



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2013**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**



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This question paper consists of 23 pages including the pages with illustrations.

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## INSTRUCTIONS AND INFORMATION

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. Ensure that you refer to the reproduced colour visual sources where required to do so.
5. *Information discussed in one answer will not be credited if repeated in other answers.* Cross-referencing of art works is permissible.
6. Name the artist and title of each art work you discuss in your answers. Underline the title of an art work or the name of a building.
7. Write neatly and legibly.
8. Write in a clear, creative and structured manner, *using full sentences and paragraphs* according to the instructions for each question. Listing of facts/tables is not acceptable.
9. In this examination you will be expected to demonstrate the following:
  - The use of 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 and historical context.
  - An understanding of different creative styles.

## GLOSSARY

Use the following glossary of terms to make sure you understand how to approach a particular 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, 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.
- Evaluate:** Showing insightful and analytical commentary, as to the comparative worth of an art work, in the broad world picture.
- 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.
- 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 the question paper.

**ANSWER ANY FIVE QUESTIONS**

**QUESTION 1****THE EMERGING VOICE OF BLACK ARTISTS IN THE 1950s AND 1960s.**

**Sandile Zulu** uses found materials, fire and natural corrosion as the basis of his art making.

**David Koloane** uses a very expressive style in oil paints to make his statements about life in townships.

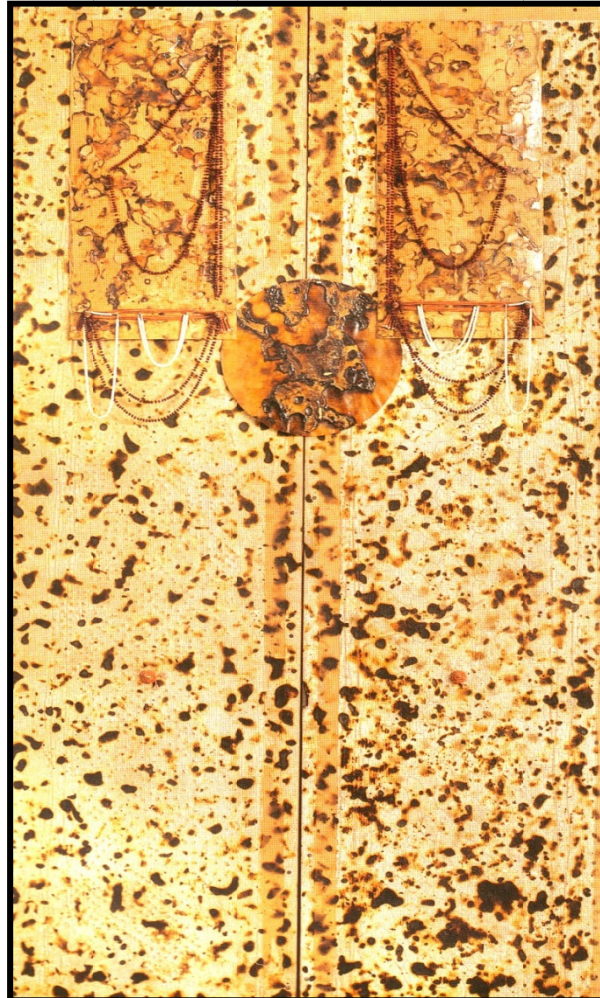
1.1 Write an essay of about one page, in which you compare the TWO works, FIGURE 1a and FIGURE 1b, with reference to the following:

- Compositions
- Texture and pattern, and how this indicates meaning
- How style creates abstraction, and why this is a good or a bad thing
- What you see as the main subject matter, and the message of this. (10)

1.2 Choose ONE work each by TWO Emerging African artists you have studied and write an essay of at least one and a half pages on how these TWO artists have proved the emergence of the African voice on the world stage of art.

Pay attention to the following to assist your planning, but you do not have to deal only with the criteria below. You may discuss other aspects:

- Names of artists and titles of works
  - Subject matter as an avenue for meanings
  - Art elements with specific reference how these add to a message
  - How, in your opinion, the artists have shown an emerging voice of black art (10)
- [20]**



**FIGURE 1a:** Sandile Zulu. **Baptism of Fire.** Mixed media. 1995.



**FIGURE 1b:** David Koloane. **Moon over squatter settlement.** Oil. 1993 and pastel.

**QUESTION 2****SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950**

White and black artists have made impressive art which shows a distinctly African Identity. Illustrated are artworks by THREE white artists, each of whom have interpreted a theme in a distinctly African way.

Before you begin this essay, think of THREE other artists who make art which speaks a distinctly African ethos or appearance. Choose ONE work by each of these artists.

Now write an essay of a minimum of two and a half pages, in which you refer to the works of all six artists, the THREE shown, and the THREE which you recall.

Your essay must include:

- Names of the other artists you recall and titles of their works
- Analysis of subject matter of all six works
- How colour, pattern, textures and shapes speak African qualities, with substantiation from each work

**[20]**

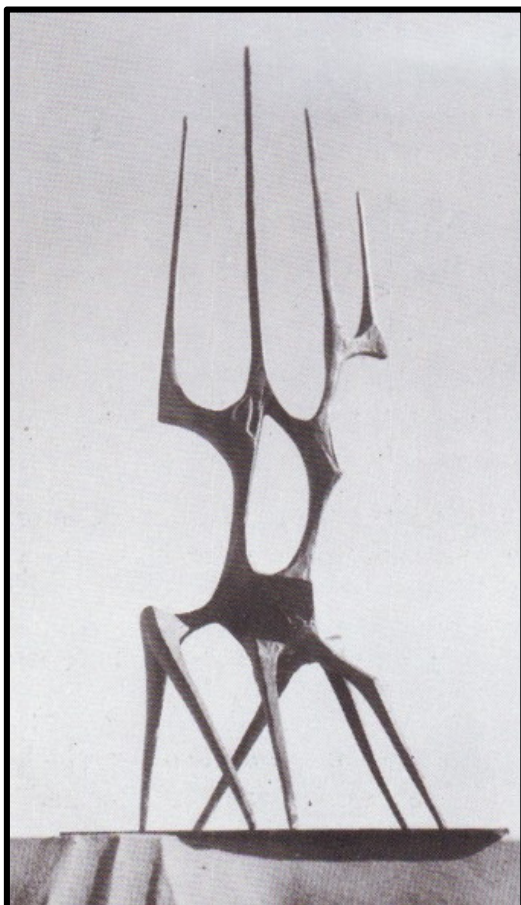
**Glossary:**

**Ethos:** a set of principles and values by which people live and act

**Primavera:** The Latin name for Spring; literally the first or leading truth/spring.



**FIGURE 2a:** Alexis Preller. **Primavera.** 1940s.



**FIGURE 2b:** Maureen Quin. **Growth.** Bronze. 1995.



**FIGURE 2c:** Brett Murray. **Black like me.** Wood, Perspex, Coins.

**QUESTION 3****ART AND POLITICS: RESISTANCE ART IN SOUTH AFRICA AND THE REST OF THE WORLD**

The reclining nude figure has been painted and sculpted thousands of times over the history of art making. Traditionally, the reclining nude was to glorify an individual, or to emphasise her or his sensuality. In FIGURE 3a Moosa has used the reclining nude for different purposes.

3.1 Refer to FIGURE 3a. Define the theme of this work by Moosa, a South African Muslim artist. (3)

3.2 In ONE paragraph of no more than ten lines, discuss the imagery and colours used, and what the message is in terms of a resistance work. (4)

3.3 Willem Boshoff is a white Afrikaner, whose work here protests against political happenings in the old South Africa. The work illustrated in FIGURE 3b reflects on the time former President Nelson Mandela was jailed.

Refer to FIGURE 3b. Discuss and analyse this work in an essay of no more than one page, paying attention to materials, composition and messages.

Some details of written imagery of the work in FIGURE 3b:

4 August 1983 "Bombing of <i>Temple Israel</i> shortly before Marais Steyn speaks there."	2 November 1983 "Explosions damage police vehicles in a Wentworth store in the early morning."	12 December 1983 "Joburg. Bombing of Department of Community Development and Commissioner's Court."	(5)
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3.4 Choose any resistance artist you have studied, whose work/s does not appear on this question paper. Write an essay of about one to one and a half pages, in which you describe and analyse the imagery, art elements and messages by this artist. (8)

**[20]**



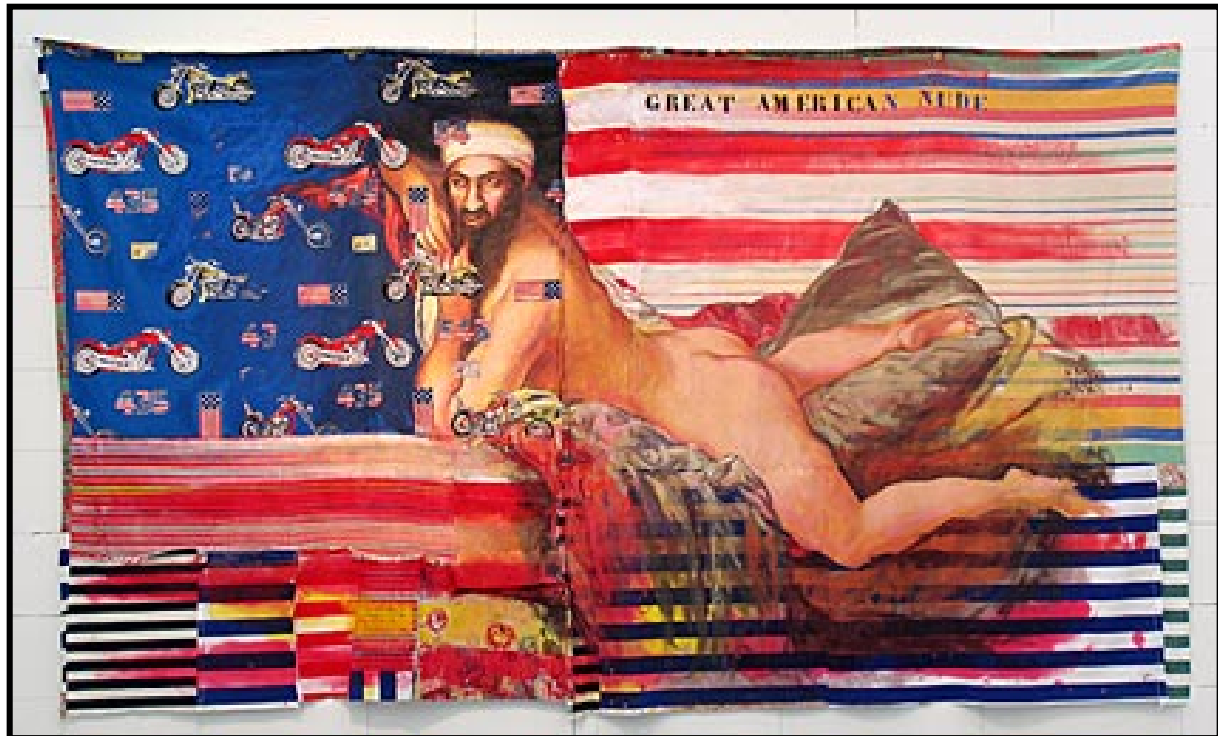


FIGURE 3a: Hassan Moosa. **Great American Nude**. Mixed media. 1990s.



FIGURE 3b: Willem Boshoff. Detail: **Secret Letters**. Wire netting, Cloth, Paper. 2003.

**QUESTION 4****ART AND CRAFT**

- 4.1 Refer to FIGURES 4a, b and c. For each of the three illustrated craft items, state the target market, giving reasons why you say so. (4)
- 4.2 Which item, in your opinion, is more labour intensive, and what price would you put on it? Give reasons for your statements. (2)
- 4.3 Refer to FIGURES 4b and 4c. Compare them only in terms of how cost effective and environment friendly each is. (4)
- 4.4 Choose ONE craft artist you have studied, and comment analytically on more than ONE craft work by this artist. Include commentary on choices of materials, functionality or decorative qualities and popularity of the items. (10)
- [20]**

**Glossary:**

**Labour intensive:** needing a lot of hands-on human work to make something. Things which take many hours and hard work by people's hands.

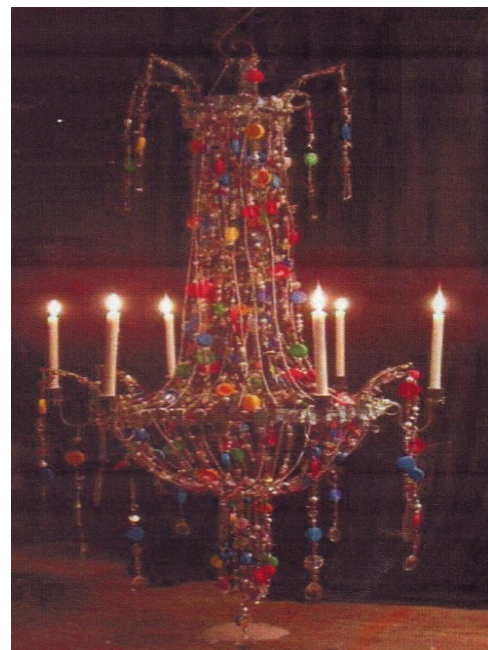
**Cost effective:** the price at which an item is sold, is in good proportion to how long it took to make, and how expensive the materials were, to make the item. If an item is cost effective, it is a good thing, because it gives the business owner opportunity to make a good profit when he sells it.



**FIGURE 4a:** Tami Jali. **Two chairs.** Wood and inlaid plastic. 1999.



**FIGURE 4b:** N'wana child dolls. Beads and leather over cardboard cylinders.



**FIGURE 4c:** Magpie Collective **Chandelier.** Barrydale. Bottle tops, wire, beads, candles. 2010.

**QUESTION 5****ART AND POWER: COMMEMORATIVE BUILDINGS, ART WORKS AND MEMORIALS**

The issue of prisoners of war, political heads of state, and those who die from Aids – these people or issues have been raised to levels of social awareness and debate by artists. This is seen in the works for this question.

- 5.1 In an essay of at least one to one and a half pages, compare these three works, with reference to the following:
- Materials used and what character these give to the works
  - The settings, and how these impact on the public
  - The message of each, and how it is achieved (9)

- 5.2 Comment on the shape of the Aids ribbon, as a symbol for this disease. (2)

- 5.3 BE CAREFUL OF THIS SECTION. CHOOSE WISELY.

Choose TWO monuments/memorials you have studied, and write an analytical essay of about one to one and a half pages on your chosen works.

YOU WILL BE MARKED ON THE FOLLOWING:

- Names of artists and titles of memorials
  - Commentary on the materials used, and the impact of these
  - The relevance of the setting
  - Aesthetic value to the viewing public (9)
- [20]**



**FIGURE 5a: Spectacles.** In memoriam of those who died at Auschwitz, Germany, World War II.



**FIGURE 5b: Artist Unknown.** How heads talk. Wood and metal.

This work is in a gallery, and consists of hundreds of spectacles taken from Jewish prisoners of war in Germany.



**FIGURE 5c: Aids Monument.** Durban. circa 2009.

**QUESTION 6****ROLE OF FORMAL AND INFORMAL SCHOOLS IN TRAINING BLACK ARTISTS IN SOUTH AFRICA DURING APARTHEID AND POST APARTHEID**

The informal schools such as THE CAPE ARTS PROJECT, RORKE'S DRIFT, POLLY STREET AND ARDMORE, have all been of great value to Black South African artists.

6.1 Refer to FIGURES 6a, 6b, 6c and 6d.

There are 4 informal schools represented in these four illustrations.

In an essay of about one page, define clearly which school any TWO works illustrated belong to, giving reasons for your comments. Pay attention to content, style, structure and materials used. (8)

6.2 Choose any THREE works by artists you have studied in this module about informal schools of South Africa. (Do not choose works which are already on this question paper.) The artists can be from more than one informal school. Write an essay of one page, in which you deal with the following:

- Names and titles of artists and works
- Subject matter
- Styles and their effect
- Message of the art works

(12)  
**[20]**

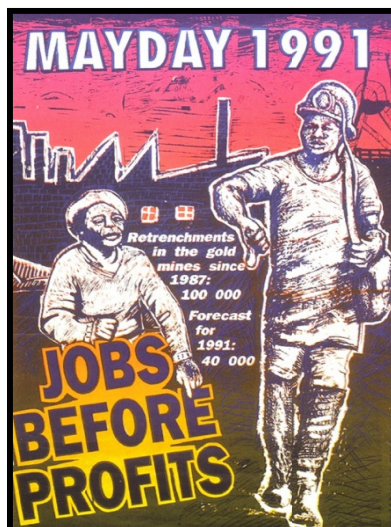


**FIGURE 6a:** Durant Sihlali. **Forced Removals. Pimville.** Water colours. 1974.



**FIGURE 6b:** Stitzlein and Ngubeni **Zebra Tureen.** Glazed clay. 1998.

**FIGURE 6c:** John Muafangejo. **Death of a Chief.** Linocut. 1971.



**FIGURE 6d:** Artist unknown. **Mayday Poster.** 1990.

**QUESTION 7****MULTI MEDIA: ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS**

The Dada movement of the 1930s – 1940s, gave rise to a large wave in modern times, of the use of found objects and unusual media, to make art. Gormley is a British artist, while Geers and Kentridge are South African. All three have universal and serious messages to make to our world.

7.1 Refer to FIGURE 7a.

Discuss the use of objects used in this work by Geers. What is their relevance to our world today and how is the title to be interpreted? (4)

7.2 7.2.1 Refer to FIGURE 7b:

Why can this work be described as alternative and contemporary? (2)

7.2.2 Debate how this work is universal or not. (2)

7.3 Refer to FIGURE 7c:

In this work, there are more frames to the installation, which is accompanied by sound. The little stage at first is bare, with no white lines or markings over the skull, and then each frame becomes filled with more white markings, where the skull eventually becomes covered with marks. Interpret this work, with reference to imagery and the implied meaning. (3)

7.4 Choose ONE or TWO works by any artist/s who uses multi media. Name the artist/s and works, and evaluate each work in terms of imagery, art elements and messages. (9)

**[20]**

**Glossary**

**Alternative:** A work which is very different or goes against the usual or what is considered “normal”.

**Universal:** having worldwide appeal. Something which is accepted and valued worldwide.





FIGURE 7a: Kendell Geers. **Cry Wolf**. Ambulance lights and cable. 1999.



FIGURE 7b: Anthony Gormley. **Angel of the North**. Steel. 1998.



FIGURE 7c: William Kentridge. **Black Box**. Earlier frames of a Sequence.

**QUESTION 8****ART AND THE SPIRITUAL REALM**

8.1 By analysing THREE images from FIGURE 8a, define clearly what you think the artist's intention was. (6)

8.2 Refer to FIGURE 8b.  
Discuss how colours, style and subject matter place this work as a spiritual one. (5)

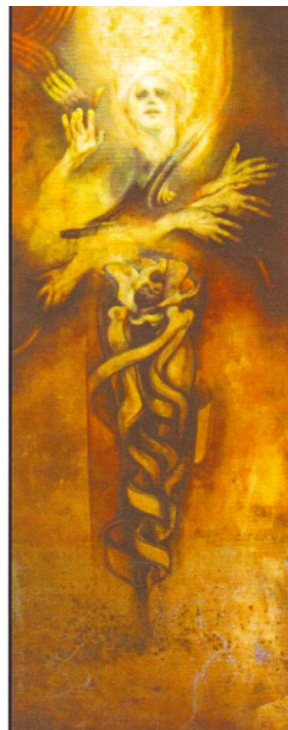
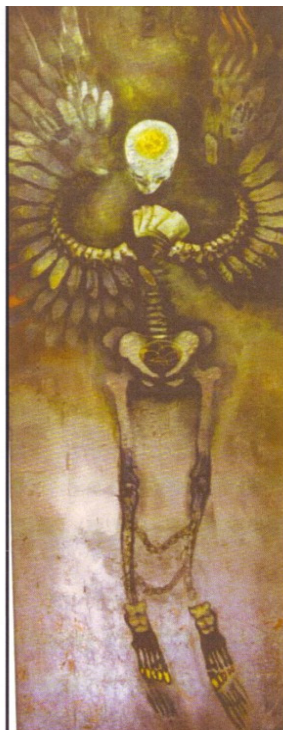
8.3 Choose ONE or TWO works by an artist or artists you have studied, and write an essay of about one and a half pages, in which you discuss the following:

- Title of the work/s and artist's name
- How line and colour do or do not, define some sense of spirituality
- The messages contained in the imagery

(9)  
**[20]**



**FIGURE 8a:** Zwelethu Mthethwa. **Sacred Homes Series.** Installation/Photo. 1999.



**FIGURE 8b:** Judith Mason. **Reaching for Paradise.** 2008.

**QUESTION 9****GENDER ISSUES**

9.1 Refer to FIGURE 9a:

Interpret this sensitive work, giving reasons for your interpretation. (4)

9.2 Refer to FIGURE 9b and FIGURE 9c.

Explain how each of these works illustrates a message about a gender issue. Refer to art elements, materials and meanings. (6)

9.3 Choose TWO works by an artist you have studied. Name and describe them and evaluate them in terms of how they have helped to sensitise the public about gender issues.

Pay attention to the following:

- Imagery and meanings
- Style and whether this impacts on meaning

Your essay should be no longer than two pages. (10)

**[20]**

**Glossary:**

**Ndiyafuna:** I want you.

**Liminal States:** places or situations at the threshold of something; a limen is a threshold. And a threshold is a place at the outer edge of something, such as the threshold of a house.



**FIGURE 9a:** Trevor Makhoba. **It's Dad, Mom.**



**FIGURE 9b:** Nicholas Hlobo. **Ndiyafuna.** Fibreglass and rubber. 2006.



**FIGURE 9c:** Churchill Madika. **Liminal States.** Installation. 2003.

**QUESTION 10****CONTEMPORARY ARCHITECTURE**

- 10.1 Comment, with reference to the visual in FIGURE 10a, whether the new addition to the Pompidou Centre lives well with the surroundings. (2)
- 10.2 Compare the buildings in FIGURE 10b and FIGURE 10c. You may choose your own criteria. (6)
- 10.3 Refer to FIGURE 10c:  
  
Define the style of this building, giving reasons for your statement. (2)
- 10.4 Choose ONE International and ONE South African building, and analyse each using the following headers as guides:
- Name of building and the architect/company, and the city where the building is situated
  - Important design features
  - How materials add to the impact
- (10)  
**[20]**



**FIGURE 10a:** New wing of the Louvre. Paris.



**FIGURE 10b:** Temple in Thailand made by monks from beer bottles.



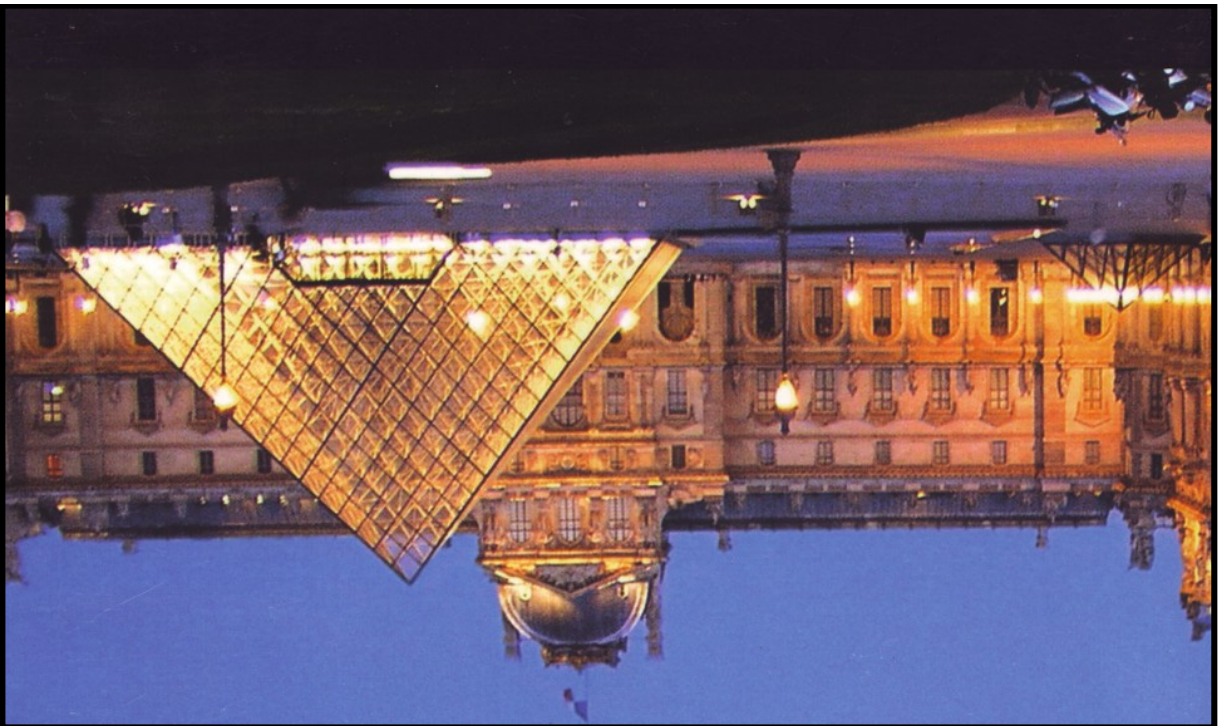
**FIGURE 10c:** Branson Coates. Glass reinforced business and conference complex, called The Body Zone, London. 2000.

**TOTAL: 100**









FIGUR 10a: Nuwe vleuel van die Louvre. Parys.



FIGUR 10b: Tempel in Thailand deur monnike gemaak van bierbottels.



FIGUR 10c: Branson Coates. Glas versterkte besigheds- en konferensiekompleks, genaamd "The Body Zone", Londen, 2000.

TOTAAL: 100

## VRAAG 10

## KONTEMPORÊRE ARGITEKTUUR

- 10.1 Lewer kommentaar, met verwysing na die afbeelding in FIGUR 10a, of die nuwe aanbouing tot die Pompidou Sentrum goed met sy omringende omgewing saamsmelt. (2)
- 10.2 Vergelyk die geboue in FIGUR 10b en FIGUR 10c. Jy mag jou eie kriteria kies. (6)
- 10.3 Verwys na FIGUR 10c: (2)
- Definieer die styl van hierdie gebou, met die verskaffing van redes vir jou stelling. (2)
- 10.4 Kies EEN Internasionale en EEN Suid-Afrikaanse gebou en analiseer elk met die gebruik van die volgende as aanwysers: (10)
- Naam van gebou en argitek/maatskappy en stad waar dit geleë is
  - Belangrike ontwerpskenmerke
  - Hoe materiale bydra tot die impak

[20]



FIGUR 9a: Trevor Makhoba. Dis Pa, Ma.



FIGUR 9b: Nicholas Hlobo. Veselglas en rubber. 2006.



FIGUR 9c: Churchill Madika. "Liminal States". Installasie. 2003.

## VRAAG 9

## GESLAGSKWESSIES

9.1 Verwys na FIGUR 9a:

Interpreteer hierdie sensitiewe werk met redes vir jou interpretasie. (4)

9.2 Verwys na FIGUR 9b en FIGUR 9c.

Verduidelik hoe elkeen van hierdie werke 'n boodskap illustreer oor 'n

geslagskwessie. Verwys na kunselemente, materiale en betekenis. (6)

9.3 Kies TWEE werke deur 'n kunstenaar wat jy bestudeer het. Benoem en beskryf hulle en evalueer hul in terme van hoe hulle gehelp het om die publiek sensitief te maak vir geslagskwessies.

Skenk aandag aan die volgende:

- Afbeelding en betekenis
- Styl en of dit impak het op betekenis

Jou opstel behoort niks langer as twee bladsye te wees nie.

(10)  
[20]

## Woordelys:

**Ndiyafuna:** Ek wil jou hê.

**Drempel State:** plekke of situasies op die drempel van iets; 'n drempel is die oorgangstrap. En 'n drempel is 'n plek op die buitewyke van iets, soos 'n huis se trap na buite.



**FIGUR 8a:** Zwelethu Mthethwa. *Afgesonderde Tuiste-reeks*. Installasie/Foto. 1999.

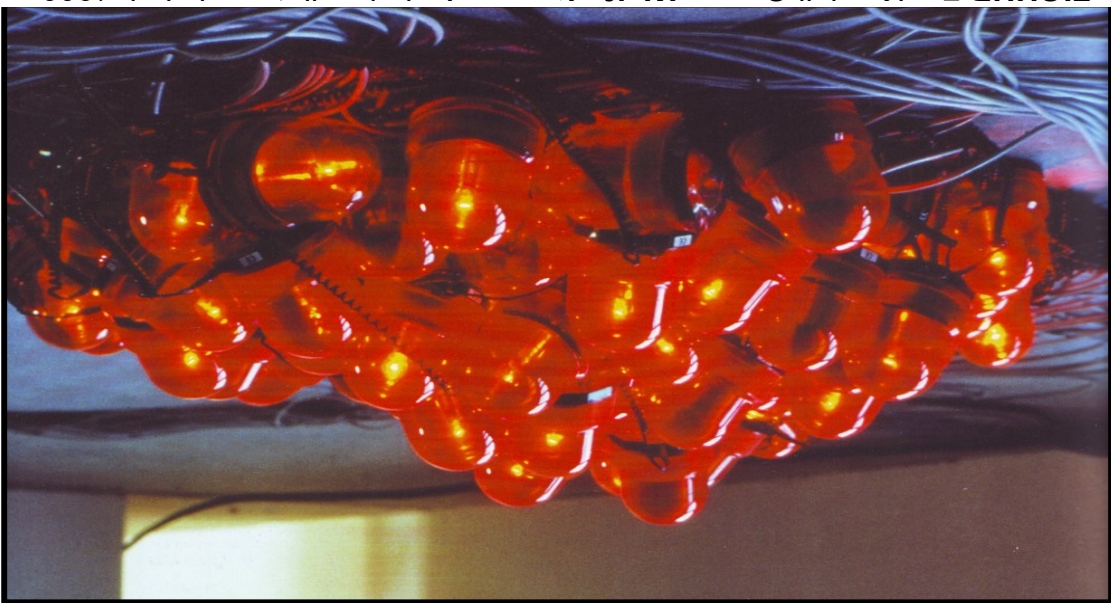


**FIGUR 8b:** Judith Mason. *Uitreiking na Paradys*. 2008.

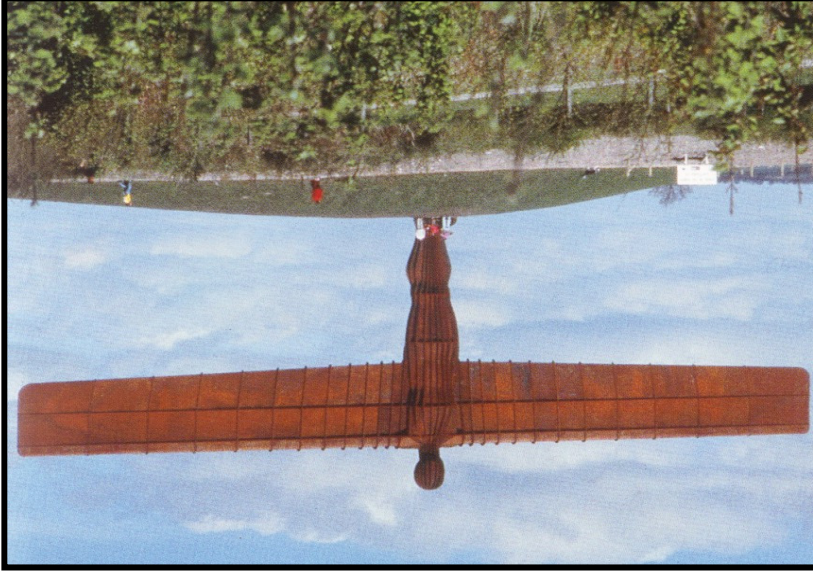
## VRAAG 8

## KUNS EN DIE SPIRITUELE RYK

- 8.1 Deur die analisering van DRIE afbeeldings van FIGUR 8a, definieer duidelik wat jy dink die kunstenaar se intensie was. (6)
- 8.2 Verwys na FIGUR 8b. Bespreek hoe kleure, styl en onderwerpmateriaal hierdie werk plaas as 'n spirituele een. (5)
- 8.3 Kies EEN of TWEE werke deur 'n kunstenaar of kunstenaars wat jy bestudeer het en skryf 'n opstel van ongeveer een en 'n halwe bladsye, waarin jy die volgende bespreek:
- Benaming van die werke en kunstenaarsnaam/-name
  - Hoe lyn en kleur 'n mate van spiritualiteit definieer al dan nie
  - Die boodskappe vervat in die afbeelding
- (9) [20]



FIGUR 7a: Kendell Geers. **Wolf-uitroep**. Ambulansligte en kabel. 1999.



FIGUR 7b: Anthony Gormley. **Engel van die Noorde**. Staal. 1998.



FIGUR 7c: William Kentridge. **“Black Box”**. Vroeëre rame van 'n Reeks.



## VRAAG 7

## MULTIMEDIA: ALTERNATIEWE KONTEMPORÊRE EN POPULÊRE KUNSVORMS

Die Dada-beweging van die 1930's – 1940's, het 'n groot golf in moderne tye laat verry, van die gebruik van gevonde objekte en buitengewone media, om kuns te maak. Gormley is 'n Britse kunstenaar, terwyl Geers en Kentridge Suid-Afrikaans is. Al DRIE het universele en ernstige boodskappe om aan ons wêreld te lewer.

7.1 Verwys na FIGUR 7a.

Bespreek die aanwending van objekte in hierdie werk deur Geers gebruik. Wat is hul relevansie vir ons hedendaagse wêreld en hoe moet die benaming geïnterpreteer word?

(4)

7.2 7.2.1 Verwys na FIGUR 7b:

Waarom kan hierdie werk beskryf word as alternatief en kontemporêr?

(2)

7.2.2 Debatteer oor hoe die werk universeel is of nie.

(2)

7.3 Verwys na FIGUR 7c:

In hierdie werk is daar meer rame aan die installasie, wat deur klank vergesel word. Die klein verhogie is eers kaal, met geen wit lïne of merke oor die skedel nie en dan word elke raam gevul met meer wit merke, waar die skedel geleidelik bedek word met merke. Interpreteer hierdie werk, met verwysing na afbeelding en die geïmpliseerde betekenis.

(3)

7.4 Kies EEN of TWEE werke deur enige kunstenaar/s wat multi media gebruik. Benoem die kunstenaar/s en werke en evalueer elke werk in terme van afbeelding, kunselemente en boodskappe.

(9)

[20]

## Woordelys:

**Alternatief:** 'n Werk wat baie anders is of beskou word as teen die gewone of "normale" aanvaarde werk.

**Universeel:** met wêreldwye aantrekkingskrag. Iets wat wêreldwyd aanvaar en gewaardeer word.



FIGUUR 6a: Durant Sihali. Gedwonge Verskuiwings. Pimville. Waterverf. 1974.



FIGUUR 6b: Sitzlein en Nguveni. Zebra Tureen. Geglasurede klei. 1998.



FIGUUR 6d: Kunstenaar onbekend. Meidag Plakkaat. 1990.

FIGUUR 6c: John Muafangejo. Dood van 'n Opperhoof. Linosnee. 1971.

## VRAAG 6

**ROL VAN FORMELE EN INFORMELE SKOLE IN DIE OPLEIDING VAN KUNSTENAARS IN SUID-AFRIKA GEDURENDE EN NA APARTHEID**

Die informele skole soos DIE KAAPSE KUNSTE-PROJEK, RORKE'S DRIFT, POLLYSTRAAT EN ARDMORE, was almal van groot waarde vir Swart Suid-Afrikaanse kunstenaars.

6.1 Verwys na FIGURE 6a, 6b, 6c en 6d.

Daar is 4 informele skole verteenwoordig in hierdie vier illustrasies.

Definieer duidelik, in 'n opstel van ongeveer een bladsy, tot watter skool enige TWEE van die geïllustreerde werke behoort, met redes vir jou kommentaar. Skenk aandag aan inhoud, styl, struktuur en materiale gebruik.

(8)

6.2 Kies enige DRIE werke deur kunstenaars wat jy in hierdie module bestudeer het oor informele skole van Suid-Afrika. (Moet nie werke kies wat reeds in hierdie vraestel is nie.) Die kunstenaars kan van meer as een informele skool wees. Skryf 'n opstel van een bladsy, waarin jy aandag skenk aan die volgende:

- Name en benamings van kunstenaars en werke
- Onderwerpmateriaal
- Style en hul effek
- Boodskap van die kunswerke

(12)  
[20]



**FIGUR 5a: Brille.** Ter nagedagtenis van hulle wat by Auschwitz, Duitsland, gesterf het. Wêreldoorlog II.

Hierdie werk is in 'n gallery, en bestaan uit honderde brille wat van Joodse oorlogsgesvangenes in Duitsland afgeneem is.



**FIGUR 5b: Kunstenaar** Hoe koppe praat. Onbekend. Hout en metaal.



**FIGUR 5c: Vigsmonument.** Durban. circa 2009.

## VRAAG 5

## KUNS EN MAG: GEDENKGEBOUE, KUNSWERKE EN GEDENKTEKENS

Die kwessie oor krygsgevangenes, politieke staatshoofde en diegene wat aan Vigs sterf – hierdie mense of kwessies is opgehef tot vlakke van sosiale bewustheid en debatte deur kunstenaars. Dit kan gesien word in die werke vir hierdie vraag.

5.1 Vergelyk hierdie DRIE werke in 'n opstel van minstens een tot een en 'n halwe bladsy, met verwysing na die volgende:

- Materiale gebruik en watter karakter dit aan die werke gee
- Die opsette en hoe dit op die publiek impak maak
- Die boodskap van elk, en hoe dit bereik is

(9)

5.2 Lewer kommentaar oor die vorm van die Vigs-lint, as 'n simbool vir hierdie siekte.

(2)

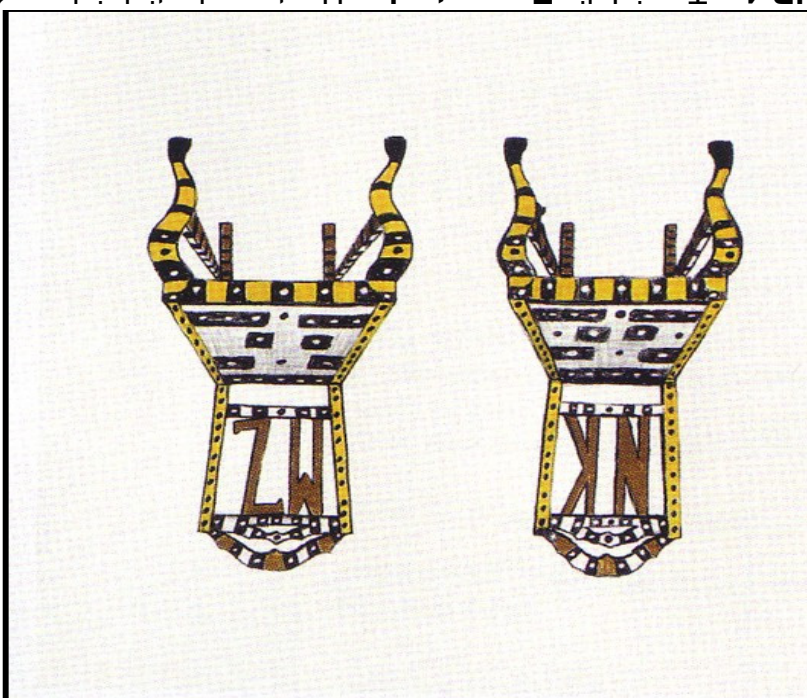
5.3 WEES VERSIGTIG VIR HIERDIE AFDELING: KIES MET OORLEG.

Kies TWEE monumente/gedenktekens wat jy bestudeer het en skryf 'n analitiese opstel van een tot een en 'n halwe bladsy oor jou gekose werke.

JY SAL OOR DIE VOLGENDE NAGESIEN WORD:

- Name van kunstenaars en benamings van gedenktekens
- Kommentaar oor die materiale wat gebruik is, en die impak daarvan
- Die toepaslikheid van die opset
- Estetiese waarde vir die kykende publiek

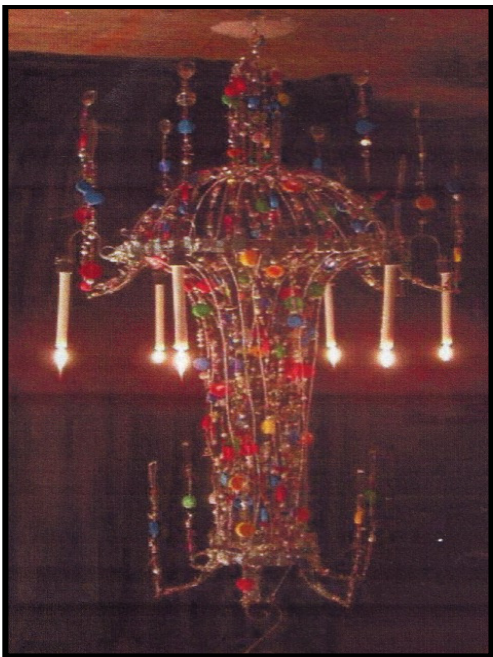
[20]  
(9)



FIGUR 4a: Tami Jali. Twee stoelen. Hout en plastiek-inleg. 1999.



FIGUR 4b: N'wana kinderoppe. Krale en leer oor kartonsilinders.



FIGUR 4c: Middeliskoot Kollektiewe. Kandelaaar. Barrydale. Botelproppe, draad, krale, kerse. 2010.

## VRAAG 4

## KUNS EN KUNSVLYT

- 4.1 Verwys na FIGURE 4a, b en c. Vir elkeen van die DRIE geïllustreerde vlyt-items, noem die teikenmark en verskat redes waarom jy so sê. (4)
- 4.2 Watter item, volgens jou mening, is meer arbeids-intensief en watter prys sal jy daaraan heg? Verskat redes vir jou stellings. (2)
- 4.3 Verwys na FIGURE 4b en 4c. Vergelyk hulle slegs ten opsigte van hoe koste-effektief en omgewingsvriendelik elk is. (4)
- 4.4 Kies EEN vlyt-kunstenaar wat jy bestudeer het en lewer analitiese kommentaar oor MEER as EEN vlyt-werk deur hierdie kunstenaar. Sluit kommentaar in oor keuses van materiale, funksionaliteit of dekoratiewe eienskappe en populariteit van die items. (10)

[20]

## Woordelys:

**Arbeids-intensief:** nodigheid van vele mense se vlytige handewerk om iets te maak. Dinge wat baie ure en harde werk deur mensehande verg.

**Koste-effektief:** die prys waarteen 'n item verkoop word, is in goeie verhouding tot hoe lank dit geduur het om dit te maak en hoe duur die materiale om die item te vervaardig, was. Indien 'n item koste-effektief is, is dit 'n goeie ding, want dit gee die besighedeiseenaar geleentheid om goeie wins te maak wanneer hy dit verkoop.



FIGUR 3a: Hassan Moosa. **Vername Amerikaanse Naaktuur**. Gemengde media. 1990's.



FIGUR 3b: Willem Boshoff. **Detail: Geheime Briewe**. Draadnetwerk, Lap, Papier. 2003.



**KUNS EN POLITIEK: WEERSTANDSKUNS IN SUID-AFRIKA EN DIE RES VAN DIE WÊRELD**

**VRAAG 3**

Die lêende naaktfiur is duisende kere geskilder en gebeldhou tydens die geskiedenis van kunsmakery. Tradisioneel moes die lêende naaktfiur die individu verheerlik of haar of sy sensualiteit beklemtoon. In FIGUR 3a het Moosa die lêende naaktfiur vir ander doeltwte gebruik.

3.1 Verwys na FIGUR 3a. Definieer die tema van hierdie werk deur Moosa, in Suid-Afrikaanse Moslem-kunstenaar.

3.2 Bespreek in EN paragraaf van nie meer as tien reëls nie, die afbeelding en kleure wat gebruik is en wat die boodskap is in terme van n weerstandswerk.

3.3 Willem Boshoff is n blanke Afrikaner, wie se werk hier protesteer teen politieke gebeure in die ou Suid-Afrika. Die werk getillustreer in FIGUR 3b reflekteer op die tyd toe die gewese President Nelson Mandela in die tronk gesit is.

Verwys na FIGUR 3b. Bespreek en analiseer hierdie werk in n opstel van nie meer as een bladsy nie, met aandag aan materiale, komposisie en boodskappe.

Van die besonderhede van geskrewe afbeelding van die werk in FIGUR 3b:

4 Augustus 1983 "Bomaanval op Tempel Israel kort voor Marais Steyn daar praat."	2 November 1983 "Ontploffings beskuldig polisievoertuie in n Wentworth-stoor in die vroeë oggend."	12 Desember 1983 "Johannesburg. Bomaanval op Departement van Gemeenskaps-ontwikkeling en Kommissarisshof."
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(5)

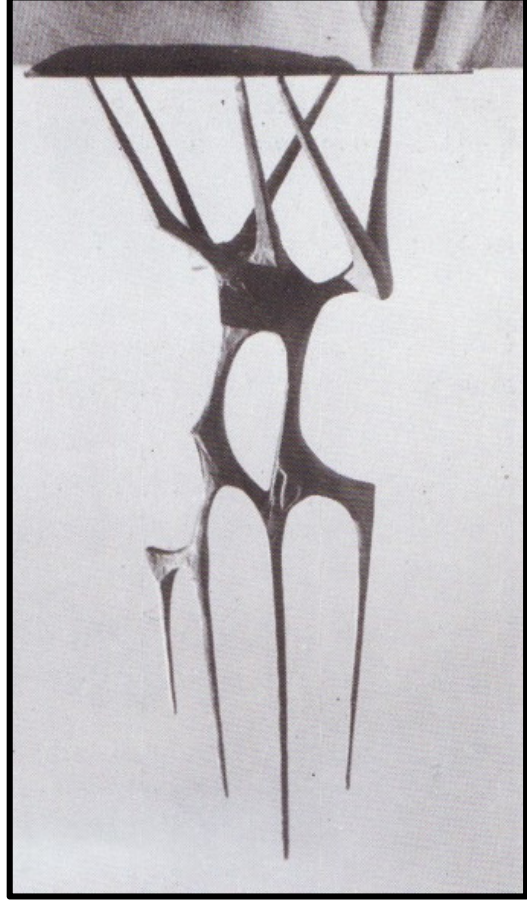
3.4 Kies enige weerstandskunstenaar wat jy bestudeer het, wie se werke nie in hierdie vraestel verskyn nie. Skryf n opstel van ongeveer een tot een en n halwe bladsy, waarin jy die afbeelding, kunselemente en boodskappe deur hierdie kunstenaar beskryf en analiseer.

(8)

[20]



FIGUR 2a: Alexis Preller. Primavera. 1940's



FIGUR 2b: Maureen Quin. Groei. Brons. 1995.



FIGUR 2c: Brett Murray. Swart soos ek. Hout, Perspex, Munte.

## VRAAG 2

## SOEKE NA 'N AFRIKA-IDENTITEIT IN SUID-AFRIKAANSE KUNS SEDERT 1950

Blanke en swart kunstenaars het indrukwekkende kuns wat bepaalde Afrika-identiteit toon, gemaak. Geïllustreer is kunswerke deur DRIE blanke kunstenaars, waarvan elkeen 'n tema op 'n onderskeidende Afrika-wyse geïnterpreteer het.

Voordat jy met hierdie opstel begin, dink aan DRIE ander kunstenaars wat kuns maak wat spreek van 'n onderskeidende Afrika-etos of -voorkoms. Kies EEN werk deur elk van hierdie kunstenaars.

Skryf nou 'n opstel van 'n minimum van twee en 'n halwe bladsye, waarin jy verwys na die werke van al ses kunstenaars, die DRIE wat getoon word en die DRIE wat jy herroep.

Jou opstel moet insluit:

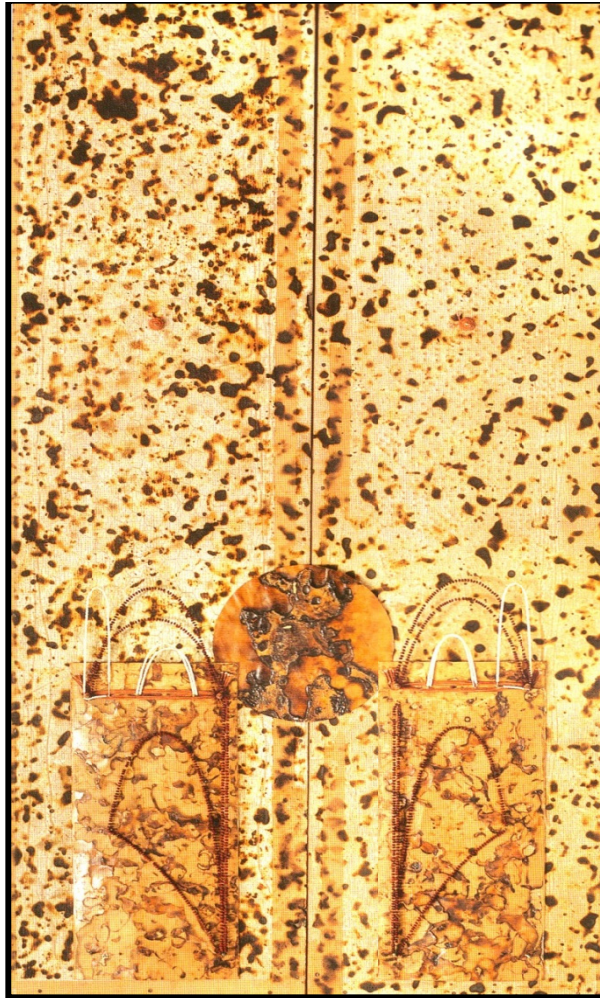
- Name van die ander kunstenaars wat jy herroep en benamings van hul werke
- Analise van die onderwerpmateriaal van al ses werke
- Hoe kleur, patroon, teksture en vorms spreek van Afrika-kwaliteite, met staving vanuit elke werk

[20]

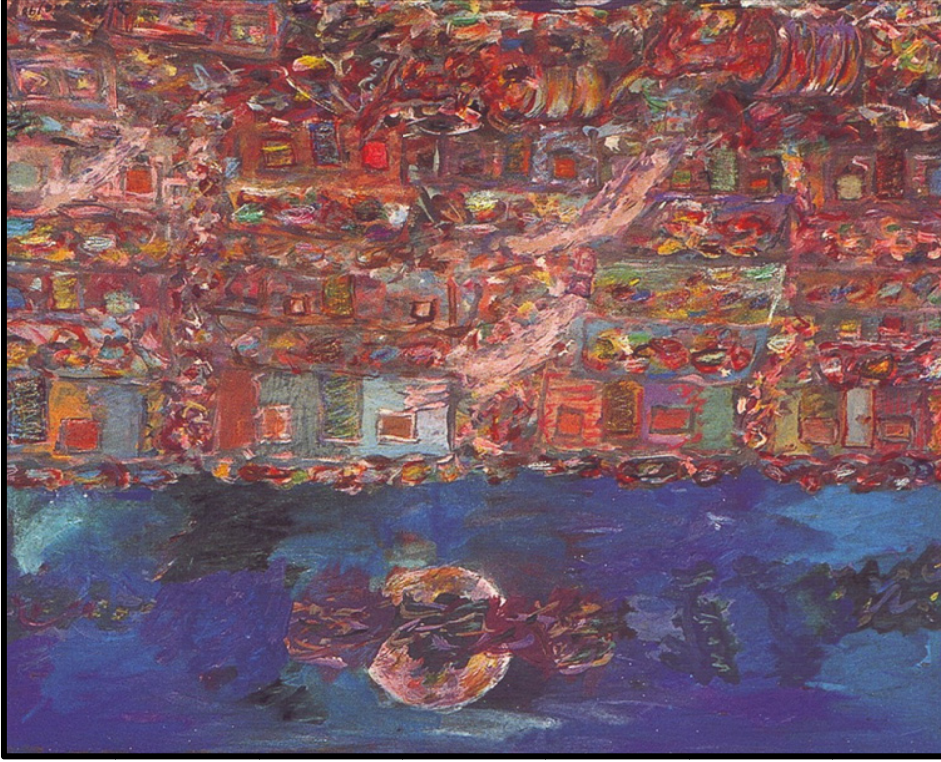
## Woordelys:

**Etos:** 'n stel beginsels en waardes waarvolgens mense leef en optree

**Primavera:** Die Latynse naam vir Lente; letterlik die eerste of leierwaarde/lente



FIGUUR 1a: Sandile Zulu. **Doping van Vuur**. Gemengde media. 1995.



FIGUUR 1b: David Koloane. **Maan oor plakkersnedersetting**. Olieverf en pastel. 1993.

## VRAAG 1

## DIE OPKOMENDE STEM VAN SWART KUNS IN DIE 1950'S EN 1960'S.

**Sandile Zulu** gebruik gevonde materiale, vuur en natuurlike verweer as die basis vir sy skepping van kuns.

**David Koloane** gebruik 'n baie uitdrukkenende styl in olieverwe om sy stellings oor lewe in die townships te maak.

1.1

Skryf 'n opstel van ongeveer een bladsy, waarin jy die TWEE werke, FIGUUR 1a en FIGUUR 1b, met verwysing na die volgende vergelyk:

- Komposisies

- Teksture en patroon en hoe dit betekenis aandui

- Hoe styl abstraksie skep en waarom dit 'n goeie of slegte ding is

- Wat jy as die hoof-onderwerpsaak beskou en die boodskap daarvan. (10)

1.2

Kies EEN werk elk deur TWEE Opkomende Afrika-kunstenars wat jy bestudeer het en skryf 'n opstel van minstens een en 'n halwe bladsy oor hoe hierdie kunstenars die ontluikende stem van Afrika op die wêreldverhoog van kuns bewys het.

Skenk aandag aan die volgende om jou met jou beplanning te ondersteun, maar jy hoef nie slegs van die onderstaande kriteria gebruik te maak nie. Jy mag ander aspekte bespreek:

- Name van kunstenars en benamings van werke
- Onderwerpmateriaal as oorweging vir betekenis
- Kunselemente met spesifieke verwysing na die bydrae daarvan tot 'n boodskap
- Hoe, volgens jou mening, die kunstenars 'n ontluikende stem vir swart kuns getoon het

(10)  
[20]

**WOORDELYS**

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

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

**BEANTWOORD ENIGE VYF VRAE**

**INSTRUKSIES EN INLIGTING**

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 in kleur verwys waar dit verlang word.
5. *Inligting in een antwoord bespreek sal nie gekrediteer word 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 voorsinne en paragrawe gebruik* volgens die instruksies vir elke vraag. Die lys van feite/tabelle is nie aanvaarbaar nie.
9. In hierdie eksamen sal daar van jou verwag word om die volgende te demonstreef:
  - Die gebruik van korrekte kunstterminologie.
  - Die gebruik en aanwending van visuele analise en kritiese denke.
  - Skryf- en navorsingsvaardighede binne 'n historiese en kulturele verband.
  - Die plasing van spesifieke voorbeelde in 'n kulturele, sosiale en historiese verband.
  - 'n Begrip van verskillende kreatiewe style.

Hierdie vraestel bestaan uit 23 bladsye insluitend die bladsye met illustrasies.



TYD: 3 uur

PUNTE: 100

**VISUELE KUNSTE V1**

**SEPTEMBER 2013**

**GRAAD 12**

**NASIONALE  
SENIOR SERTIFIKAAT**

Province of the  
**EASTERN CAPE**  
EDUCATION

