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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2013

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 1–1½ 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:	A detailed and logical discussion of the formal elements of art, such as line, form, shape, colour, tone, format and composition of an artwork.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Relating to or depending on the framework of information; relating to the situation, time/era and location to which the information refers.
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:	To support/motivate with proof or evidence.
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources.

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE EMERGING VOICE OF BLACK ART**

The visual sources in FIGURES 1a, 1b and 1c all portray figures in a landscape. There are, however, stylistic differences between the work of Erich Heckel (FIGURE 1a), a German Expressionist, and the works of the South African artists, Peter Clarke (FIGURE 1b) and Gladys Mgudlandlu (FIGURE 1c).

- 1.1 Choose any TWO images from FIGURES 1a, 1b and 1c and write an essay in which you discuss the similarities and differences between these paintings.

Make as many observations as you can, regarding the following:

- Style and techniques
- Use of colour
- Use of shape
- Composition
- The feelings and atmosphere these works convey (10)

- 1.2 Discuss the artworks of any TWO artists you have studied, whose work tells us about their personal observations.

Your essay should include the following:

- Names of artists
 - Titles of artworks
 - Inspirations and influences on these artists' work
 - Formal art elements used in the artworks
 - Themes and meaning (10)
- [20]**

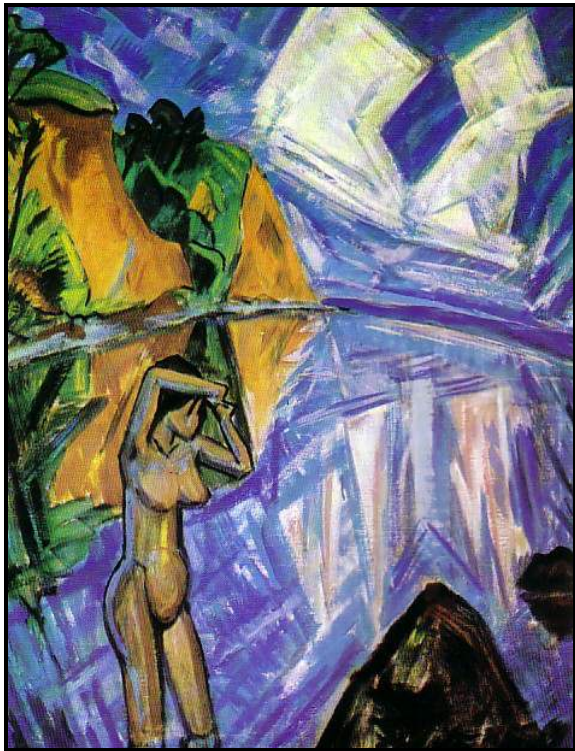


FIGURE 1a: Erich Heckel, ***Glassy Day***, oil on canvas, 1913.



FIGURE 1b: Peter Clarke, ***Flute Music***, oil on canvas, 1960.



FIGURE 1c: Gladys Mgudlandlu, ***Three Men in Blue***, oil on canvas, 1970.

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART

Traditional African art had a profound influence on South African artists.

- 2.1 The Dogon artefacts in FIGURES 2a and 2c were used as a source of inspiration for Alexis Preller and Deborah Bell.

Write a paragraph on these TWO works (FIGURES 2b and 2d), in which you consider the following:

- Influences on and use of Dogon imagery
- Composition
- Style
- Interpretation or message
- How the use of the Dogon images helped to create an African identity in the works of Preller and Bell

(8)

- 2.2 Write an essay on any TWO artworks you have studied that show strong influences of African and/or international art.

Consider the following in your essay:

- Name(s) of artist(s) and title(s) of work(s)
- African/International influences
- Formal elements of art
- Composition, style and technique
- Subject matter and message conveyed

(12)
[20]

Dogon: An ethnic group from Mali

Artefact: An object that was made by hand, and which is of historical or cultural interest



FIGURE 2a: Dogon, Mali.
Seated Couple, wood and metal, 1800–1850.

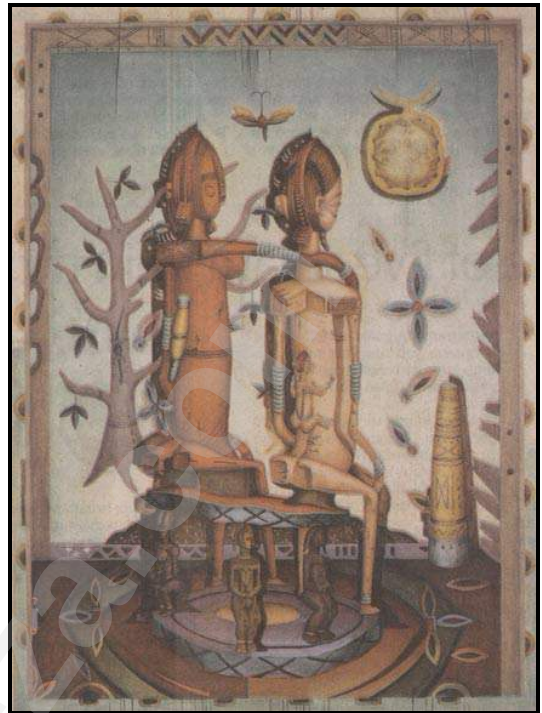


FIGURE 2b: Alexis Preller, **Adam and Eve**,
oil on canvas, 1955.



FIGURE 2c: **Dogon Door**, wood,
date unknown.

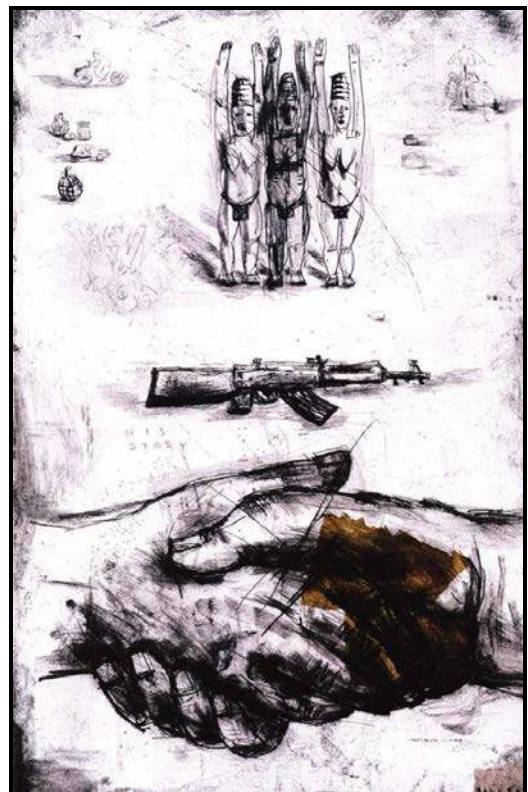


FIGURE 2d: Deborah Bell, **Greasing
Palms – Salutations**, etching, drypoint
and chine colle, 1997.

QUESTION 3: ART AND POLITICS: RESISTANCE OR PROTEST ART

Eric Ndlovu remarked about his painting, *Children Trapped*, that 'It depicts the emotional mess created as a result of misunderstandings among people, nations, countries and continents of our planet Earth.'

Ndlovu was a schoolboy when he left South Africa after the Soweto Uprising of 1976, and this painting could refer to this uprising and/or the turmoil of the 1980s in South Africa.

Willie Bester is another South African artist who has also commented on the traumatic effects of political turmoil.

3.1 Discuss how these TWO works (FIGURES 3a and 3b) depict the 'emotional mess' by referring to the following:

- Use of specific images
- Colour and texture
- Composition and space
- Atmosphere of each work
- Possible messages/interpretations of each work

(10)

3.2 Discuss the work of any TWO artists you have studied, who reflect on situations of turmoil and tension.

Your answer should include the following:

- Names of the artists
- Titles of artworks
- Issues addressed in the work
- Style of the work
- Use of formal art elements
- Meaning and interpretation

(10)
[20]



FIGURE 3a: Willie Bester, *Forced Removal*, mixed media, date unknown.



FIGURE 3b: Eric Ndlovu, *Children Trapped*, oil on cloth, 1985.

QUESTION 4: CRAFT AND APPLIED ART

Traditional potters create vessels for a specific function, while contemporary ceramic artists change these into more aesthetically pleasing decorative works of art.

4.1 Do you agree with the above statement? By referring to FIGURE 4a and any other pot reproduced in FIGURES 4b, 4c and 4d, write a paragraph in which you consider the following:

- Traditional versus contemporary
- Shape
- Decoration
- Whether you regard these pots as works of art. Give reasons for your response.
- The pot you respond to most positively, and why

(8)

4.2 Discuss the importance of the work of any TWO South African craft artists whose work you have studied.

Specifically refer to the following in your discussion:

- The names of the craft artists
- The materials and techniques used
- The decoration and construction used
- Any other relevant information related to each of the artists discussed

(12)
[20]



FIGURE 4a: Nesta Nala, ***Ukhamba***, clay, 1995.



FIGURE 4b: Charmaine Haynes, ***Ceramic vessel***, untitled, glazed ceramics, 2009.

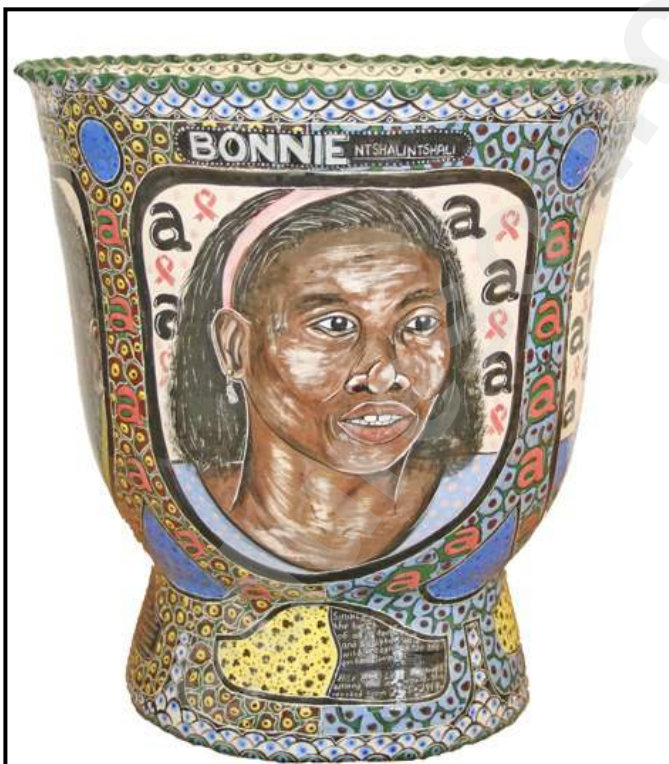


FIGURE 4c: Ardmore Ceramic Studio, ***Tribute to Bonnie***, glazed ceramic, 2000.



FIGURE 4d: Grayson Perry, ***Untitled***, glazed ceramic, 2005.

QUESTION 5: ART AND POWER

On 5 August 2012, 50 years after Nelson Mandela was arrested just outside Howick, KwaZulu-Natal, a memorial site dedicated to him was unveiled by President Jacob Zuma. In his opening speech, President Zuma stated that the monument should speak to all like a sacred shrine, and a place that must be treated with the utmost respect.

In the sculpture honouring Nelson Mandela, artist Marco Cianfanelli used 50 steel rods representing Mandela's many years behind prison bars.

Nelson Mandela continues to be an inspiration to many other artists in South Africa and the rest of the world.

- 5.1 The images of Mandela in FIGURES 5a, 5b, 5c and 5d stir up strong emotions in the viewer.

Write a paragraph in which you discuss the following:

- Your response to the larger than life drawing in FIGURE 5a
- Whether the memorial in FIGURES 5b, 5c and 5d should be treated as a 'sacred shrine'. Give reasons for your answer.
- Interesting use and placement of the steel rods to create the image of Mandela's face
- Importance/Significance of the site
- Manner in which the viewer can interact with this sculpture

(10)

- 5.2 Write a short essay on ONE commemorative building, memorial or artwork you have studied which you feel is representative of a worthy cause or individual.

Your essay should include the following:

- Name of your example, as well as the architect or artist who designed it
- Who or what this example is dedicated to
- Types of material and techniques and decorations used in its design
- Significance of the site of the building/structure
- Purpose/Function of this example
- Use of any decorative features on this example
- How successfully this example pays tribute to the person/event it is dedicated to
- Your response to this example. Substantiate your answer.

(10)

[20]

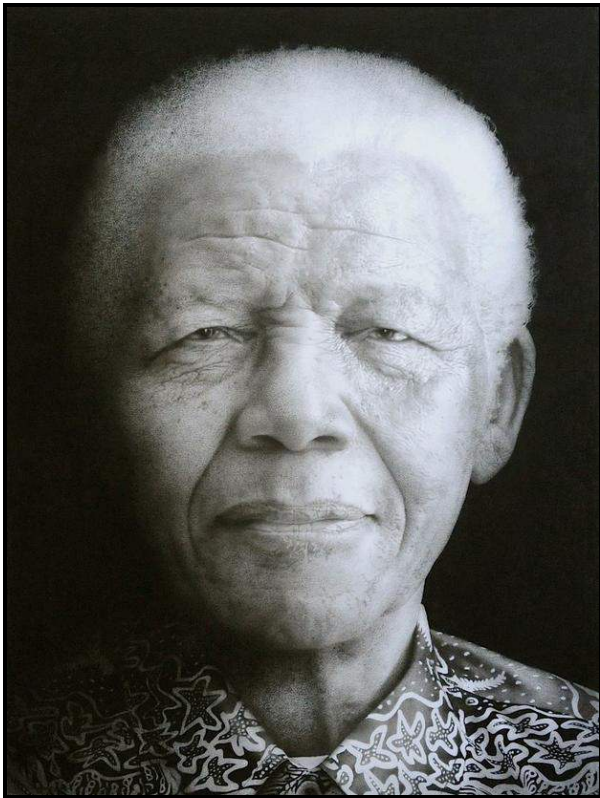


FIGURE 5a: Paul Emsley,
Nelson Mandela, charcoal and conté,
125 x 97 cm, 2010.

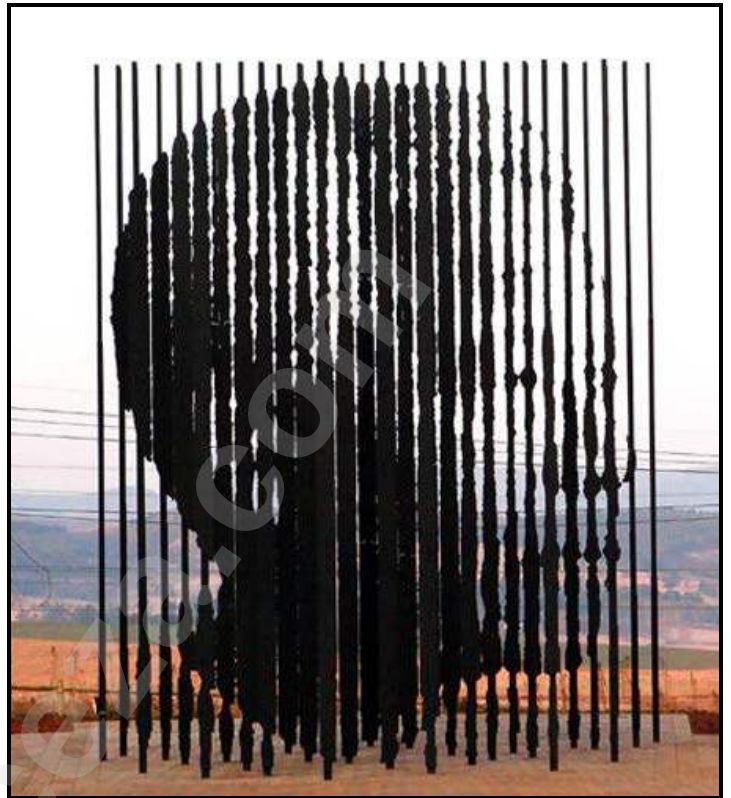


FIGURE 5b: Marco Cianfanelli, close-up view of
Nelson Mandela Memorial Site, Howick,
steel rods, 2012.



FIGURE 5c: Marco Cianfanelli,
Nelson Mandela Memorial Site (detail), Howick,
steel rods, 2012.



FIGURE 5d: Marco Cianfanelli, distant view of
Nelson Mandela Memorial Site, Howick,
steel rods, 2012.

QUESTION 6: THE ROLE OF THE FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA

A group of cultural workers who fled into exile in Botswana in 1978 established the cultural organisation called Medu Art Ensemble. These members played a huge role in creating printed political posters during the apartheid years.

Printmaking also became the voice of a generation of black artists at Rorke's Drift Art Centre.

6.1 Read the information above, study the visual sources (FIGURES 6a and 6b) and discuss the following:

- Possible reasons why printmaking became so prominent among black artists at this time
- Use of text in both works
- Symbols and subject matter
- Style
- Space and perspective
- Purpose/Message

(8)

6.2 Discuss, in the form of an essay, the significance of any adult South African art centre you have studied.

In your discussion, refer to the following guidelines:

- Funding and function of the art centre
- Types of artworks created
- The work of ONE artist who studied at this centre
- Subject matter, media and techniques used by the artist you have selected

(12)
[20]



FIGURE 6a: John Muafangejo, *Windhoek People Pray for Peace and Love*, linocut, 1977.

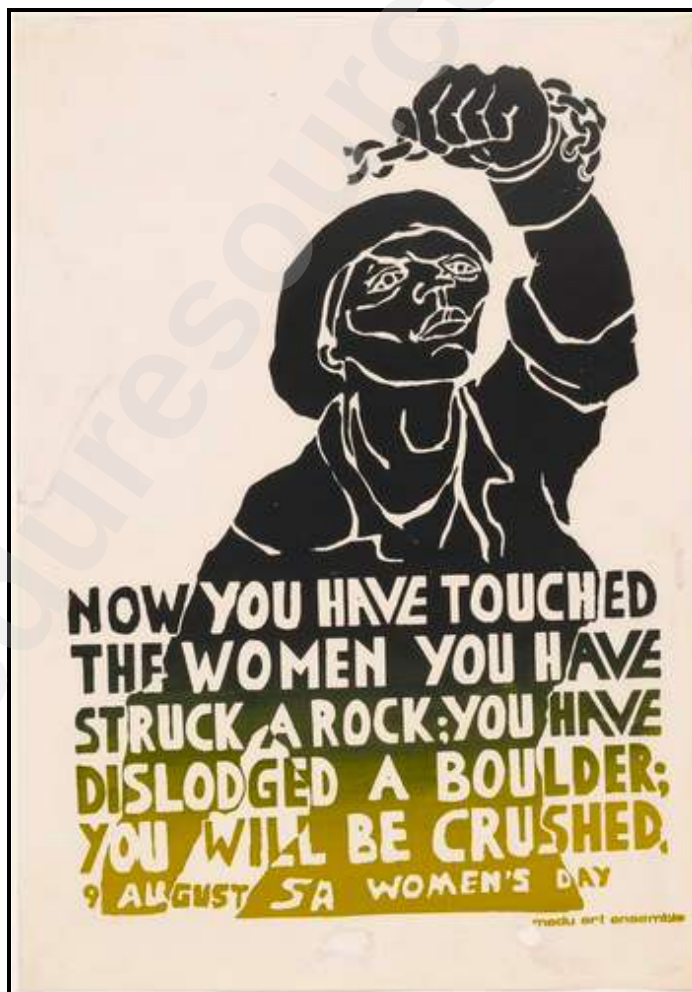


FIGURE 6b: J Seidman, *You Have Struck a Rock*, screen-printed poster printed by Medu Art Ensemble, 1981.

QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Cai Guo-Qiang is a contemporary Chinese-born artist who now resides in New York. **Head On** (FIGURE 7a) is an installation consisting of 99 life-sized replicas of wolves and a glass wall. Cai Guo-Qiang had the wolves made in his hometown, Quanzhou, China. A local workshop was commissioned to make the lifelike wolves that are actually clothed in painted sheepskin and stuffed with hay.

The huge artwork, **Vortex** (FIGURE 7c), was created by letting various grades of gunpowder explode on paper, on which images of wolves had been stencilled previously (FIGURE 7b).

The artwork shows the burnt and smoky charcoal-stained traces left behind after the explosion.

7.1 With reference to the information above and the visual sources (FIGURES 7a–7c), discuss the following in an essay:

- How would you define an *installation*?
- What, do you think, would be the effect of FIGURE 7a on the viewer?
- It has been remarked that FIGURE 7a is both tragic and beautiful. Do you agree with this statement? Give reasons for your answer.
- According to Cai Guo-Qiang, FIGURE 7a symbolises the human condition. In the light of this statement, interpret the message of this work. Take the pack of wolves and the glass wall into consideration.
- How the drawing in FIGURE 7c is the result of both planning and chance
- The overwhelming sense of movement in both FIGURE 7a and FIGURE 7c
- Your opinion on Cai Guo-Qiang's innovative use of materials and techniques

(10)

7.2 Multimedia art goes beyond the boundaries of what is normally seen as 'art'.

Critically analyse at least TWO multimedia artworks you have studied, to explain how they broaden the idea of art.

Your essay must include the following:

- Names of artists and titles of artworks
- Description and analysis of artworks
- Messages and/or meanings of artworks
- Ways that these artworks enrich and broaden the viewer's idea of art

(10)
[20]

Vortex: The spiral motion of water or air that sucks everything near it towards its centre

Contemporary: Usually seen as art from the 1970s to today; that which is cutting-edge and non-traditional



FIGURE 7a: Cai Guo-Qiang, *Head On*, life-sized replicas of 99 wolves and a glass wall, 2006.



FIGURE 7b: Cai Guo-Qiang creating the gunpowder *Vortex*, 2006.



FIGURE 7c: Cai Guo-Qiang, *Vortex*, gunpowder on paper, 2006.

QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS AND THE SACRED

The Chinese artist Huan Zhang collects the ashes of incense left by pilgrims at Chinese temples around Shanghai. He then sorts them by colour and shade, before using them in his sculptures and paintings.

He exhibits his two sculptures, **Ash Jesus and Ash Buddha** (FIGURES 8a, 8b and 8c), facing one another.

He states: 'To some, ash seems useless and insubstantial; it is a short-lived witness to human spirituality and spiritual practice ... These ashes embody the hopes of men and women, human piety, spirituality and desire, which are then integrated into sculptures.'

8.1 Write an essay on FIGURES 8a, 8b and 8c, discussing the following:

- The possible interpretations of using ash in the sculptures of Huan Zhang (FIGURES 8a–8c)
- The spacing/positioning of the two figures in relation to each other
- The postures of the two figures and the mood they convey
- Jesus and Buddha are two of the most recognisable religious images of the West and the East respectively. What ideas/meanings, do you think, Zhang wants to convey by placing these two figures facing one another?

(6)

8.2 Discuss the work of any TWO artists you have studied, in which these artists visualised spirituality and/or religious issues.

Your essay must include the following:

- Names of the artists
- Titles of artworks
- Use of formal elements of art
- Style and technique
- Communication of religious and/or spiritual concerns by discussing the possible meanings and interpretations of these works

(14)
[20]



FIGURE 8a: Huan Zhang, *Ash Jesus and Ash Buddha*, ash, steel and wood, 2011.



FIGURE 8b: Huan Zhang, *Ash Jesus and Ash Buddha (detail)*, ash, steel and wood, 2011.



FIGURE 8c: Huan Zhang, *Ash Jesus and Ash Buddha (detail)*, ash, steel and wood, 2011.

QUESTION 9: GENDER ISSUES

Traditionally, in Western art, the reclining figure was usually female, made for male appreciation. Today, artists use the reclining form to make different statements about gender.

- 9.1 By referring to TWO of the visual sources in FIGURES 9a, 9b and 9c, discuss the statement above.

Consider the following in your answer:

- Use of title
- Composition
- Symbolism
- Style

(8)

- 9.2 Write an essay in which you discuss the artworks of any TWO artists who have used gender issues as a theme.

(12)
[20]



FIGURE 9a: Diego Velázquez, ***Venus at Her Mirror (Rokeby Venus)***, oil on canvas, 1651.



FIGURE 9b: Marlene Dumas, ***Snow White With Broken Arm***, oil on canvas, 1986.



FIGURE 9c: Kehinde Wiley, ***Sleep***, oil on canvas, 2008.

QUESTION 10: CONTEMPORARY SOUTH AFRICAN (NATIONAL) AND INTERNATIONAL ARCHITECTURE

For the first time in the United Kingdom, an 'amphibious' home has been given full permission to be built on the banks of the River Thames in Buckinghamshire. The residential home, designed by Baca Architects, is an architectural achievement that overcomes the threat of flooding by becoming a floating pontoon during a flood situation.

10.1 Using the images in FIGURES 10a and 10b, discuss the following:

- Advantages of this type of architectural design
- Architectural influences and characteristics
- Sustainability

(6)

10.2 Write an essay in which you discuss any TWO examples of contemporary architecture you have studied which make use of innovative ideas.

Include the following in your essay:

- Names of buildings and architects
- Function and site
- Style and use of materials and building techniques
- Socio-economic and environmental issues
- Valid reasons why you find these buildings inspiring

(14)
[20]

Sustainable: Using natural resources without destroying the ecological balance of an area, commonly known as 'green architecture'

Amphibious: Taking place or operating both on land and in water

Pontoon: A floating structure



FIGURE 10a: **Residential Home** in the United Kingdom, Baca Architects, 2010.



FIGURE 10b: Plan of another **Residential Home** (shown during flood conditions), Baca Architects, 2011.

TOTAL: 100