



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

VSLA.1

VISUELE KUNSTE V1

FEBRUARIE/MAART 2017

PUNTE: 100

TYD: 3 uur

Hierdie vraestel bestaan uit 19 bladsye.
Hierdie vraestel moet in volkleur gedruk word.

MIDDAGSESSIE



INSTRUKSIES EN INLIGTING

In hierdie eksamen moet jy die volgende vaardighede toon:

- Die gebruik van die korrekte kunsterminologie
- Die gebruik en toepassing van visuele analise/ontleding en kritiese denke
- Skryf- en navorsingsvaardighede binne 'n geskiedkundige en kulturele konteks
- Die plaas van spesifieke voorbeelde in 'n kulturele, sosiale, politieke en historiese konteks
- 'n Begrip van eiesoortige kreatiewe style

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

1. Hierdie vraestel bestaan uit AGT vrae.
2. Beantwoord enige VYF vrae vir 'n totaal van 100 punte.
3. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.
4. Vrae verskyn op die linkerkantse bladsye, met visuele bronne op die regterkantse bladsye.
5. Maak seker dat jy na die kleurafdrukke van die visuele bronne verwys waar dit vereis word.
6. GEEN punte sal toegeken word vir inligting wat in een antwoord bespreek en in ander antwoorde herhaal word NIE. Kruisverwysing van kunswerke is toelaatbaar.
7. Noem die kunstenaar(s) en titel van elke kunswerk wat jy in jou antwoorde bespreek. Onderstreep die titel van 'n kunswerk of die naam van 'n gebou.
8. Skryf op 'n duidelike, kreatiewe en gestruktureerde manier en gebruik volsinne en paragrawe volgens die instruksies van elke vraag. 'n Lys met feite/tabelle word NIE aanvaar NIE.
9. Gebruik die volgende riglyne vir die lengte van jou antwoorde. Let op die puntetoekenning.
 - 6–8 punte: 'n minimum van $\frac{1}{2}$ – $\frac{3}{4}$ bladsy (paragraaf)
 - 10–14 punte: 'n minimum van 1–1½ bladsy(e) (kort opstel)
 - 20 punte: 'n minimum van 2 bladsye (opstel)
10. Skryf netjies en leesbaar.

LAAT HIERDIE BLADSY BLANKO.



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

Dit is 'n groot mylpaal in jou lewe om jou matriekuitslae te ontvang.

- 1.1 Vergelyk hoe die kunstenaars in FIGUUR 1a en FIGUUR 1b daarin geslaag het om hierdie oomblik vas te vang.

Jy moet na die volgende verwys:

- Formele elemente
- Komposisie
- Perspektief/Gevoel van ruimte
- Ritme en beweging
- Stemming/Atmosfeer

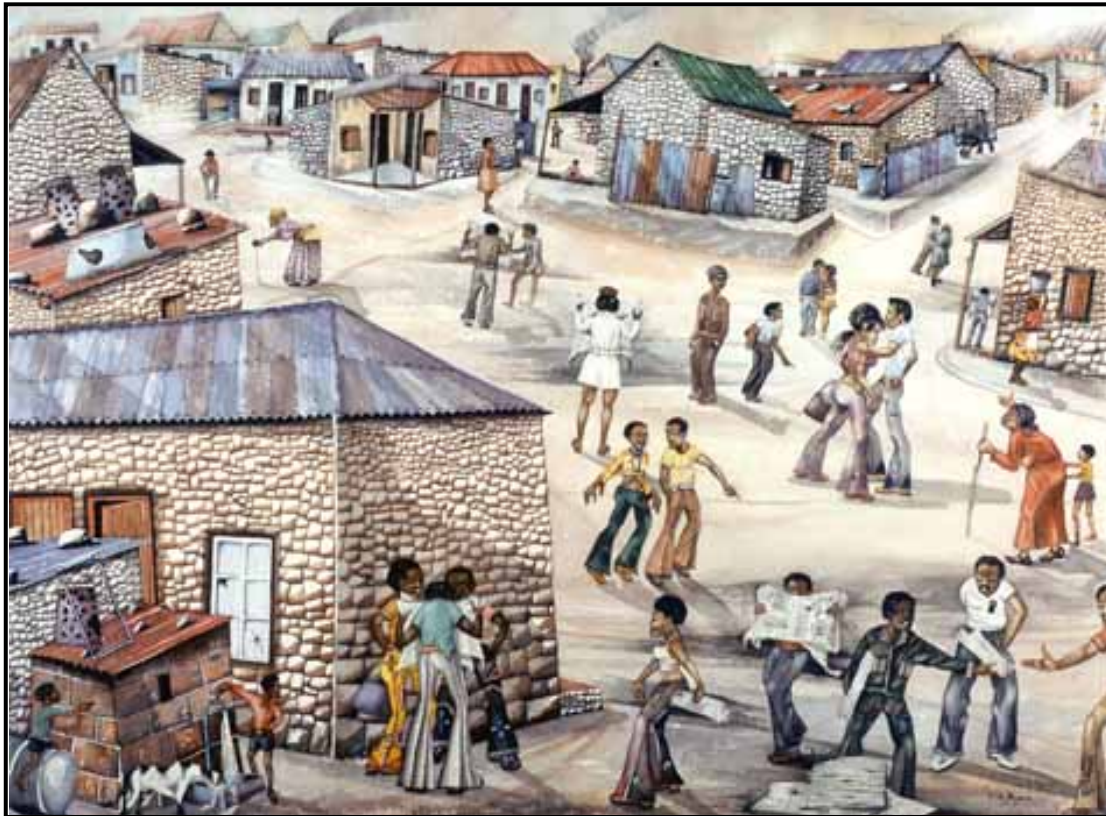
(8)

- 1.2 Skryf 'n opstel oor TWEE kunswerke van verskillende Suid-Afrikaanse kunstenaars wat die alledaagse lewe dokumenteer.

Jy moet die volgende by jou opstel insluit:

- Onderwerp
- Formele elemente
- Komposisie
- Media en tegniek
- Styl

(12)
[20]



FIGUUR 1a: Phaswane David Mogano, *Matric Results in Township* (*Matriekuitslae in Township*), waterverf, 1975.



FIGUUR 1b: Tommy Motswai, *Matric Results (Matriekuitslae)*, pastel op papier, 2005.

**VRAAG 2: SUID-AFRIKAANSE KUNSTENAARS BEÏNVLOED DEUR AFRIKA-
EN/OF INHEEMSE KUNSVORMS**

Sommige kunstenaars, soos Emile Nolde, is deur Afrika-maskers beïnvloed, wat gelei het tot werk wat erg verwronge en oordrewe is.

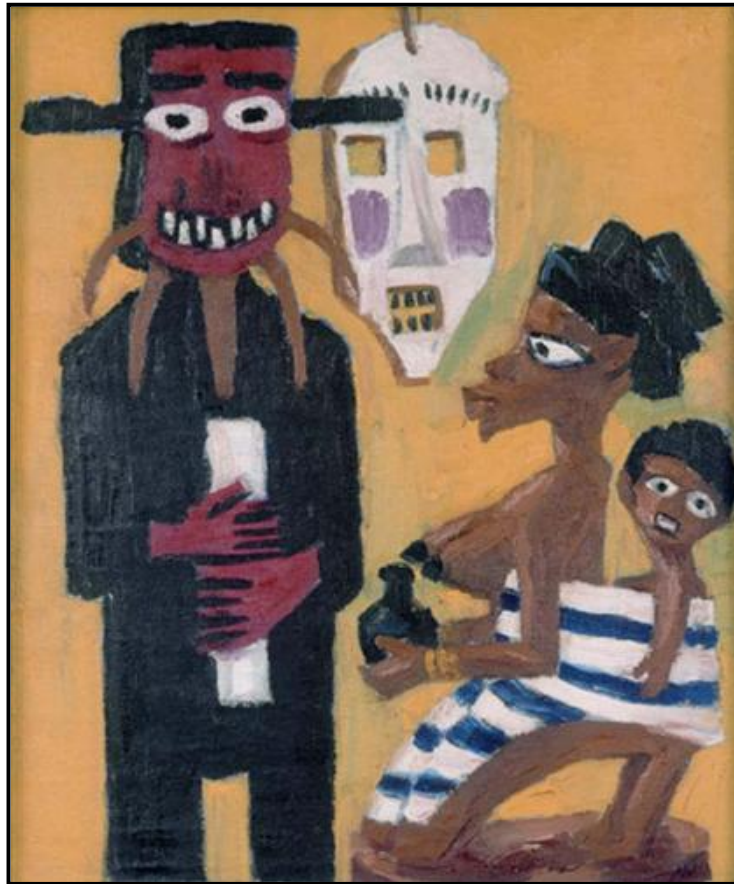
2.1 Bespreek die gebruik van verwringing, vereenvoudiging en oordrywing in FIGUUR 2a en FIGUUR 2b, deur na die formele elemente en beginsels van kuns te verwys. Gee redes vir die maniere/wyses waarop die kunstenaars deur Afrika beïnvloed is. (8)

2.2 Ontleed EEN kunswerk deur enige TWEE kunstenaars wie se werk 'n Afrika-invloed toon.

Jy moet na die volgende verwys:

- Waar in die kunswerk is die invloed sigbaar?
- Gebruik van kleur
- Komposisie-elemente
- Gebruik van tegnieke en materiaal

(12)
[20]



FIGUUR 2a: Emile Nolde, *The Missionary (Die Sendeling)*, olie op doek, 1912.



FIGUUR 2b: Billy Molokeng, *Noisy Neighbours (Lawaaierige Bure)*, olie op papier, 1990.



FIGUUR 3: Bill Woodrow, ***Elephant (Olifant)***, motordeure, twee landkaarte (links is Suid-Amerika en regs is Afrika), 'n stofsuiers binne-in die olifant se slurp en 'n masjiengeweer, 1984.

VRAAG 4: KUNS, KUNSVLYT EN GEESTELIKE WERKE HOOFSAAKLIK UIT LANDELIKE SUID-AFRIKA

Kunstenaars gebruik baie style en media om hulle interpretasie van Jesus se kruisiging oor te dra.

- 4.1 Bespreek hoe die twee kunstenaars die kruisiging in FIGUUR 4a en FIGUUR 4b interpreteer.

Jy moet die volgende beantwoord:

- Hoe verskil die funksies van FIGUUR 4a en FIGUUR 4b? Gee 'n rede vir jou antwoord.
- Waarom sal jy FIGUUR 4a as 'n naïewe kunswerk beskryf?
- Verduidelik hoekom FIGUUR 4b 'n ekspressionistiese kunswerk is.
- Elimo Njau van Tanzanië sê: 'Kuns verafrikanees Christenskap'. Dink jy dat hierdie kunstenaars suksesvol was om Christenskap te verafrikanees? Gee redes vir jou antwoord.

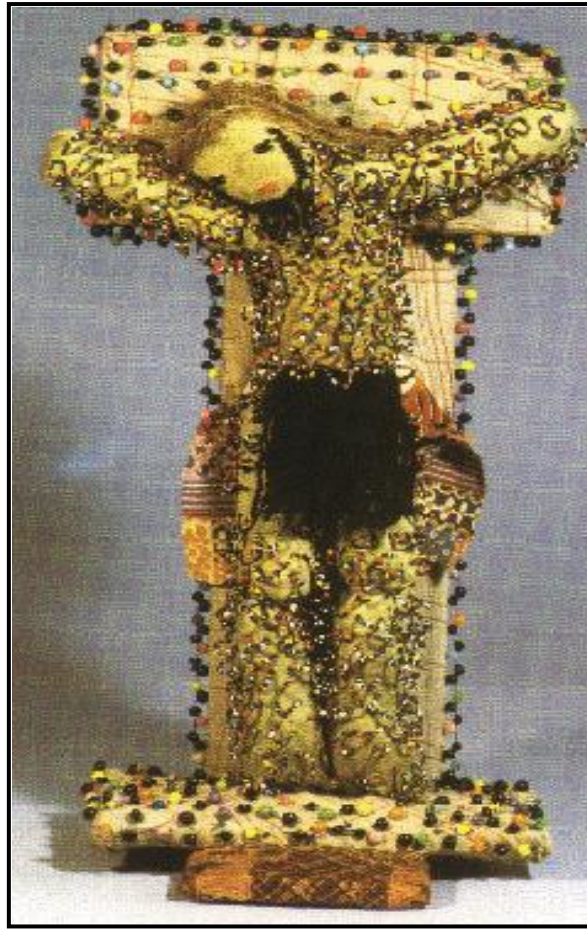
(10)

- 4.2 Interpreteer EEN kunswerk deur enige TWEE Suid-Afrikaanse kunstenaars wat kunsvlyt gebruik en/of wat aan spiritualiteit/geestelikheid in hulle werke aandag gee.

Jy kan die volgende riglyne in jou opstel gebruik:

- Onderwerp
- Formele elemente
- Gebruik van media en tegniek
- Moontlike boodskappe/betekenis

(10)
[20]



FIGUUR 4a: Sizakele Mchunu, **Crucifixion (Kruisiging)**, lap, hout, gare, krale en draad, 1988.



FIGUUR 4b: Elimo Njau, **Crucifixion (Kruisiging)**, muurskildery, 1955.

VRAAG 5: MULTIMEDIA EN NUWE MEDIA – ALTERNATIEWE KONTEMPORÊRE EN POPULÊRE KUNSVORMS IN SUID-AFRIKA

Double Negative (Dubbel Negatief) deur Michael Heizer in FIGUUR 5a is landkuns in die Nevada-woestyn, VSA. Die diep slote in die natuurlike rotsformasie is deur stootskrapers en dinamiet gemaak.

Die Deens-Yslandse kunstenaar, Olafur Eliasson, is geïnteresseerd in hoe jy die landskap met die res van die wêreld verbind en hoe jy jouself daarbinne ervaar. In FIGUUR 5b het hy meer as 180 ton Yslandse klip gebruik om diep lae te vorm en 'n terrein te skep waardeur 'n waterstroom tussen die interieur van die museum deurvloei.

- 5.1 Michael Heizer neem sy werk uit die ruimte van die galery na die woestynomgewing, terwyl Olafur Eliasson die land in die galery inbring.

Bespreek moontlike boodskappe/betekenis van hierdie werke deur na die volgende te verwys:

- Titels
- Ruimte/Ligging
- Medium en tegniek
- Interaksie/Betrokkenheid/Verbintenis met die kyker en die ruimte
- Grootte/Skaal van die werk
- Kykerinteraksie met die kunswerk
- Dokumentering van die kunswerk

(10)

- 5.2 Bespreek enige TWEE kunswerke van kontemporêre kunstenaars wat jy bestudeer het, waar die kunstenaars alternatiewe en ongewone media gebruik het.

(10)

[20]



FIGUUR 5a: Michael Heizer, ***Double Negative (Dubbel Negatief)***, landkuns, Arizona, VSA, 1969–1970.



FIGUUR 5b: Olafur Eliasson, ***Riverbed (Rivierbedding)***, installasie in Denemarke se Louisiana-museum van Moderne Kuns, Kopenhagen, 2014.

VRAAG 6: DEMOKRATIESE IDENTITEIT IN SUID-AFRIKA NÁ 1994

Ons kultuur, ons tradisies, ons taal is party van die fondasies waarop ons ons identiteit bou.

- 6.1 Bespreek hoe Simphiwe Ndzube identiteitstemas, migrasies en skoonheid ondersoek.

Jy moet na die volgende verwys:

- Gebruik van lap en voorwerpe wat gevind/opgetel is
- Die belangrikheid/simbool van die volgende:
 - Dasse
 - Lig
 - Bagasie/Tasse
 - Houtstapelbord (-pallet)
- Hoe skep Simphiwe Ndzube 'n gevoel van beweging in hierdie werk?
- Hoe hanteer hy die idee van migrasie in hierdie kunswerk? (10)

- 6.2 Vergelyk TWEE kunstenaars ná 1994 wie se werke oor kultuurkwessies, tradisie of taal handel.

Die volgende behoort by jou opstel ingesluit te wees:

- Onderwerp
 - Invloede
 - Medium en tegniek
 - Boodskappe en betekenis (10)
- [20]**



FIGUUR 6: Simphiwe Ndzube, ***Uhambo (Reis)***, installasie: gevonde klere, skoene, dasse, lig van 'n baken, houtstapelbord (-pallet), sambokke, bagasie, industriële handskoene, metaal, boomtakke en ritssluiters, 2015.

VRAAG 7: GESLAGSKWESSIES: MANLIKHEID EN VROULIKHEID

Chéri Samba hanteer geslagskwessies vanuit 'n manlike oogpunt.

7.1 Bespreek FIGUUR 7 met verwysing na die volgende:

- Kleur
- Narratiewe/Verhale
- Dominante beeldgebruik en die simboliek daarvan uit 'n manlike perspektief

(6)

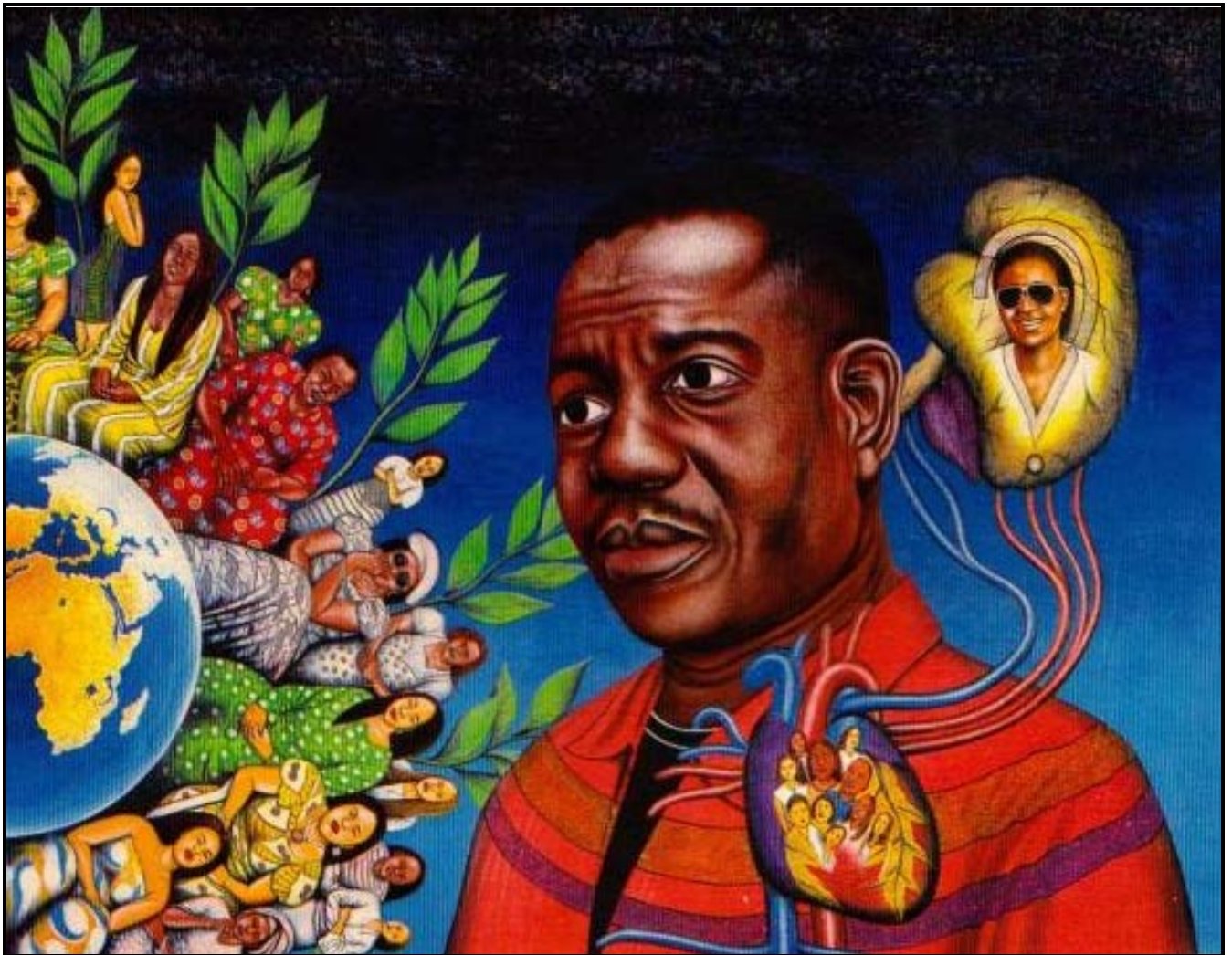
7.2 Bespreek TWEE kunswerke met 'n geslagspesifieke uitgangspunt.

Jy kan die volgende riglyne in jou antwoord gebruik:

- Media en tegniek
- Styl
- Onderwerp
- Moontlike boodskappe/betekenis

(14)
[20]





FIGUUR 7b: Chéri Samba, *Quelle Solution pour les hommes (water solution for men) (waterplossing vir mans)*, akriel, 2001.

VRAAG 8: ARGITEKTUUR IN SUID-AFRIKA

Ongeag hoeveel argitektuur verander, die primêre funksie daarvan is om beskutting te verskaf. Mario Botha sê: 'Solank as wat daar iemand is wat 'n huis nodig het, sal argitektuur bestaan.'

- 8.1 Verwys na die stelling hierbo en ontleed die voorbeelde in FIGUUR 8a, 8b, 8c en 8d.

Jy moet na die volgende riglyne verwys:

- Stylkenmerke
- Ooreenkomste
- Gebruik van ruimte
- Boumateriaal/Tegniek
- Invloed op die omgewing en die volhoubaarheid daarvan (8)

- 8.2 Bespreek ten minste TWEE Suid-Afrikaanse geboue of strukture.

Die volgende moet by jou bespreking ingesluit word:

- Name van argitekte en name van die geboue of strukture
 - Gebruik van boumateriaal
 - Invloed op die omgewing en die volhoubaarheid daarvan
 - Stylkenmerke (12)
- [20]**



FIGUUR 8a: Shigeru Ban, **Paper House (Papierhuis)**, Yamanaka-meer, herwinde papierbuis, hout en glas, Japan, 1994–1995.



FIGUUR 8b: Shigeru Ban, binne-aansig van **Paper House (Papierhuis)**, Yamanaka-meer, herwinde papierbuis, hout en glas, Japan, 1994–1995.



FIGUUR 8c: Grose Bradley (LGI Architects), **Alingi Residence (Alingi-woonhuis)**, beton, glas en houtlatte, Australië, 2005.



FIGUUR 8d: Grose Bradley (LGI Architects), binne-aansig van **Alingi Residence (Alingi-woonhuis)**, beton, glas en houtlatte, Australië, 2005.

TOTAAL: 100



FIGURE 8a: Shigeru Ban, *Paper House*, Lake Yamanaka, recycled paper tubes, wood and glass, Japan, 1994–1995.



FIGURE 8b: Shigeru Ban, *Paper House*, Lake Yamanaka, recycled paper tubes, wood and glass, Japan, 1994–1995.



FIGURE 8c: Grose Bradley (LGI Architects), *Aling! Residence*, concrete, glass and timber battens, Australia, 2005.



FIGURE 8d: Grose Bradley (LGI Architects), *Aling! Residence*, concrete, glass and timber battens, Australia, 2005.

TOTAL: 100



QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

No matter how much architecture changes, its primary function is to provide shelter. Mario Botha states: 'As long as there is a man who needs a house, architecture will still exist.'

8.1

Refer to the statement above and analyse the examples in FIGURES 8a, 8b, 8c and 8d.

You must refer to the following guidelines:

- Stylistic characteristics
- Similarities
- Use of space
- Building materials/Technique
- Influence on the environment and its sustainability

(8)**8.2**

Discuss at least TWO South African buildings or structures.

The following should be included in your discussion:

- Names of architects and names of the buildings or structures
- Use of building materials
- Influence on the environment and its sustainability
- Stylistic characteristics

[20]
(12)

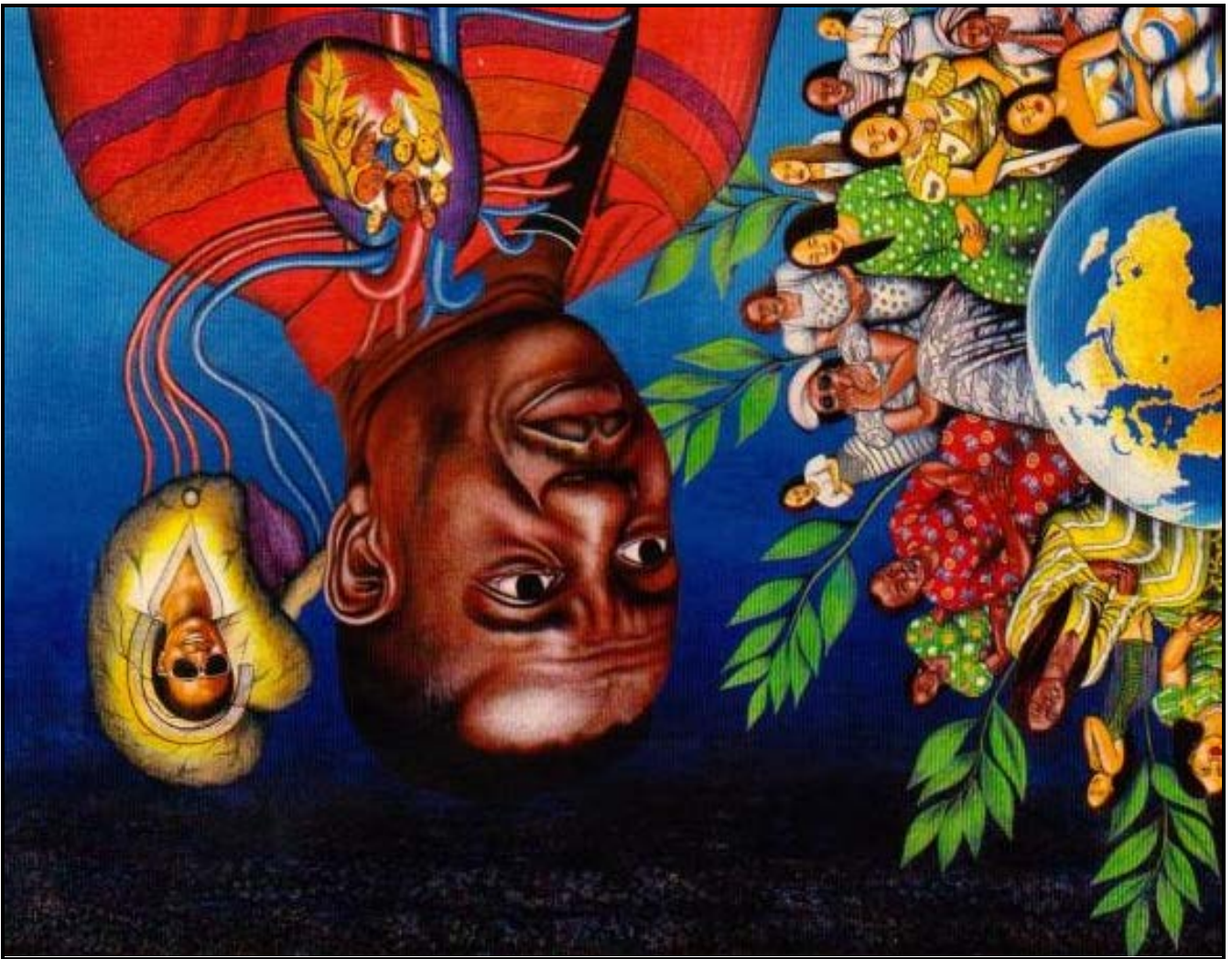


FIGURE 7b: Chéri Samba, *Quelle Solution pour les hommes (water solution for men)*, acrylic, 2001.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Chéri Samba deals with gender issues from a male point of view.

7.1

Discuss FIGURE 7 with regard to the following:

- Colour
- Narratives/Stories
- Use of dominant imagery and its symbolism from a male perspective

(6)**7.2**

Discuss TWO artworks which address a gender-specific point of view.

You may use the following guidelines in your answer:

- Media and technique
- Style
- Subject matter
- Possible messages/meanings

[20]
(14)



FIGURE 6: Simphiwe Ndzube, *Uhambo (Journey)*, installation: found clothes, shoes, ties, beacon light, wooden pallet, sjamboks, baggage, industrial gloves, metal, tree branches and zips, 2015.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Our culture, our traditions, our language are some of the foundations upon which we build our identity.

6.1 Discuss how Simphiwe Ndzube explores themes of identity, migrations and beauty.

You must refer to the following:

- Use of fabric and found objects
- The importance/symbolism of the following:
 - Ties
 - Light
 - Luggage/Suitcases
 - Wooden pallet
- How does Simphiwe Ndzube create a sense of movement in this work?
- How does he address the idea of migration in this artwork?

(10)

6.2 Compare TWO post-1994 artists whose works deal with issues of culture, tradition or language.

The following should be included in your essay:

- Subject matter
- Influences
- Medium and technique
- Messages and meanings

(10)
[20]





FIGURE 5a: Michael Heizer, *Double Negative*, land art, Arizona, USA, 1969-1970.



FIGURE 5b: Olafur Eliasson, *Riverbed*, installation in Denmark's Louisiana Museum of Modern Art, Copenhagen, 2014.



**QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE
CONTEMPORARY AND POPULAR ART FORMS IN SOUTH
AFRICA**

Double Negative by Michael Heizer in FIGURE 5a is land art located in the Nevada Desert, USA. The deep trenches in the natural rock formation were made by bulldozers and dynamite.

The Danish-Icelandic artist, Olafur Eliasson, is interested in how you connect the landscape to the rest of the world and how you experience yourself within it. In FIGURE 5b he used more than 180 tons of Icelandic rock to form deep layers, creating a terrain for a stream of water to wind through the interior of the museum.

5.1 Michael Heizer takes his work out of the gallery space into the desert environment while Olafur Eliasson brings the land into the gallery.

Discuss possible messages/meanings of these works by referring to the following:

- Titles
- Space/Site
- Medium and technique
- Interaction/Involvement/Engagement with the viewer and the space
- Size/Scale of the work
- Viewer engagement with the artwork
- Documentation of the artwork

5.2 Discuss any TWO artworks by contemporary artists which you have studied, where the artists used alternative and unusual media.

(10)
[20]



WESTERN CAPE

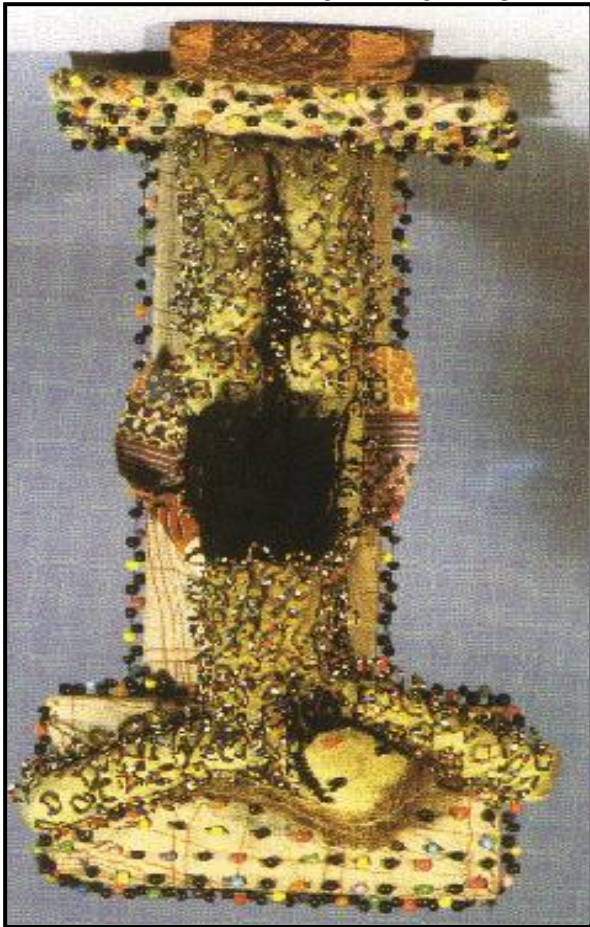


FIGURE 4a: Sizakele Mchunu, *Crucifixion*, fabric, thread, wood, beads and wire, 1988.



FIGURE 4b: Elimo Njau, *Crucifixion*, mural, 1955.



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

Artists use many styles and media to communicate their interpretation of the crucifixion of Jesus.

4.1

Discuss how the two artists interpreted the crucifixion in FIGURE 4a and FIGURE 4b.

You must answer the following:

- How do the functions of FIGURE 4a and FIGURE 4b differ? Give a reason for your answer.
- Why would you describe FIGURE 4a as a naïve artwork?
- Explain why FIGURE 4b is an expressionistic artwork.
- Elimo Njau from Tanzania says: 'Art makes Christianity African.' Do you think that these artists were successful in making Christianity African? Give reasons for your answer.

(10)

4.2

Interpret ONE artwork by any TWO South African artists who use craft and/or deal with spirituality in their work.

You may use the following guidelines in your essay:

- Subject matter
- Formal elements
- Use of media and technique
- Possible messages/meanings

(10)
[20]



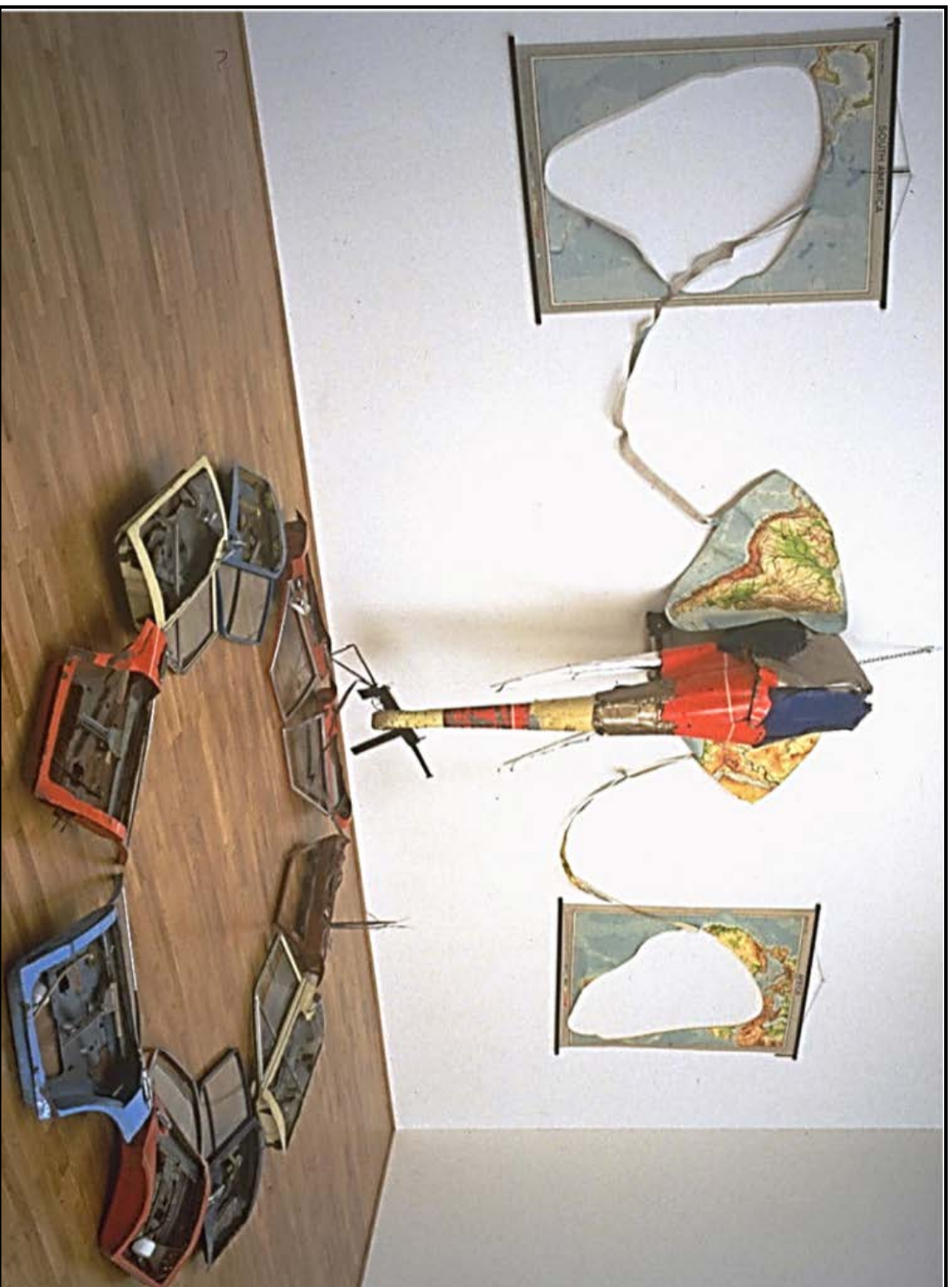


FIGURE 3: Bill Woodrow, *Elephant*, car doors, two maps (left is South America and right is Africa), a vacuum cleaner within the elephant trunk and a machine gun, 1984.

QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

Bill Woodrow, an English sculptor, uses his art to convey a message of social awareness. In FIGURE 3 he used everyday consumables (everyday items), like maps, car doors and a vacuum cleaner to portray an image of an elephant. Just as consumables are discarded, so animals will be hunted to extinction.

3.1

With reference to the text above, write a short essay in which you discuss the artwork in FIGURE 3.

You must include the following in your essay:

- The relevance/significance of a vacuum cleaner, car doors, maps and gun
- Symbolism of using everyday/recycled objects
- What message does this work have for society in general? Why do you think the elephant might be a metaphor for society?

3.2

Write an essay in which you discuss the work of any TWO artists whose works show an awareness of socio-political issues.

You must refer to the following in your answer:

- Images used
- Media and technique
- Messages/Meanings

(12)
[20]





FIGURE 2a: Emile Nolde, *The Missionary*, oil on canvas, 1912.



FIGURE 2b: Billy Molokeng, *Noisy Neighbours*, oil on paper, 1990.



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

Some artists, like Emile Nolde, were influenced by African masks leading to works that were grossly distorted and exaggerated.

- 2.1 Discuss the use of distortion, simplification and exaggeration in FIGURE 2a and FIGURE 2b by referring to the formal elements and principles of art. Give reasons for the ways/manner in which the artists were influenced by Africa. (8)
- 2.2 Analyse ONE artwork by any TWO artists whose works show an African influence.

You must refer to the following:

- Where in the artwork is the influence visible?
- Use of colour
- Compositional elements
- Use of techniques and materials

(12)
[20]





FIGURE 1a: Phaswane David Mogano, *Matric Results in Township*, watercolour, 1975.



FIGURE 1b: Tommy Motswai, *Matric Results*, pastel on paper, 2005.



ANSWER ANY FIVE QUESTIONS.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Receiving your matric results is a big milestone in your life.

1.1 Compare how the artists in FIGURE 1a and FIGURE 1b have managed to capture this moment.

You must refer to the following:

- Formal elements
- Composition
- Perspective/Sense of space
- Rhythm and movement
- Mood/Atmosphere

(8)

1.2 Write an essay on TWO artworks by different South African artists that documented everyday life.

Your essay should include the following:

- Subject matter
- Formal elements
- Composition
- Media and technique
- Style

(12)
[20]



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INSTRUCTIONS AND INFORMATION

In this examination 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 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 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 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 visual sources reproduced in colour 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(s) 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. The listing of facts/tables is NOT acceptable.
9. Use the following guidelines for the length of your answers. Note the mark allocation.
10. Write neatly and legibly.
 - 6–8 marks: a minimum of $\frac{1}{2}$ – $\frac{3}{4}$ page (paragraph)
 - 10–14 marks: a minimum of 1– $1\frac{1}{2}$ page(s) (short essay)
 - 20 marks: a minimum of 2 pages (essay)





AFTERNOON SESSION

This question paper consists of 19 pages.
This question paper must be printed in full colour.

TIME: 3 hours

MARKS: 100

FEBRUARY/MARCH 2017

VISUAL ARTS P1

VSLA.1

GRADE 12

NATIONAL
SENIOR CERTIFICATE

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education

