

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



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT



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 $\frac{1}{2}$ – $\frac{3}{4}$ of a 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)
10. Write neatly and legibly in **BLUE** ink **ONLY**. Read the whole question before you start your answer.

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, 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 1970s to the present day.
Comment:	To express 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

QUESTION 1

THE VOICE OF EMERGING ARTISTS

John Holyfield and Nicole Eisenman depict people in different social environments. Figure 1a is an interior rural scene and Figure 1b an urban night scene.

1.1 Study Figures 1a and 1b. Discuss how these two different scenes are portrayed according to the following:

- Style and technique used
- Composition
- The mood/atmosphere created in both artworks
- Both artworks make use of yellow and blue/green. What are the effects of these choices in each of the artworks?

(8)

1.2 Write an essay in which you discuss any TWO artworks of TWO different 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 messages/meaning conveyed

(12)

[20]

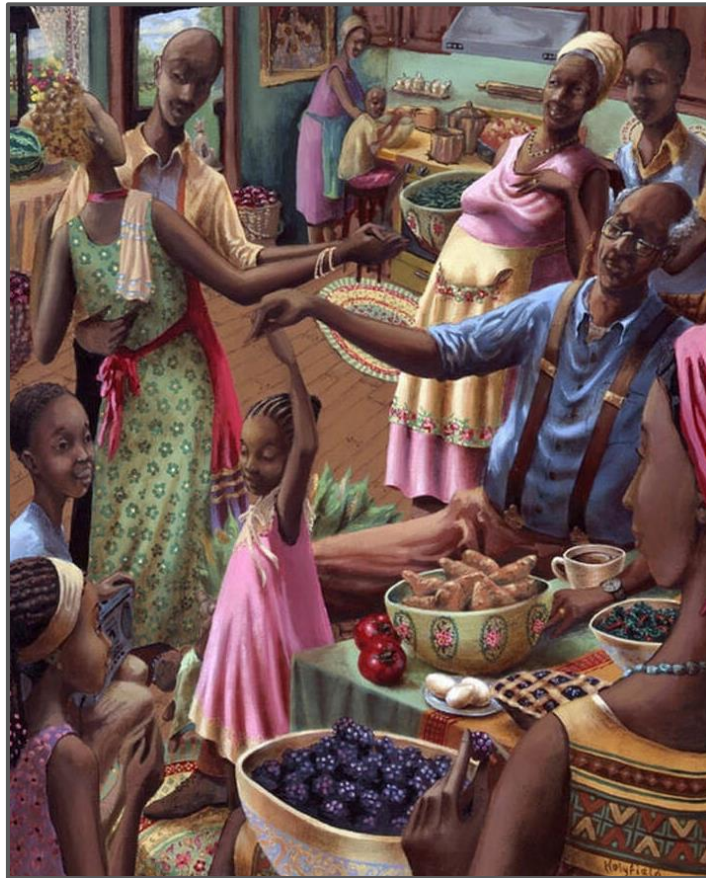


Figure 1a: John Holyfield, **Good times**, oil on canvas, date unknown.



Figure 1b: Nicole Eisenman, **Brooklyn Biergarten II**, oil on canvas, 2008.



QUESTION 2

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

2.1 How is the influence of African identity evident in Figures 2a, 2b and 2c? In a paragraph, discuss these artworks according to the following:

- The mood/atmosphere created in the artworks
- The composition such as the focal point and contrast
- Stylistic influences

(8)

2.2 Discuss TWO artworks by ONE artist you studied, largely influenced by Africa.

Your answer should include the following:

- Name of artist and titles of works
- Use of media and technique
- Influence and/or use of African symbols and images
- Composition and style of work
- Messages/Meanings of the works

(12)

[20]



Figure 2a: Pablo Picasso, *Three Women*, oil on canvas, 1908.



Figure 2b: Ben Enwonwu, *Untitled*, oil on panel, 1966.



Figure 2c: Ben Enwonwu, *Princes of Mali*, oil on panel, 1976.

QUESTION 3

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

Willie Bester's artwork (Figure 3a), bears witness to the ills in our society.

Duduza (Figure 3b) is a township west of Nigel on the East Rand in South Africa. It was established in 1964 when Africans were resettled from Charterston because it was considered by the Apartheid government to be too close to a white town. The name Duduza means "to comfort".

- 3.1 Define the term resistance art. (2)
- 3.2 Analyse Figure 3a and 3b. Explain how both 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.
 - Discuss the relevance of the title of Figure 3b.
 - How does the use of colour add to the mood/emotions created in each artwork?
 - Discuss the balance and emotional impact of Figure 3a and 3b. (8)
- 3.3 Interpret and compare 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 (10)

[20]



Figure 3a: Willie Bester, *Prime Evil*, mixed media, acrylic and found objects on metal, 2015.

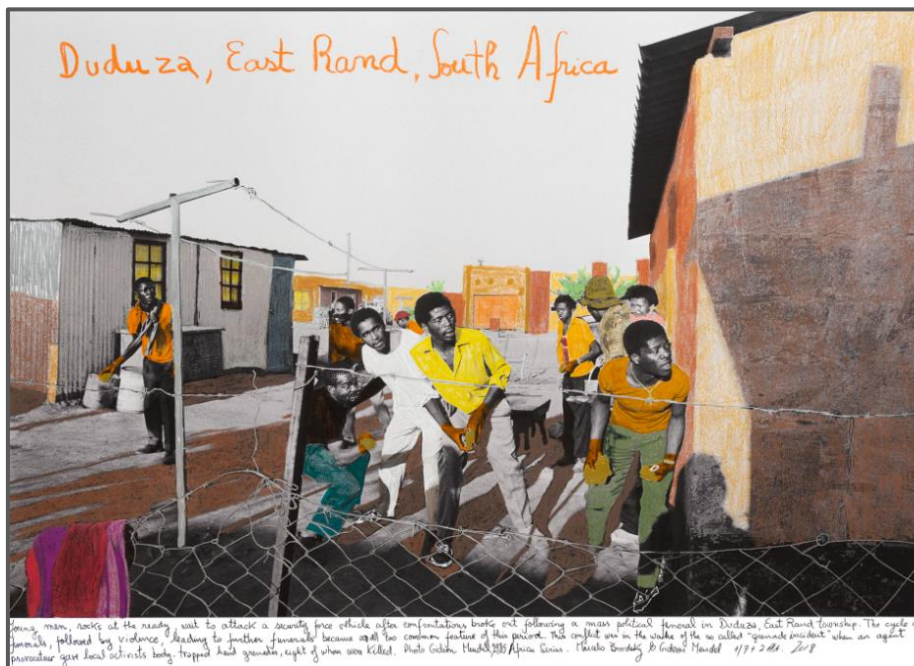


Figure 3b: Marcelo Brodsky & Gideon Mendel, *Duduza*, Inkjet prints on cotton paper Hahnemühle photo rag, intervened by the artist with crayon and aquarelle, 2018.

Writing at the bottom of the artwork: Young men, rocks at the ready, wait to attack a security force vehicle, after confrontation broke out following a mass political funeral in Duduza, East Rand township. The cycle of funerals, followed by violence, leading to further funerals became an all too common feature of this period. This conflict was in the wake of the so called "grenade incident" when an agent provocateur gave local activists body-trapped hand grenades, eight of whom were killed. Photo Gideon Mendel, Africa Centre, Marcelo Brodsky & Gideon Mendel 1992-2018, 2018

<https://www.artco-gallery.com/artists/30-marcelo-brodsky/works/2475-marcelo-brodsky-duduza-2018/>

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

4.1 Choose two of the given three images (Figures 4a, 4b and/or 4c) and write an essay in which you discuss the portrayal of the spiritual imagery. Refer to the following in your answer:

- The use and meaning of the halos
- The use and/or meaning of colour
- The possible meaning of specific images/subject matter such as the bird in Figure 4a, the head attire in Figure 4b and the book in Figure 4c

*Definition of bardo: (in Tibetan Buddhism) a state of existence between death and rebirth, varying in length according to a person's conduct in life and manner of, or age at, death.

(10)

4.2 Discuss TWO artworks of ONE 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)

[20]



Figure 4a: Akindele John, **Spirit of Love**, charcoal, oil and acrylic on



Figure 4b: Tsoku Maela, ***Bardo**, Fuji Crystal archival, edition of 10, 2015.



Figure 4c: Jan van Eyck, **detail of Virgin from the Ghent altarpiece**, oil on canvas, 1432.



QUESTION 5

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

Will Kurtz's, (Figure 5a) subjects represent real, everyday people who are often undistinguished and living on the margins of society. He selects and creates uncommon characters that have a distinct emotive quality. He uses photography to capture a moment of their daily lives.

Australian artist Justine Khamara (Figure 5b) made sculptures by distorting and giving a whole new life with old cut and assembled photos. A flat image is transformed by slicing directly into the photograph and pulling the features into three-dimensional form.

5.1 Reflect on the multimedia artworks in Figures 5a and 5b by responding to the following:

- What feelings or emotions do these artworks convey at first glance? Motivate your answer.
- What quality/meaning does the use of wood and newspaper provide to the artworks?
- Explain the possible symbolic messages of the artworks and comment on the use of colour.

(8)

5.2 Provide a full description and analysis, including material, technique and the message/meaning of TWO South African artists who make use of non-traditional media and/or techniques. Explain how they have broadened the idea of art. Refer to ONE artwork by each artist.

(12)

[20]



Figure 5a: Will Kurtz, **Harold and Maude**, wood, wire, newspaper, tape, glue, matte medium, varnish, date unknown.



Figure 5b: Justine Khamara, **Vertical alliteration #1**, UV print, laser-cut plywood, MDF board, 2013.

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

Anina Deetlefs (Figure 6a) painted her first floral portrait during level 5 lockdown of COVID in South Africa. During this time, she wanted to create something that was beautiful, not just for her herself, but for a larger audience too. Art offered a refuge, an escape and a positive influence during an exceedingly negative period in world history.

Annegret Soltau (Figure 6b) challenges representations of the body through the theme of identity. She is notable for her “photo-sewing”, wherein she restitches images of different women together to create new constellations of meaning.

AMANI: Means “peace, harmony and tranquillity”

6.1 Choose TWO images (Figures 6a, 6b and/or 6c) that you feel challenge the viewer and represent identity. Answer the following questions to explain your choice:

- How do the artists convey a sense of identity? Explain your answer.
- How do the compositions impact the message?
- Meaning of specific elements used in the artworks, like the flowers in Figure 6a, dress and earrings in Figure 6b, the thread in Figure 6b and 6c.

(10)

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

In your essay refer to:

- Names of the artist and titles of artworks
- Subject matter
- Use of materials and techniques
- Message/meaning of the artworks

(10)

[20]



Figure 6a: Anina Deetlefs, **Amani**, oil paint and ink on canvas, 2016.



Figure 6b: Annegret Soltau, **Sim card**, photography, collage and mixed media, 2007.

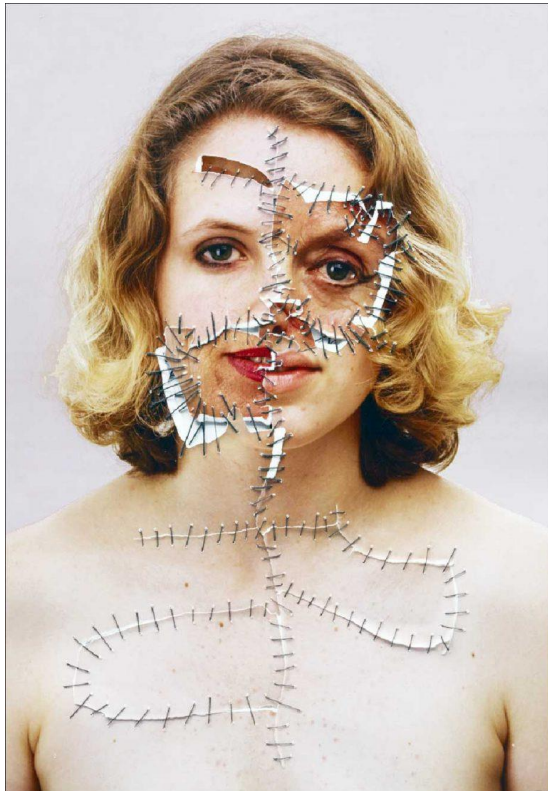


Figure 6c: Annegret Soltau, **Geteiltes selbst (Shared self)**, photography, collage and mixed

QUESTION 7

GENDER ISSUES

Sarah Lucas (Figure 7a) is internationally celebrated for her bold and irreverent work, often exploring the human body, mortality, and very British experiences of sex, class and gender. She has often taken domestic furniture and combined it with a humorous and unnerving honesty about sex and desire.

Motion, energy and manipulation of the human form is seen in Pablo Picasso's *Nus* (Figure 7b).

7.1 Compare Figures 7a and 7b. Is gender fairly portrayed in these artworks? Refer to the following in your discussion:

- Placement of figures and the way they are portrayed in both artworks (8)
- The art elements/design principles which are predominantly used to create a visual impact
- The possible gender stereotypes portrayed in Figure 7a
- How body language expresses emotion
- The significance of the materials used in Figure 7a

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 artists and titles of artworks
- Subject matter
- Use of materials and techniques
- How gender issues are conveyed and/or gender stereotypes are portrayed by each artist (12)

[20]



Figure 7a: Sarah Lucas, **Cool Chick Baby**, stuffed tights and found objects, 2020.

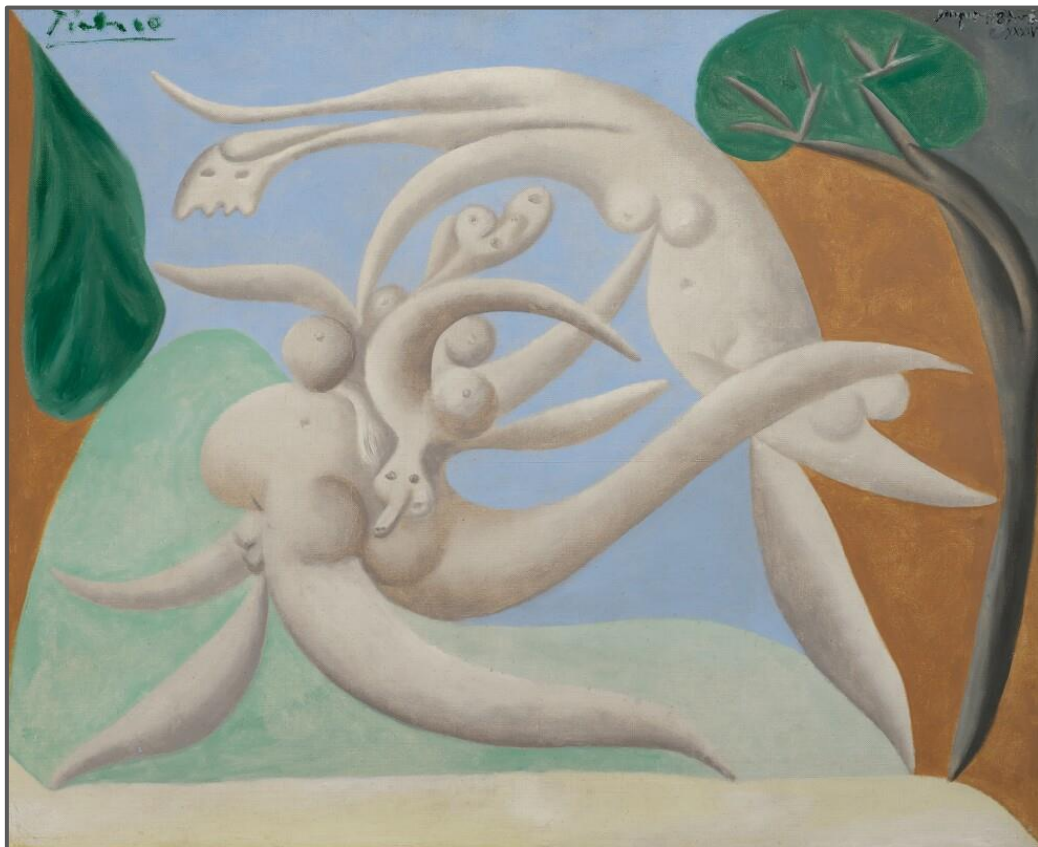


Figure 7b: Pablo Picasso, **Nus**, oil on canvas, 1934.



QUESTION 8

ARCHITECTURE IN SOUTH AFRICA

Japanese studio Nendo has created Culvert Guesthouse. The archive and residence were constructed from four tunnel-like forms that were stacked on top of each other. The archive is to house its products and furniture.

- 8.1 Study the interior and exterior views of Culvert Guesthouse and answer the following questions:
- What feeling/mood does the white colour of the building create?
 - When looking at the interior view of the guesthouse, does it create a homeliness/pleasant/warm feeling? Motivate your answer.
 - Give valid reasons why you find the building inspiring or not.
 - How has the space been utilised? (6)
- 8.2 Discuss 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. (14)

[20]



Figure 8a: Japanese studio Nendo, **Culvert Guesthouse**, Miyota, 2022.

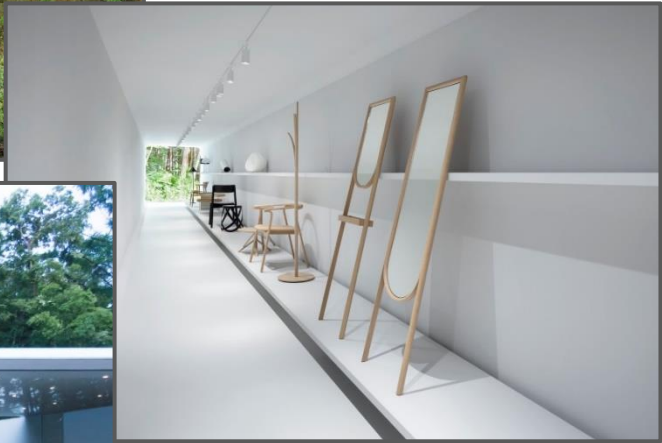


Figure 8a: Interior views of the **Culvert Guesthouse**, Miyota, 2022.



END OF PAPER

GRAND TOTAL: [100]