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| EXAMINATION | NATIONAL SENIOR CERTIFICATE |
|---|---|
| **GRADE** | 12 |
| **DATE** | JUNE 2024 |
| **SUBJECT** | VISUAL ARTS (THEORY) |
| **PAPER** | 1 |
| **MARK TOTAL** | 100 |
| **DURATION (HOURS)** | 3 |
| **NUMBER OF PAGES** | 19 |

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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE

SUID-AFRIKAANSE KOMPREHENSIEWE ASSESSERINGSINSTITUUT

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## INSTRUCTIONS AND INFORMATION

In this exam paper you must demonstrate the following skills:

- The use of the correct art terminology.
- The use and implementation of visual analysis and critical thinking.
- Writing and research skills within a historical and cultural context.
- The contextualisation of specific examples into cultural, social, political and historical frameworks.
- An understanding of distinctive creative styles.

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

1. This paper consists of EIGHT questions.

2. Answer any FIVE questions for a total of 100 marks.

3. Number the answers correctly according to the numbering system used in this paper.

4. Questions appear on the left-hand pages and the visual sources on the right-hand pages.

5. Please ensure that you refer to the colour visual sources, where applicable.

6. No credit will be given for information discussed in one answer and merely repeated in other answers. Cross-referencing of artworks is permissible.

7. Mention the artist and the title of each artwork you discuss in your answers. Underline the title of the artwork or the name of a building that you refer to.

8. Structure your answers clearly and creatively. Write in full sentences and proper paragraphs according to the instructions for each question. Listing of facts/tables will NOT be acceptable.

9. Use the following guideline to determine the length of your answers. Please note the allocation of marks:

   - 6 − 8 marks: a minimum of a ½ − ¾ of a page (paragraph)
   - 10 − 14 marks: a minimum of 1 − 1½ page(s) (short essay)
   - 20 marks: a minimum of 2 pages (essay)

10. Write neatly and legibly in BLUE ink ONLY. Read the whole question before you start your answer.

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| GLOSSARY<br><br>**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, colour, tone, texture, format and composition of an artwork. |
| **Describe:** | Write down visual information in words. |
| **Interpret:** | Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, et cetera and substantiate your findings by referring to similar specific examples. |
| **Compare:** | Point out differences and similarities in an ordered sequence within the same argument. |
| **Contextualise:** | Placement within a social, cultural, political and historical framework of an artwork; relating to the situation, time (era) and location to which the artwork refers. |
| **Discuss:** | Present your point of view and give reasons for your statements. |
| **Explain:** | Clarify and give reasons for your statement. |
| **Formal art elements:** | The basic elements used to create an artwork, like line, form, tone, texture, colour, space, composition, et cetera. |
| **Substantiate:** | To support/motivate with proof or evidence. |
| **State:** | Give exact facts and say directly what you think – give your opinion, as well as an explanation. |
| **Visual sources:** | The reproduced images that are provided in this question paper or referred to in other sources. |
| **Contemporary:** | The present period in time. Contemporary refers to art that has been and continues to be created during our lifetimes. Started around the 1970's to the present day. |
| **Comment:** | To expresses your opinion or attitude about something. |
| **Reflect:** | Think deeply or carefully about a question and then express a thought or opinion resulting from your reflection. |

## ANSWER ANY FIVE QUESTIONS

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# QUESTION 1

## THE VOICE OF EMERGING ARTISTS

Figures 1a and 1b depict people's social and everyday life activities.

1.1 Study Figures 1a and 1b. Discuss both artworks according to the following:

- Style and technique
- Composition and focal point
- Use of space
- The possible meanings/messages related to the interaction between the figures as well as the atmosphere that it creates. (8)

1.2 Analyse the artworks of any TWO South African artists you studied whose work tells us about people, places and the circumstances in society. Discuss ONE artwork by each artist.

Refer to the following:

- Media and techniques
- Stylistic characteristics
- Social/cultural influences
- Possible meaning conveyed (12)

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Figure 1a: Nicole Eisenman, ***The Abolitionists in the park***, oil on canvas, 2020-21.

Figure 1b: Ephraim Ngatane, ***The card players***, Watercolour on paper, date unknown.


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# QUESTION 2

## SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

2.1 Both Figures 2a and 2b show the influence of an African identity. In a paragraph, compare and discuss Figures 2a and 2b to motivate the statement.
Use the following guidelines:

- The use of colour and the significance thereof.
- Discuss the style and technique.
- The mood/atmosphere created in the artworks.
- The way in which the artworks refer to African/indigenous art forms. (8)

2.2 Write an essay in which you make specific reference to any TWO artworks of TWO different South African artists who have been influenced by African and/or indigenous art forms.

Your answer should include the following:

- Use of medium and technique
- Stylistic characteristics
- Inspiration for the works
- How African/indigenous influence/s is visible in the artworks (12)

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Figure 2a: Irma Stern, ***The Hunt***, oil on canvas, 1926.

Figure 2b: Pippa Skotnes, ***Bushman art***, coloured etching, 1987.

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# QUESTION 3

## SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 1970'S AND 1980'S

Discrimination against young girls is the focus of Peju Alatise's installation titled the *Flying Girls* (Figure 3a). The installation is made of eight life-sized sculptures of girls with wings and birds in mid-flight. The installation accentuated the struggles and pains of the girl child in her quest for a just society where the artist bores witness to the maltreatment and discrimination of girls.

*The Promised Land* (Figure 3b) reflects on the political demonstrations following the outcome of the 2017 general elections in Kenya. At least forty-five people died.

3.1 Analyse Figure 3a and 3b. Explain how both of these artists reflect/portray resistance, discrimination and injustice. Use the following as a guideline in your answer:

- The use of different images/symbols and the possible meaning.
- The mood/atmosphere.
- The use of colour.
- Explain the titles of the two artworks, "*Flying Girls*" and "*The Promised Land*". (8)

3.2 Interpret TWO specific artworks by South African artists who you feel have made strong socio-political comments in their work. Discuss ONE artwork of each artist.

Refer to the following:

- Use of formal art elements.
- Images and media/techniques used.
- Mood/atmosphere created.
- Explain why the artworks can be seen as socio-political artworks. (12)

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Figure 3a: Peju Altatise, ***Flying Girls***, fibreglass, metal, resin and black paint, 2016.

Figure 3b: Michael Armitage, ***The Promised Land***, oil, acrylic, graphite, and chalk pastel on bark cloth, 2019.


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# QUESTION 4

## ART, CRAFT AND SPIRITUAL WORKS, MAINLY FROM RURAL SOUTH AFRICA

4.1 In Figure 4a, 4b and 4c we see a similar subject matter portrayed by the different artists. Choose TWO of the given THREE images (Figure 4a, 4b and/or 4c). Write an essay in which you discuss the portrayal of the spiritual imagery. Use the following as a guideline in your answer:

- Identify the dominant visual images found in each artwork. Provide reasons for your answer by referring to the composition and possible meanings.
- The style and technique used in the artworks.
- Discuss the emotional tone of the works and how it is represented.
- Differences and similarities in the use of colour and the meaning thereof. (10)

4.2 Discuss the importance, stylistic characteristics, and symbolic meaning of TWO artworks of ONE other South African arts and crafts or spiritual artist/craftsman whose work you studied.

Refer to the following:

- Name of the ONE artist and titles of TWO artworks
- Influences on the artist
- Subject matter and symbolic depiction
- Stylistic characteristics
- Meaning conveyed through the artworks (10)

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Figure 4a: ***Crucifixion,*** from the gospel of Judith of Flanders, M.709, f.IV. 1051-64.

Figure 4b: Rosso Fiorentino, ***Descent from the cross,*** Panel, 1521.

Figure 4c: Frederick S. Wight, ***Modern Crucifixion,*** oil on canvas, 1933.

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# QUESTION 5

## MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

South African artist Robin Rhode (Figure 5a) filled hosepipes with paint in the wheels of a BMW and planned a twelve-hour marathon by means of a remote control. The car drove a carefully planned route on a 100m x 200m canvas to create a large abstract painting.

*Table and Four Chairs* (Figure 5b) is a sculpture of a dining room set, enlarged to three times its original size. It consists of five objects, one table and four chairs. Viewers can walk easily beneath its vast expanse.

5.1 Interpret the multimedia artworks in Figures 5a and 5b by using the following in your answer:

- Are the artworks site-specific? Motivate your answer.
- Which artwork would you say is more successful/biggest impact and why?
- Explain the possible symbolic meaning/messages of the artworks relating to the titles. (8)

5.2 Discuss the work of any TWO South African artists who make use of non-traditional media and/or techniques to convey a message. Refer to ONE artwork by each artist.

Your essay should include the following:

- Names/titles of artist's artworks
- Description and analysis of the artworks
- Colour, materials and techniques used
- Message and/or meaning (12)

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Figure 5a: Robin Rhode, ***Expression of joy,*** filled hosepipes with paint in the wheels of a BMW, 2009.

Figure 5b: Robert Therrien, ***Table and Four Chairs,*** installation, aluminium, steel, wood, and plastic, 2003.


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# QUESTION 6

## POST-1994: DEMOCRATIC IDENTITY IN SOUTH AFRICA

Nelson Makamo's portraits of black children (Figure 6a) encapsulate the vibrancy of youth in his home country of South Africa. He believes his young models are just beginning to see the beauty in the world.

Helena Hugo's realistic paintings and drawings (Figure 6b) of people capture the essence of what it is to be human.

*Interwoven* (Figure 6c), by Kyle Meyer, explores the challenges of homosexuality and how gay men have to hide their sexuality and suppress their true identity.

6.1 Choose TWO of the THREE given images (Figures 6a, 6b and/or 6c) and answer the following:

- Discuss the significance of the compositions.
- The importance of the facial expressions of the individuals relating to their identity.
- How do the backgrounds in the artworks add to the meaning of the artwork? (10)

6.2 Interpret ONE artwork each by TWO South African artists you studied who also question and reflect upon identity. (10)

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Figure 6a: Nelson Makamo, ***The announcement***, mixed media on paper, 2016.

Figure 6b: Helena Hugo, ***Baksteentrok (Brick truck)***, pastel on board, 2013.

Figure 6c: Kyle Meyer, ***Interwoven***, shredded printed portraits, woven with fabric, 2017.


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# QUESTION 7

## GENDER ISSUES

The British artist Sarah Lucas (Figure 7a) is concerned with the casual misogyny of everyday life. In Figure 7a Lucas looks directly into the camera, completely at ease.

Lisa Brice (Figure 7b) challenges traditional representations of women in Western society art history through her figurative painting practice.

Meaning of misogyny: Misogyny is hatred of, contempt for, or prejudice against women. It is a form of sexism that is used to keep women at a lower social status than men, thus maintaining the social roles of patriarchy.

7.1 Compare Figures 7a and 7b. Write an essay in which you discuss the following issues:

- The way the figures are portrayed in both artworks.
- The symbolic meaning of the eggs in Figure 7a.
- The possible reason/s why the women in Figure 7b have no clear facial features.
- Possible interpretation of these artworks relating to the scenes in which they are shown. (8)

7.2 Interpret the work of any TWO different South African artists you have studied who question and reflect on male and/or female identity. Discuss ONE work by each artist.

In your essay refer to:

- Names of the artist and titles of artworks
- Subject matter
- Use of materials and techniques
- How gender issues are conveyed (12)

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Figure 7a: Sarah Lucas, ***Self-Portrait with fried eggs,*** photographic work, 1996.

Figure 7b: Lisa Brice, ***Mixing it up: Painting today***, oil on canvas, 2021.


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# QUESTION 8

## ARCHITECTURE IN SOUTH AFRICA

The residential development, The Cube Houses in Rotterdam stands apart as its homes are literally cubes, tilted over by 45 degrees. The architect Piet Blom tilted the cube of a conventional house corner upwards and rested it upon a hexagon-shape pylon.

8.1 Study the given images, interior and exterior views of The Cube Houses and comment on the following:

- How effective is the cube shape for an apartment? Motivate your answer.
- What are the positive and negative aspects of the furniture/curtains/ wall decorations for this house?
- The use of yellow for the exterior of the apartments.

**AND**

- Discuss at least TWO examples of South African architecture that you find inspiring.
  Refer in your discussion to functions, location, decorative characteristics, environmental issues as well as the use of materials and building techniques. **[20]**

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Figure 8a: Piet Blom, ***The Cube Houses (Kubuswoningen)***, Rotterdam, 1975 - 1977.

**END OF PAPER**

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