer diepte en inligting rakende ander antwoorde mag blote aanbevole riglyne wees.
- Om leerders eerder te beloon vir wat hulle weet, as om hul in diskrediet te plaas vir wat hulle nie weet nie.
- Om na die Visuele Kunste SAG-dokumentaamwerk (bl. 24) te verwys, as riglyn om vlakke van prestasie te assesseer.

Hierdie memorandum bestaan of 14 bladsye.

PUNTE: 100

**VISUELE KUNSTE V1
MEMORANDUM**

SEPTEMBER 2014

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAAT**

