



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

VISUAL ARTS P1

MARKS: 100

TIME: 3 hours



This question paper consists of 19 pages.

INSTRUCTIONS AND INFORMATION

It is expected of you in this examination to demonstrate the following:

- 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.
- The placement of specific examples within a cultural, social and historical context.
- An understanding of characteristics/different creative styles.

Read the following instructions before deciding on 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 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 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 1–1 $\frac{1}{2}$ 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) an art work. 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 art work, in the broad world picture.
Justify:	To support/motivate with proof or witness.
Substantiate:	To confirm with supporting evidence.
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
Visual sources:	The visual images which are supplied in the question paper.

QUESTION 1**THE VOICE OF EMERGING ARTISTS**

Images of the westernised lifestyle of indigenous people in South Africa have been portrayed with empathy by upcoming Black artists, when reflecting on influences and identities.

1.1 Explain in TWO separate paragraphs of approximately $\frac{3}{4}$ page each, how the artists of the works in FIGURES 1a and 1b went about documenting the daily life convincingly, by commenting on the following:

- Composition
- Applying of art elements
- Techniques
- Evident influences on the styles
- Lifestyle atmosphere

(10)

1.2 Choose TWO upcoming Black artists who deliver social, economic or other commentary in their art works and discuss ONE work of each which you have studied.

You may use ONE of the examples of FIGURES 1c and 1d, but NOT any other works which appear in this question paper. Your discussion of 1 to $1\frac{1}{2}$ pages of the works which you have studied, must include the following:

- 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

(10)
[20]

Empathy: The ability to fully understand



FIGURE 1a: Gerard Sekoto, *The Milkman*, Oil on canvas laid on board, circa 1945-1946



FIGURE 1b: Peter Clarke, *Houses at Simonstown*, Oil on board, 1971



FIGURE 1c: Tommy Motswai, *Matric Results*, Pastel on paper, 2005



FIGURE 1d: Peter Clarke, *On the Way to the Village*, Oils, 1960

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 Study the visual illustrations in FIGURES 2a and 2b. Explain in a paragraph of about half a 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/structure
- Construction
- Other characteristics of identification (6)

2.2 Referring to FIGURE 2b, discuss in the form of a short essay of about half a page, how Andries Botha applied the following:

- Formal elements of art
- Theme message
- Mood as related to Africa (6)

2.3 Choose TWO works of art by different South African artists who reflect cultural influences, of which ONE may be from FIGURE 2c or 2d. Analyse both works in an essay of at least one page. Do not use any other works which appear in this paper.

Include the following:

- Names of artists and their works
 - Obvious cultural influences
 - Techniques and styles
 - Messages conveyed (8)
- [20]**

Rustic: The appearance or manners of country-people



FIGURE 2a: Indigenous craft practised in Kwa-Zulu Natal, South Africa



FIGURE 2b: Andries Botha, *Genesis, Genesis, Jesus*, Mixed media, 1990



FIGURE 2c: Alexis Preller, *Mapogga Axis Mundi*, 1957

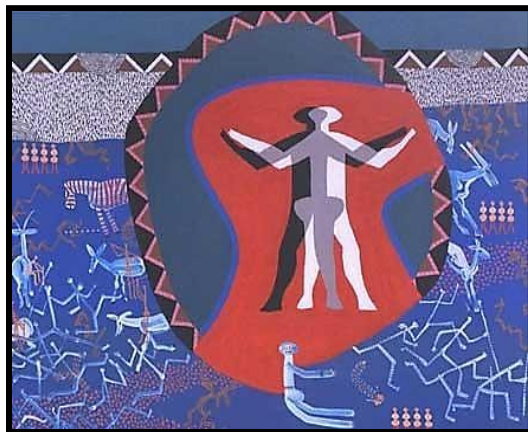


FIGURE 2d: Walter Battiss, Detail of *Bushman Impressions*, Oil on canvas, 1970

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 subtly suggest some idealised solutions.

- 3.1 Study the visual illustration in FIGURE 3a. In a paragraph of at least half a page, discuss the decision of the artist to portray class inequity (which had led to the Mexican revolution) and his applications of art principles in his ingenious approach. (5)
- 3.2 Shortly describe, in a paragraph of about half a page, the idea of rupture portrayed by Sebidi in the work of FIGURE 3b and discuss the execution of her complimentary techniques. Also show clear understanding of her message. (6)
- 3.3 Choose and name TWO artworks which you have studied and evaluate in TWO paragraphs of at least half a page each, the following in an intelligible manner:
- Name 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]

Subtly: With fine or delicate distinction

Idealised: To present as being perfect

Ingenious: Cleverly managed

Rupture: Disagreement; parting; breaking

Execution: Carrying out; performance



FIGURE 3a: Diego Rivera, *Slavery in the Sugar Plantation*, 1930–31



FIGURE 3b: Helen Sebidi, *We have Lost the Tune*, Monotype and dry-point

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

An **Orisha** (also spelled **Orisa** or **Orixá**) is a spirit or deity that reflects one of the manifestations of God in the Yoruba spiritual or religious system.

4.1 Define in at least half a page, the possible interpretations of the work of the artist in FIGURE 4a. With reference to art elements and iconography, explain how he has conveyed his views about the spiritual world of the Yoruba tribe, to give support to your statements. (6)

4.2 Considering the materials used, refer to FIGURES 4b and 4c and write an essay of about $\frac{3}{4}$ of a page, regarding the following:

- Craft **techniques** applied in creating the works
- **Functionality** and artistic value
- Art principles most effectively applied (6)

4.3 In an essay of at least one page, discuss works of any TWO craft artists you have studied.

Clearly refer to the following:

- Names of artists
 - Type of works
 - Materials and techniques, traditional or contemporary
 - Function
 - Decorative value referring to art principles (8)
- [20]**



FIGURE 4a: Karima Muyaes, *Orishas African Gods*,
Etching and aquatint a la poupee



FIGURE 4b: Kunye, *Necklace accessory*, Beads and wire



FIGURE 4c: Nomvuselelo Mavundla and Elliot Mkhize, *South Africa, Baskets*

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 viewer, inviting intelligible response.

5.1 Considering FIGURE 5a, explain in half a page how Bester used alternative materials AND techniques, as seen in FIGURE 5b, creating a fresh relationship between art and the viewer. (4)

5.2 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 (6)

5.3 For this question you may not use a work which appears in this question paper. However, you may use a different work by one of the artists used in this paper.

In essay form of at least one page, recall and analyse at least ONE work in multimedia which you have 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 (10)
- [20]**



FIGURE 5a: Right Mukore, *Group sculpture*, Hard wood sculpture



FIGURE 5b: Willie Bester, *The Saxophone Player*, 2002, Mixed Media sculpture



FIGURE 5c: Kasey McMahon, *Connected*, Computer network cables



FIGURE 5d: Sublime and sensual smoke art and photo-shop

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

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

- 6.1 Write an essay of about $\frac{3}{4}$ of a page and discuss how the individual artists of the visual sources of FIGURES 6a and 6b relate to expression of identity.

Refer to the following:

- Formal art elements
- Style and technique
- The commentary these artists make
- Which one makes the strongest impact, with reasons for your choice

(8)

- 6.2 Write an essay of at least $1\frac{1}{2}$ pages, discussing the work of any TWO artists you have studied, who question and reflect on identity. Refer to specific works of art in your answer, which do not appear on this question paper.

(12)
[20]

Contemporary art: Art from the 1870s to today

Stereotypes: Fixed mental impression



FIGURE 6a: Richard Hamilton, "*Just What Is It That Makes Today's Homes So Different, So Appealing?*", 1956, Collage

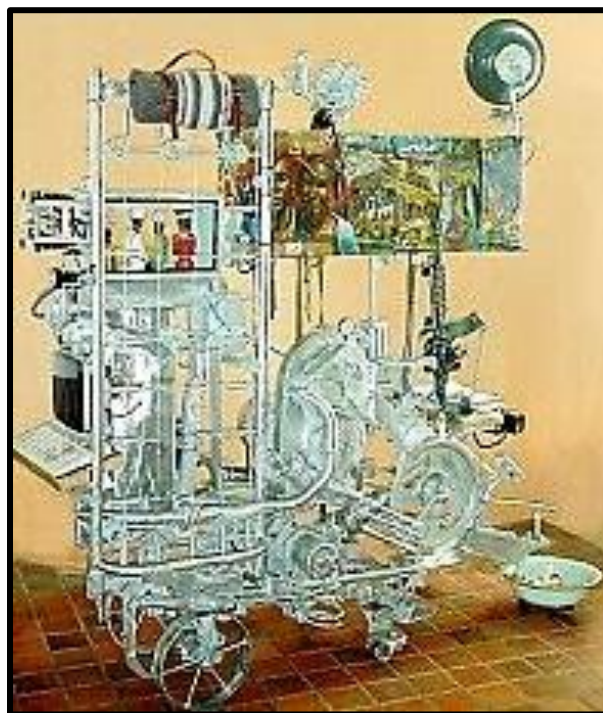


FIGURE 6b: Willie Bester, "*Political Development*", 2002, 230 x 80 x 280 cm, Mixed Media Installation

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 Refer to both of the works in FIGURES 7a and 7b. Relate what each artist has evoked from the viewer with his approach in the work, when you recall the symbolism of the time. Do it in essay form in a substantial paragraph of approximately $\frac{3}{4}$ page, considering the following:

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

(8)

7.2 Write an essay of approximately 1½ pages, about any TWO artists you have studied, in whose works male and/or female identity is addressed. Name, describe and compare the works. Conclude your essay with your conclusion concerning impact of each.

(12)
[20]

Erotic: Of love

Assertion: Insistence upon a right



FIGURE 7a: Titian, *Venus and her Mirror*, ca 1555



FIGURE 7b: Artemisia Gentileschi, *Judith slaying Holofernes*, circa 1612–1613

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, study the images of the floating structure in FIGURES 8a and 8b. Write an essay of one page, in which you elevate the innovative accomplishments. 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 1½ pages, clearly analyse TWO buildings by any contemporary South African architect/s. Discuss the shapes, materials and design which place 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]



FIGURE 8a: Steven Holl Architects, Horizontal Skyscraper/Vanke Center in Shenzhen, China

The structure spreads out under the 35 meter height limit on the site, supported on eight cores using bridge-building technology and a concrete frame to maximise the area available for gardens beneath.



FIGURE 8b: Steven Holl Architects, Horizontal Skyscraper/Vanke Center in Shenzhen, China

It recently received a 2010 Good Design is Good Business China Award for Best Green project. The underside of the floating structure is propped up on eight legs.

TOTAL: 100

TOTAAL: 100

Dit het onlangs 'n 2010 Goeie Ontwerp is Goeie Besigheid Sjina Toekening ontvang vir die Beste Groen projek. Die onderkant van die drywende struktuur word deur agt bene ondersteun.

FIGUR 8b: Steven Holl Arquitekte, Horizontale Wolkekrabber/Vanke Sentrum in Shenzhen, Sjina



Die struktuur sprei uit onder die 35 meter hoogte-bepering op die terrein, ondersteun op agt kerns met die gebruik van brugbou tegnologie en 'n betonraamwerk om maksimale area beskikbaar vir tuine daaronder te stel.

FIGUR 8a: Steven Holl Arquitekte, Horizontale Wolkekrabber/Vanke Sentrum in Shenzhen, Sjina



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 bereik en handhaaf. Kreatiewe denke verrys steeds in argitektuur, nasionaal sowel as internasionaal.

8.1 Met die bogenoemde kreatiwiteit in gedagte, bestudeer die afbeeldinge van die drywende struktuur in FIGUR 8a en 8b. Skryf 'n opstel van een bladsy, waarin jy die innoverende prestasie uitlig. Jy mag gedagtes oor die volgende insluit:

- Beginsels van ontwerp aangewend
- Invloede en kreatiewe denke
- Uitsonderlike eienskappe
- Doelwitte en effektiewe funksionaliteit

(8)

8.2 Analiseer duidelik in 'n opstel TWEE geboue deur enige kontemporêre Suid-Afrikaanse argitek, in ongeveer 1½ bladsye. Bespreek die vorms, materiale en ontwerp wat dit in 'n kategorie van uitstaande impak plaas.

Die volgende aspekte mag wel relevant wees:

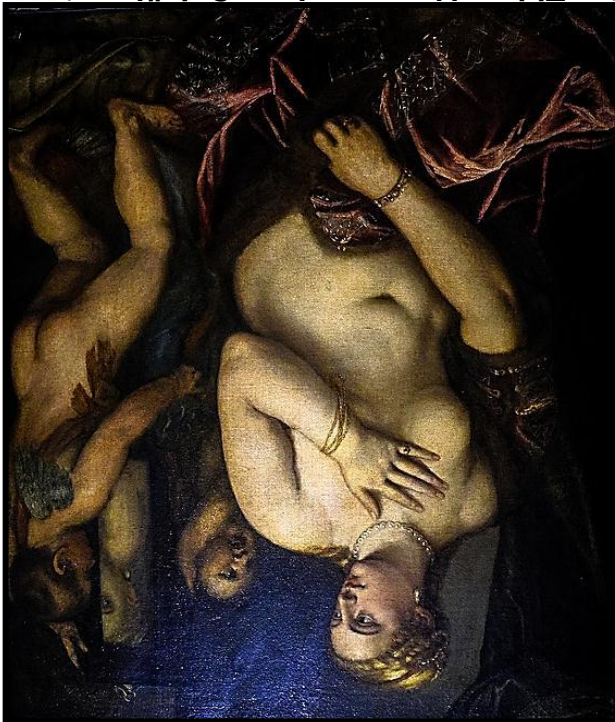
- Name van argitek/maatskappye en geboue
- Spesiale eienskappe
- Besondere materiale, tegnologie en ontwerp
- Ekologiese oorwegings
- Omgewingskwessies
- Funksionaliteit

[20]
(12)

FIGUUR 7b: Artemisia Gentileschi, *Judith vermoor Holofernes*, circa 1612–1613



FIGUUR 7a: Titian, *Venus en haar Spiel*, ca 1555



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 vrugbaarheidsstema vir handhawing plek gemaak.

7.1 Verwys na beide werke in FIGUR 7a en 7b. Vertel wat elke kunstenaar by die kyker deur die benadering in sy werk aangewakker het, wanneer jy die simbolisme van die tyd herroep. Doen dit in opstelvorm in 'n betekenisvolle paragraaf van ongeveer $\frac{3}{4}$ bladsy, met die volgende in gedagte:

- Gebruik van titel
- Komposisie
- Styl
- Formele elemente van kuns
- Hoe geslag bevragteken/gehandhaaf word

(8)

7.2 Skryf 'n opstel van ongeveer $1\frac{1}{2}$ bladsye oor enige TWEE kunstenaars wat jy bestudeer het in wie se werke manlike en/of vroulike identiteit aangespreek word. Benoem, beskryf en vergelyk die werke. Sluit jou opstel af met 'n slotsom rakende die trefkrag van elkeen.

[20]
(12)

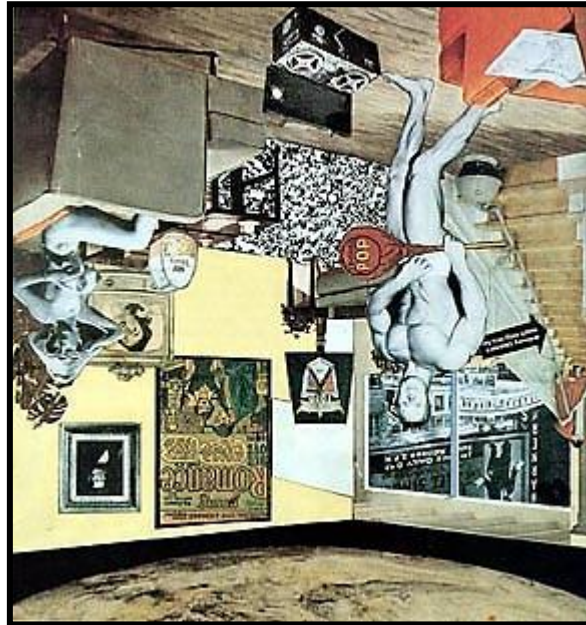
Eroties: Van liefde

Handhawing: Aandrag op 'n reg

FIGUR 6b: Willie Bestor, *Politieke Ontwikkeling*, 2002, 230 x 80 x 280 cm, Gemengde Media Installasie



FIGUR 6a: Richard Hamilton, *“Just What Is It That Makes Today's Homes So Different, So Appealing?”*, 1956, Collage



VRAAG 6

POST-1994 – DEMOKRATIESE IDENTITEIT IN SUID-AFRIKA

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

6.1 Skryf 'n opstel van ongeveer $\frac{3}{4}$ bladsy en bespreek hoe die individuele kunstenaars van die visuele bronne van FIGUR 6a en 6b handel met uitdrukking van identiteit.

Verwys na die volgende:

- Formele kunselemente
- Styl en tegniek
- Die kommentaar wat hierdie kunstenaars lewer
- Watter een die sterkste impak maak met redes vir jou keuse

(8)

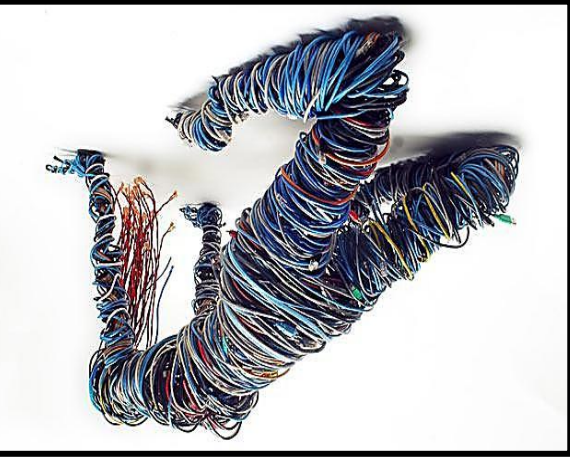
6.2 Skryf 'n opstel van minstens $1\frac{1}{2}$ bladsy waarin jy die werk van enige TWE kunstenaars wat jy bestudeer het, wat identiteit bevestig en daarop reflekteer bespreek. Verwys na spesifieke kunswerke in jou antwoord, wat nie in hierdie vraestel voorkom nie.

(12)

[20]

Kontemporêre kuns: Kuns vanaf die 1870's tot vandag

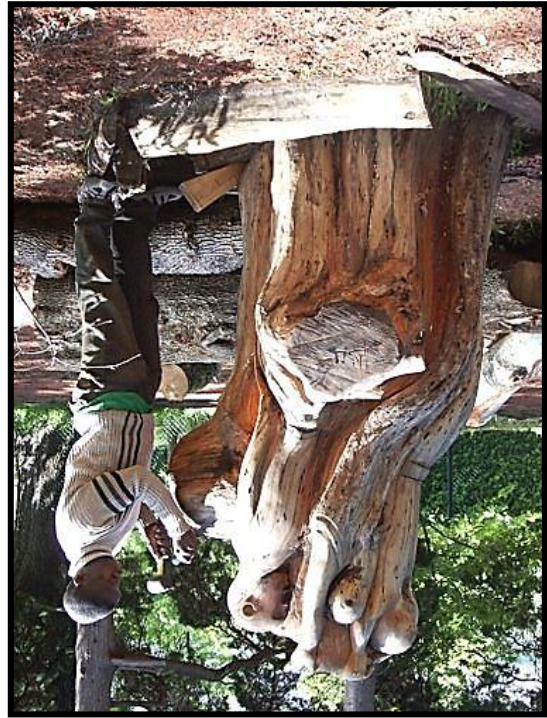
Stereotipes: Vooropgestelde indruk



FIGUR 5c: Kasey McMahon, *Aangsluit*, rekenaar-netwerkkabels



FIGUR 5d: Veredelde en sensuele rook en "photo-shop"



FIGUR 5a: Right Mukore, *Groep beeld*, Hardehout beeldhouwerk



FIGUR 5b: Willie Bestor, *Die Saxofoonspeler*, 2002, Gemengde Media beeldhouwerk

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 Met FIGUR 5a in gedagte, verduidelik in 'n halwe bladsy hoe Besten alternatiewe materiale EN tegniese gebruik met verwysing na FIGUR 5b, om 'n vars verhouding tussen kuns en die kyker te skep. (4)

5.2 Kies EEN kunswerk uit die twee van FIGUR 5c en 5d en bespreek in 'n opstel van ongeveer 'n driekwart bladsy, die volgende:

- Toepassing van kunselemente en beginsels
 - Die styl van lynhantering
 - Betekenis en stemming
- (6)

5.3 Vir hierdie vraag mag jy nie 'n werk gebruik wat in die vraestel voorkom nie. Jy mag egter 'n ander werk gebruik van een van die kunstenaars op die vraestel.

In opstelvorm van minstens een bladsy moet jy minstens EEN multimedia werk wat jy bestudeer het herroep en analiseer, met staving van die volgende:

- Benoem die werke sowel as die kunstenaar
- Beskrywing en analise
- Boodskappe en/of betekenis
- Invloed en moontlik deur water kunsstyl
- Nogtans op 'n alternatiewe wyse aangebied

(10)
[20]

FIGUR 4c: *Nomvuselelo Mavundla en Elliot Mkhize, Suid-Afrika, Mandjies*



FIGUR 4b: *Kunye, Halsnoer bykomstigheid, Krale en draad*



FIGUR 4a: *Karima Muyaes, Orishas Afrika Gode, Ets en Akwatint a la poupée*



VRAAG 4

KUNS, KUNSVLYT EN SPIRITUELE WERKE HOOFSAAKLIK UIT
LANDELIKE SUID-AFRIKA

In **Orisha** (ook **Orisa** of **Orixa** gespel) is 'n gees of godheid wat een van die manifestasies van God in die Yoruba spirituele of godsdiensstige stelsel weergee.

- 4.1 Bespreek in minstens 'n halwe bladsy, die moontlike interpretasies van die werk van die kunstenaar in FIGUR 4a. Met verwysing na kunselemente en ikonografie, verduidelik hoe hy sy sienings oor die spirituele wêreld van die Yoruba-stam oorgepra het om jou stellings te staaf. (6)

- 4.2 Met die materiale wat gebruik is in gedagte, verwys na FIGUR 4b en 4c en skryf 'n opstel van ongeveer 'n ¼ bladsy met verwysing na die volgende:

- Vlyt-**tegnieke** aangewend in die skepping van die werke
 - **Funksionaliteit** en kunswaarde
 - Kunsbeginsels mees effektiel toegepas
- (6)

- 4.3 Bespreek in 'n opstel van minstens een bladsy, werke van enige TWEE vlyt-kunstenaars wat jy bestudeer het.

Verwys duidelik na die volgende:

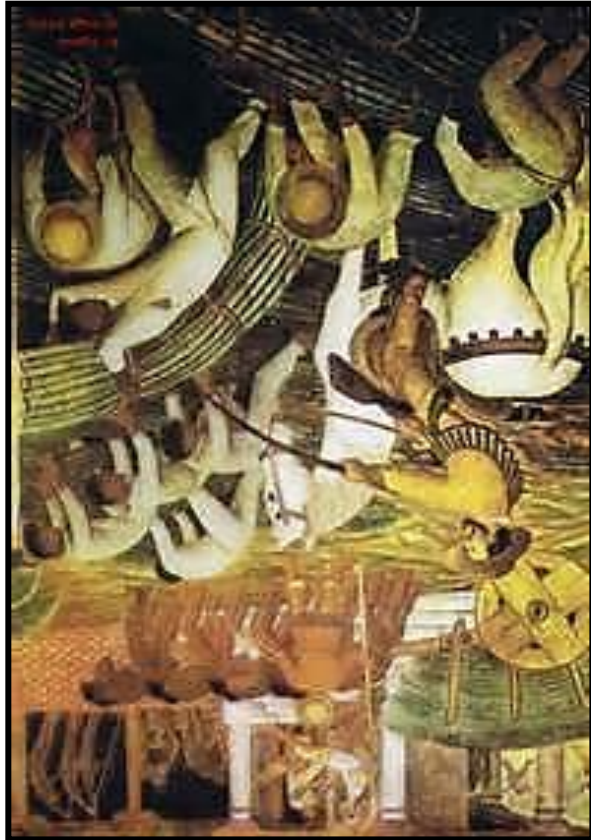
- Name van kunstenaars
 - Tipe werke
 - Materiale en tegnieke, tradisioneel of kontemporêr
 - Funksie
 - Dekoratiwe waarde met verwysing na kunsbeginsels
- (8)

[20]

FIGUR 3b: Helen Sebidi, *Ons het die Wysie Verloor*, Monotipe en droë-punt



FIGUR 3a: Diego Rivera, *Slawery in die Suikerplantasie*, 1930-31



VRAAG 3

SOSIOPOLITIEKE KUNNS – INSLUITEND WEERSTANDSKUNNS 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 geïdealiseerde oplossings, subtiel voor te stel.

3.1 Bestudeer die visuele illustrasie in FIGUR 3a. Bespreek in 'n paragraaf van minstens 'n halwe bladsy, die besluit van die kunstenaar om klasse-ongelykheid (wat tot die Meksikaanse rewolusie gelei het), weer te gee en sy toepassings van kunnsbeginsels in sy buitengewone benadering. (5)

3.2 Beskryf kortliks in 'n paragraaf van ongeveer 'n halwe bladsy, die idee van skeuring wat deur Sebidi in die werk van FIGUR 3b weergegee is en bespreek die uitvoering van haar komplimenterende tegnieke. Toon ook duidelike begrip van haar boodskap. (6)

3.3 Kies en benoem TWEË kunswerke wat jy bestudeer het en evalueer in twee paragrafe van minstens 'n halwe bladsy elk, die volgende op 'n intelligente wyse:

- Name van kunstenaar en werk in elke paragraaf
- Beskrywing van komposisie
- Die belang van die kunnsbeginsels wat toegepas is
- 'n Analise wat die kwessies verduidelik wat die kunstenaar aanspreek
- 'n Evalueering van die sukses van die kunstenaar se benadering

[20]
(9)

Subtiel: Met fyn of delikate onderskeiding

Geïdealiseer: Om as perfek voor te stel

Vindingryk: Slim hanteer

Skeuring: Onenigheid; skeiding; verbreking

Uitvoering: Verrigting; vertoning



FIGUR 2a: Inheemse vlyt beoefen in KwaZulu-Natal, Suid-Afrika



FIGUR 2b: Andries Botha, *Genesis, Genesis, Jesus*, Gemeinde media, 1990



FIGUR 2c: Alexis Preller, *Mapogga Axis Mundi*, 1957



FIGUR 2d: Walter Battiss, *Besonderhede van Boesman Indrukke*, Olivevrf, 1970

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
- refleksie van wortsels van invloed
- rigtinggewende aanduiders

2.1 Bestudeer die visuele illustrasies in FIGUR 2a en 2b. Verduidelik in 'n paragraaf van ongeveer 'n halwe bladsy, hoe die kunstenaar van die werk in FIGUR 2b daarin geslaag het om die essensie van Afrika vas te vang in die lig van die bogaaude aanhaling, deur te verwys na:

- komposisie/struktuur
- konstruksie
- Ander identifiserende kenmerke

(6)

2.2 Met verwysing na FIGUR 2b, bespreek in die vorm van 'n kort opstel van ongeveer 'n halwe bladsy, hoe Andries Botha die volgende toegepas het:

- Formele elemente van kuns
- Tema-boodskap
- Stemming soos verbind tot Afrika

(6)

2.3 Kies TWEE kunswerke deur verskillende Suid-Afrikaanse kunstenaars wat kulturele invloed weergee, waarvan EEN vanuit FIGUR 2c of 2d mag wees. Analiseer beide werke in 'n opstel van minstens een bladsy. Moenie enige ander werke gebruik wat in hierdie vraestel voorkom nie.

Sluit die volgende in:

- Name van kunstenaars en hulle werke
- Opsigtelike kulturele invloede
- Tegniese en style
- Boodskappe oorgedra

[20]
(8)

Landelike: Die voorkoms of maniere van boeremense

FIGUR 1c: Tommy Motswai, *Matriek-Uitslae*, Pastel op papier, 2005



FIGUR 1a: Gerard Sekoto, *Die Melkman*, Olievert op doek, circa 1945–1946



FIGUR 1d: Peter Clarke, *Oppad na die Dorpie*, Olievert, 1960



FIGUR 1b: Peter Clarke, *Huise by Simonstad*, Olievert, 1971



VRAAG 1

DIE STEM VAN OPKOMENDE KUNSTENAARS

Afbeelding van die westerse lewensstyl van inheemse mense in Suid-Afrika is met empatie weergegee deur opkomende Swart kunstenaars, met oorweging van invloed en identiteit.

1.1 Verduidelik in TWEE arsonderlike paragrawe van ongeveer $\frac{3}{4}$ bladsy elk, hoe die kunstenaars van die werke in FIGURE 1a en 1b te werk gegaan het om die daaglikse lewe oortuigend te dokumenteer, deur kommentaar te lewer op die volgende:

- Komposisie
- Toepassing van kunselemente
- Tegnieke
- Duidelike invloed op die style
- Atmosfeer van lewensstyl

(10)

1.2 Kies TWEE opkomende Swart kunstenaars wat sosiale, ekonomiese of ander kommentaar lewer in hul kunswerke en bespreek EEN werk van elk wat jy bestudeer het.

Jy mag EEN van die voorbeelde van FIGURE 1c en 1d gebruik, maar NIE enige ander werke wat in hierdie vraestel voorkom NIE. Jou bespreking van 1 tot $1\frac{1}{2}$ bladsye oor die werke wat jy bestudeer het, moet die volgende insluit:

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

[20]
(10)

Empatie: Die vermoë om ten volle te verstaan.

Gebruik die volgende woordelysteme om te verseker dat jy verstaan hoe om 'n spesifieke vraag te benader:

WOORDELYS

Estetika:	Teorie van skoonheid en kuns en die begrip van pragtige dinge. (Skoonheidsleer)
Analiseer:	'n Uitvoerige en logiese bespreking van die formele elemente soos lyn, kleur, toon, formaat en komposisie van die kunswerk.
Vergelyk:	Dui verskille en ooreenkomste aan in 'n ordelike volgorde binne dieselfde argument.
Kontekstualiseer:	Verband tot, of afhanklikheid van die inligtings-raamwerk; verband tot die situasie, tyd (era) en plek waartoe die inligting behoort.
Bespreek:	Bied jou opinie aan met redes vir jou stellings.
Verduidelik:	Verkat verklaarnde redes met jou uiteensetting.
Interpreteer:	Analiseer en evalueer (verkat 'n ingeligte mening) 'n kunswerk. Plaas dit binne historiese, kulturele, sosiale, ens. verband en staaf jou bevindings deur na spesifieke soortgelyke voorbeelde te verwys.
Evalueer:	Toon insigryke en ontledende kommentaar in die lig van vergelykende waarde van 'n kunswerk binne die breër prentjie van die wêreld.
Bevestig:	Om te ondersteun/motiveer met bewys of getuenis.
Staat:	Om te bevestig met ondersteunende bewyse.
Vermeld:	Verkat presiese feite en sê reguit wat jy dink – gee jou mening asook 'n verduideliking.
Visuele bronne:	Die gereproduseerde afbeeldinge wat in die eksamenvraestel verskat word.

INSTRUKSIES AAN KANDIDATE EN INLIGTING

Dit word in hierdie eksamen van jou ver wag om die volgende te demonstreer:

- Die gebruik van korrekte kunststerminologie.
- Die gebruik en aanwending van visuele analise en kritiese denke.
- Skryf- en navorsingsvaardighede binne 'n historiese en kulturele verband.
- Die plasing van spesifieke voorbeelde binne 'n kulturele, sosiale en historiese verband.
- 'n Begrip van kenmerke/verskillende kreatiewe style.

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

1. Beantwoord enige VYF vrae vir 'n totaal van 100 punte.
2. Vrae en onderafdelings moet duidelik en korrek genommer word.
3. Vrae verskyn op die linkerhandse bladsye, met visuele bronne op die regterhandse bladsye.
4. Maak seker dat jy na die gereproduseerde visuele bronne verwys waar dit verlang word.
5. Inligting reeds in een vraag bespreek sal nie punte verdien indien dit in ander antwoorde herhaal word nie. Kruisverwysings na kunswerke is toelaatbaar.
6. Benoem die kunstenaar en titel van elke kunswerk wat jy in jou antwoorde bespreek. Onderstreep die benaming van 'n kunswerk of die naam van 'n gebou.
7. Skryf netjies en leesbaar.
8. Skryf in 'n duidelike, kreatiewe en gestruktureerde wyse, terwyl jy voisine en paragrawe gebruik volgens die instruksies vir elke vraag. Lysing van tabelle is nie aanvaarbaar nie en dien slegs as riglyne in jou opstelbeplanning.
9. Gebruik die volgende riglyne vir die lengte van jou antwoorde, volgens die puntetoekenning:
 - 6–8 punte: 'n minimum van $\frac{1}{2}$ – $\frac{3}{4}$ bladsy
 - 10–14 punte: 'n minimum van $1\frac{1}{2}$ bladsye

Hierdie vraestel bestaan uit 19 bladsye.



TYD: 3 uur

PUNTE: 100

VISUELE KUNSTE V1

SEPTEMBER 2014

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**

