



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

VISUAL ARTS P1

MARKS: 100

TIME: 3 hours



This question paper consists of 19 pages.

GUIDELINES

It is expected of you to demonstrate the following:

- The use of the correct art terminology.
- The use and implementation of visual analysing and critical thinking.
- Writing and research skills within a historical and cultural context.
- The placement of specific examples within a cultural, social and historical context.
- An understanding of characteristics/different creative styles.

INSTRUCTIONS TO CANDIDATES

Read the following instructions before you decide which questions to answer:

1. Answer any FIVE questions for a total of 100 marks.
2. Questions and sub-sections must be numbered clearly and correctly.
3. Questions appear on the left-hand pages, with visual sources on the right-hand pages.
4. Make sure that you refer to the reproduced images/visual sources where it is expected of you.
5. Information already discussed in one question, will not earn marks if repeated in other answers. Cross reference of works of art is allowed.
6. Name the artist and the title of each work of art which you discuss in your answers. Underline the title of the work of art or the name of a building.
7. Write clearly and legibly.
8. Write in a clear, creative and structured manner, in **full sentences and paragraphs**, according to the instructions for each question. Bullets/Listing of facts are not acceptable, and act only as guidelines in your essay structuring.
9. Use the following guidelines for the length of your answers, according to the mark allocation:

6–8 marks: a minimum of $\frac{1}{2}$ – $\frac{3}{4}$ page

10–14 marks: a minimum of 1–1½ page(s)

20 marks: a minimum of 2 pages

GLOSSARY

Use the following vocabulary to ensure that you understand how to approach a specific question:

Aesthetics:	Theory of beauty and art and the understanding of beautiful things.
Analyse:	A detailed and logical discussion of the formal elements, such as line, shape, space, colour, tone, format and composition of the art work.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Relating to, or depending on the framework of information; relating to the situation, time (era) and location to which the information belongs.
Discuss:	Present your point of view and give reasons for your statements.
Explain:	Clarify and give reasons for your statements.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, etc. and substantiate your findings by referring to similar specific examples.
Evaluate:	Showing insightful and analytical commentary, as to the comparative worth of an artwork, in the broad world picture.
Justify:	To support/motivate with proof or witness.
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
Substantiate:	To confirm with supporting evidence.
Visual sources:	The visual images which are supplied in the question paper.

QUESTION 1**THE VOICE OF EMERGING ARTISTS**

In these reproduced artworks, the environment of each place contributes towards the atmosphere in various ways. Factors other than the literal environment, may also play significant roles in conveying/communicating the message or meaning.

1.1 Study FIGURE 1a and FIGURE 1b. Referring to the above statement, explain in two separate paragraphs of approximately three quarters page each, how the artists documented people and lifestyles convincingly, including the following:

- Composition
 - Applying of art elements
 - Evident influences on the styles
- (6)

1.2 Referring to FIGURE 1a, discuss in the form of a short essay of about half a page, how this artwork of Ngatane, even though other media was used, is similar to the artwork of Sihlali in FIGURE 1b.

Refer to the following:

- Use of media and techniques
 - Mood or portrayed atmosphere
 - Theme message
- (6)

1.3 Choose TWO artists who portray interaction between people and environment in their communities and discuss ONE work of each which you have studied.

You may NOT use works which appear in this question paper. Your discussion of one to one and a half pages of the works which you have studied, must include the following:

- Names of artists and titles of artworks
 - Specific subject matter in each artwork
 - Important aspects of each composition
 - Use of media and techniques
 - Formal elements the artists have used
- (8)
[20]

Significant: important; major; noteworthy

Compellingly: believably; strongly; forcefully



FIGURE 1a: Ephraim Ngatane, *Township*, 1969, oil on panel.

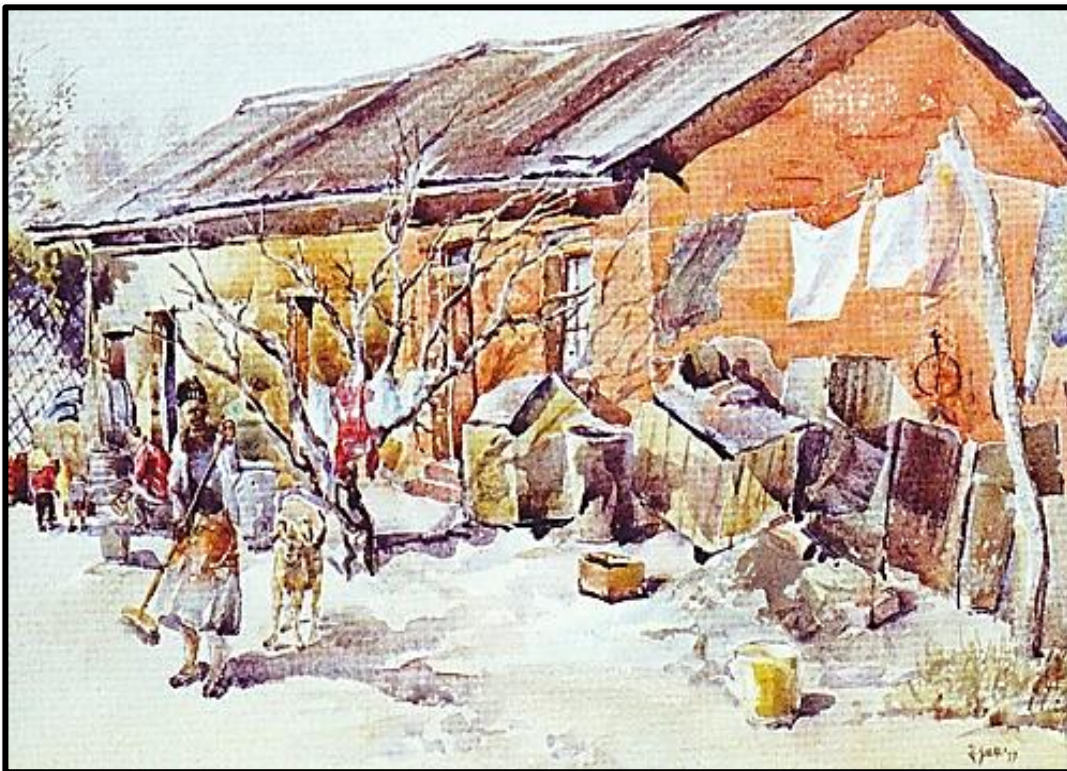


FIGURE 1b: Durant Sihilali, *Kiptown Township*, 1960s, watercolour.

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

Some artists use traditional media in a modern approach, while others apply modern media with traditional influence evident.

2.1 Study the visual illustrations in FIGURES 2a and 2b. Explain in a short essay of about one page, how the artist of the work in FIGURE 2b succeeded in capturing the essence of Africa with regard to the quote above, by referring to:

- Composition and elements
- Materials
- Mood as related to Africa
- Impact of the work

(10)

2.2 Choose TWO artwork by two different South African artists, each reflecting cultural influences. Analyse both works in an essay of about one and half a page. Do not use any artworks which appear in this paper.

Include the following:

- Names of artists and their works
- Cultural influences obvious
- Techniques and styles
- Meaningful purpose conveyed through each artwork

(10)

[20]

Conveyed: born; sent



FIGURE 2a: Indigenous Ndebele mural painting in South Africa.



FIGURE 2b: Esther Mahlangu, *BMW Art Car*, enamel paint on car, 1991.

QUESTION 3**SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 1970s AND 1980s**

Certain artists purposefully do not make nice pictures. They rather reveal or question matters/raise issues as workers in society.

Often there are many levels of meaning in a single artwork.

- 3.1 Study the visual illustration in FIGURE 3a. In a paragraph of at least half a page, refer to the quote above and discuss/explain the matters raised by the work you are able to identify.

Refer to the following:

- Body language
- Symbolic images
- Use of materials
- Elements and principles applied in support of message (6)

- 3.2 In a paragraph of about half a page, shortly tell the story of the descriptive artwork portrayed by Zylla in FIGURE 3b and explain how the choice of his materials and techniques could give impact to his message. (5)

- 3.3 Choose and name at least ONE artwork which you have studied and evaluate the artist's handling of a socio-political matter in South Africa, in at least half a page. Refer to the following in an intelligible manner:

- Name of artist(s) and artwork(s)
 - Description of composition(s)
 - The relevance of the art principles applied
 - An analysis explaining the issue(s) addressed by the artist(s)
 - An evaluation of the success of the approach of the artist(s) (9)
- [20]**



FIGURE 3a: Willie Bester, *1913 Land Act*, 1995, Mixed Media.

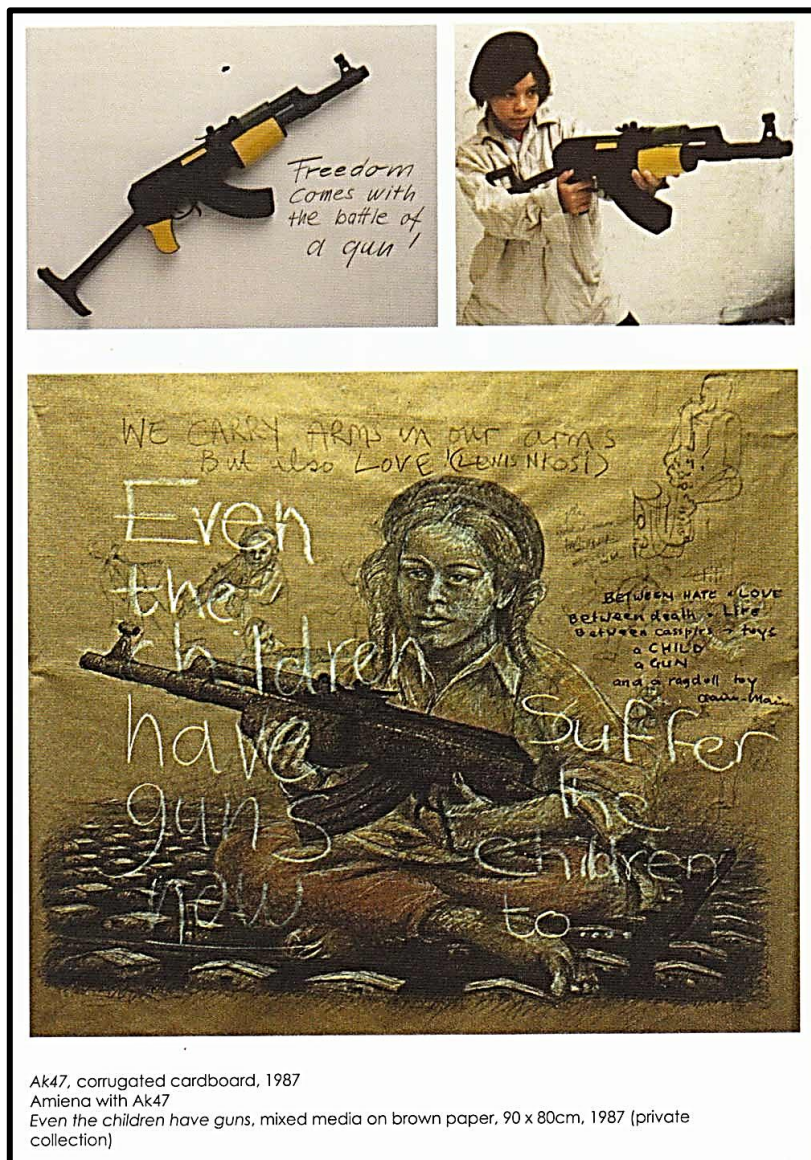


FIGURE 3b: Manfred Zylla, *Even the Children have Guns*, 1987, mixed media on brown paper.

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

“Judas Iscariot betrayed our Lord Jesus for R3,00 without asking himself what he would buy with this money. You people be careful of money, because it is the root of sin.”

- 4.1 Define in at least half a page, the spiritual story which Muafangejo has retold in the artwork of FIGURE 4a, referring to the quote above, which appears in the artwork to the left of the dividing line.

Consider the following aspects:

- The handling of images representing sin and consequences
- Use of line and shape
- Craft techniques applied (8)

- 4.2 In an essay of at least one page, analyse ONE artwork of each of any TWO craft artists you have studied.

Clearly refer to the following:

- Names of artists
 - Types and titles of works
 - Materials and techniques, traditional or contemporary
 - Function and or message
 - Decorative value referring to art principles (12)
- [20]**

Contemporary art: art from the 1970s to today

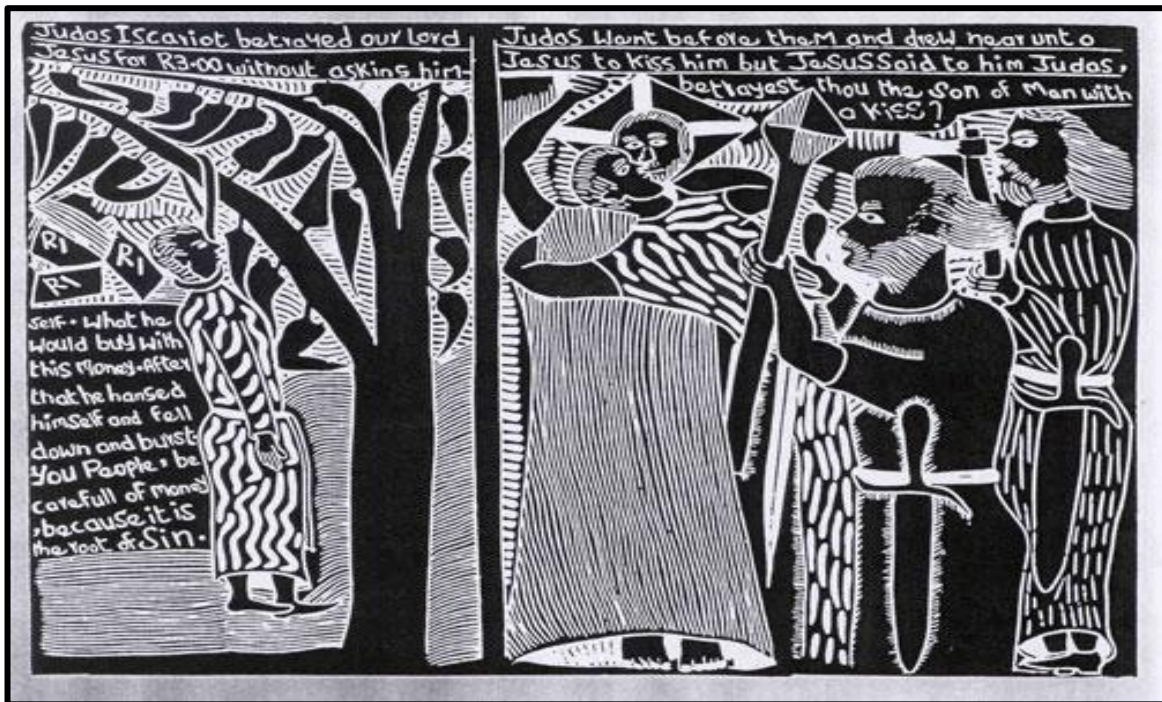


FIGURE 4a: John Muafangejo, *Judas Iscariot Betrayed our Lord Jesus for R3,00*, linocut, 1973.

QUESTION 5**MULTI-MEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA**

It is said that the interaction between artwork and viewer can be challenged on a much broader level when non-traditional media and/or techniques are used by the artist.

5.1 Considering the quote above, explain in half a page how Hassan used alternative materials AND techniques, as seen in FIGURE 5a, creating an intimate involvement between the artwork and the viewer. (4)

5.2 Study the artwork of Jan van der Merwe FIGURE 5b and discuss in an essay of approximately three quarter of a page, the following:

- Application of art elements and principles
- Influences of style and/or other influences
- Contemporary handling of multi-media (6)

5.3 If you have studied multi-media and new media, recall one elaborate artwork, or two less elaborate ones.

In essay form of at least one page, recall and analyse one or two artworks in multi-media where the artist/s has/have portrayed alternative expression, substantiating each of the following:

- Name the artist(s) as well as the title(s) of the work(s)
 - Description and analysis
 - Content and use of materials and techniques
 - Meanings and concepts which you can justify (10)
- [20]**

Elaborate: extravagant; decorative; thoroughly worked out

Alternative: another; substitute; other

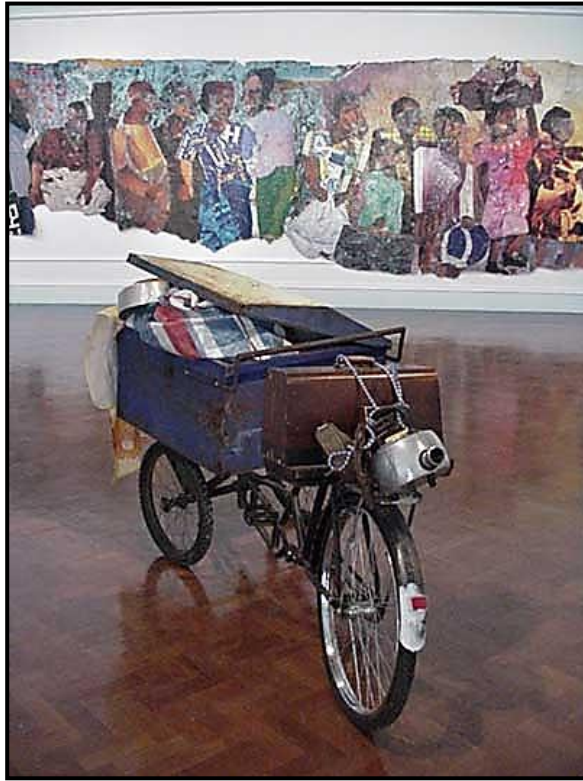


FIGURE 5a: Kay Hassan, *The Flight*, Paper construction and found objects, Installation detail.

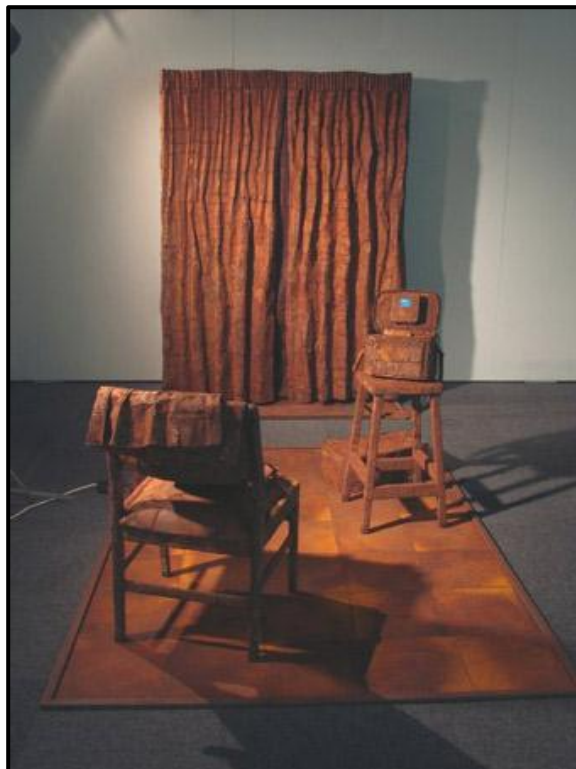


FIGURE 5b: Jan van der Merwe, *It's Cold Outside*, 2004, Installation: Found objects, rusted metal, TV monitor, DVD player.

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

Identity is always something individual, social and cultural. In some cultures modern life and other factors may even contribute towards confusion.

- 6.1 Write an essay of about three quarters of a page and discuss how the individual artists relate to expression of identity in connection with colonial influence as seen in FIGURE 6a, and the white male in post-Apartheid South Africa as can be seen in FIGURE 6b.

Refer to the following:

- Formal art elements
- Style and technique
- The commentary these artists seem to make (8)

- 6.2 Write an essay of at least one and a half pages, discussing any TWO artworks which you have studied, where issues of identity in South Africa are reflected.

The following must be included in your answer:

- Names of artist/s and titles of works
 - Elements and possible connection to style
 - Use of materials and techniques
 - Issues of identity in each work (12)
- [20]**



FIGURE 6a: Claudette Schreuders, *The Owner of Two Swimsuits*, 2000, Jacaranda wood and enamel paint



FIGURE 6b: Conrad Botes, *Weeping Zombies*, 2007, Enamel paint on glass, Three of a series.

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

“Cowboys don’t cry” and “it is painful to be beautiful”, are remarks not always lightly taken, often causing obvious or hidden consequences.

7.1 Referring to both of the artworks in FIGURES 7a and 7b discuss the role of the popular media concerning the self-image of either gender, male or female. Do it in an essay of approximately one page, considering the following:

- Use of title
- Composition
- Style and approach
- Formal elements of art

(8)

7.2 Gender roles in society have become issues of male and/or female identity. Write an essay of approximately one and a half page, about any TWO artists you have studied, in whose works male and/or female identity is addressed. Name, describe and evaluate the works.

Include the following in your answer:

- Names of artists and titles of works
- Composition and approach
- A comparison of formal elements and principles applied
- A comparison of mood
- A comparison of impact

(12)
[20]

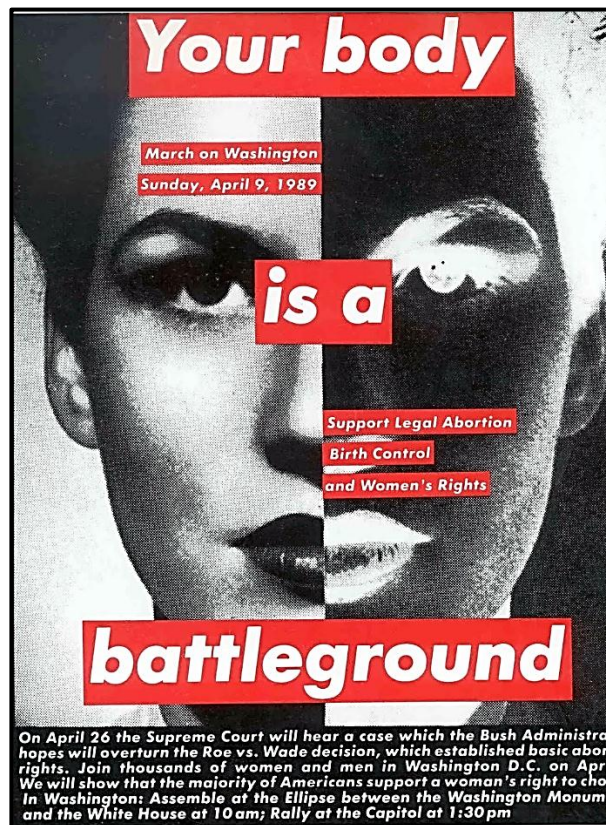


FIGURE 7a: Barbara Kruger, *Untitled (Your Body is a Battleground)*, 1989, collage.



FIGURE 7b: Diane Victor, *Weighting and Wanting*, 2005, etching.

QUESTION 8**ARCHITECTURE IN SOUTH AFRICA**

Paragon Architects in Johannesburg, have agreed that all of their designs will be responsibly sustainable. This agreement guarantees lifestyle-driven elegance in their very futuristic appearing designs, is an amazing accomplishment.

- 8.1 Considering the above-mentioned agreement, study the image of the construction in FIGURE 8a. Write an essay of one page, in which you elevate the innovative accomplishments, referring to the above statement. You may include thoughts on the following:

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

(8)

- 8.2 In an essay of approximately one and a half pages, clearly analyse TWO buildings by any contemporary South African architect/s. One of these two buildings may be the one seen in FIGURE 8b, OR another one which you have studied.

Discuss the shapes, materials and design which places both of them in a category of outstanding impact.

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]

Sustainable: maintainable; workable

Elegance: stylishness; classy



FIGURE 8a: Paragon Architects, Department of Art, Culture, Science and Technology



FIGURE 8b: Paragon Architects, Agri Head Office, Centurion, Tshwane, 2010

TOTAL: 100