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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**FEBRUARY/MARCH 2018**

**MARKS: 100**

**TIME: 3 hours**

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

**INSTRUCTIONS AND INFORMATION**

In this examination you must demonstrate the following skills:

- Using the correct art terminology
- Using and implementing visual analysis and critical thinking
- Writing and researching within a historical and cultural context
- Placing specific examples in a cultural, social, political and historical context
- Understanding 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.
  - 6–8 marks: a minimum of  $\frac{1}{2}$ – $\frac{3}{4}$  page (paragraph)
  - 10–14 marks: a minimum of 1–1½ page(s) (short essay)
  - 20 marks: a minimum of 2 pages (essay)
10. Write neatly and legibly.

**LEAVE THIS PAGE BLANK.**

**ANSWER ANY FIVE QUESTIONS.****QUESTION 1: THE VOICE OF EMERGING ARTISTS**

- 1.1 Refer to FIGURE 1a and FIGURE 1b. Compare the different approaches of the artists.

Use the following guidelines in your discussion:

- Subject matter
- Influences
- Line, shape and colour
- Placements of the figures and buildings/structures
- Style of painting
- Mood/Atmosphere

(8)

- 1.2 Write an essay on ONE South African artist that depicts his/her surroundings and own experiences from everyday life.

Refer to the following:

- Subject matter
- Influences
- Art elements
- Composition
- Style
- Possible meanings/messages

(12)  
**[20]**



FIGURE 1a: Willie Bester, *Township Life*, mixed media, date unknown.



FIGURE 1b: David Hockney, *American Collectors*, acrylic, 1968.



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

Karel Appel said that his emotional expressions occupy a middle position between order and chaos.

- 2.1 Discuss the statement above by referring to African and other influences in FIGURE 2a and FIGURE 2b.

You may include the following:

- Shapes and symbols
- Art elements
- Possible meanings/messages (8)

- 2.2 Discuss ONE artwork by ONE artist whose works are/were influenced by Africa.

Use the following guidelines in your answer:

- Subject matter
  - Influences
  - Symbols
  - Style
  - Possible meanings/messages (12)
- [20]**



FIGURE 2a: Karel Appel, **Angry Landscape**, oil on canvas, 1967.



FIGURE 2b: Walter Battiss, **Mother of the Tribe**, oil on canvas, date unknown.



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

As a voice against political and/or social injustices in society, artists use a combination of media and symbolism to convey a deeper message.

- 3.1 Analyse FIGURE 3a and FIGURE 3b to comment on how these artists conveyed their voices of resistance.

You may use the following guidelines:

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

(8)

- 3.2 Discuss the work of any TWO South African artists who use their art to convey messages of social and/or political issues.

Use the following in your answer:

- Subject matter
- Influences
- Art elements
- Media and technique
- Possible meanings/messages

(12)  
**[20]**

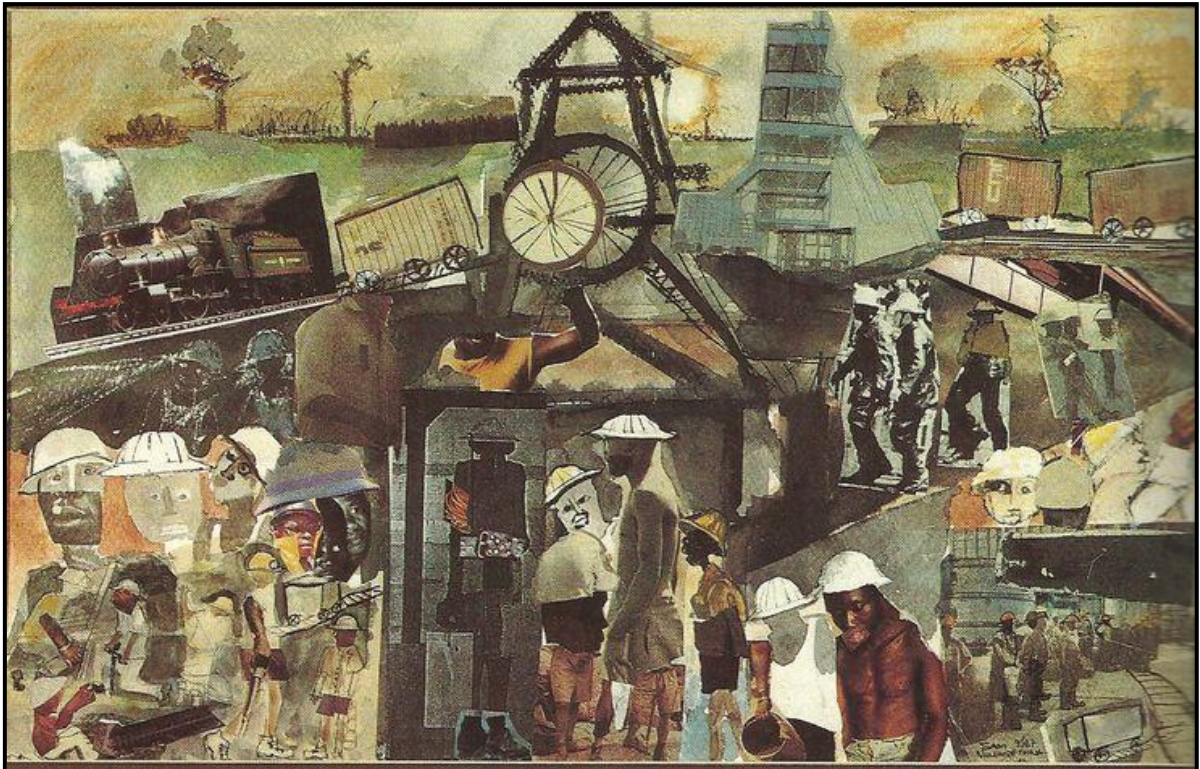


FIGURE 3a: Sam Nhlengwethwa, ***Shaft***, collage and mixed media, 1987.



FIGURE 3b: Khaya Witbooi, ***Guns and Roses***, oil and spray paint on canvas, 2012.

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

The traditional African mask has always been used as a deeply spiritual expression for cultural and religious ceremonial reasons. Contemporary artists use the mask in many different ways.

- 4.1 Discuss how the traditional mask has been reinterpreted by referring to FIGURE 4a to FIGURE 4d.

You may refer to the following:

- Use of recycled materials
- Techniques
- Possible meanings/messages

(8)

- 4.2 Analyse the work of TWO South African artists who represent rural art, crafts and/or spirituality.

- Influences
- Art elements
- Media and techniques
- Possible meanings/messages

(12)  
**[20]**



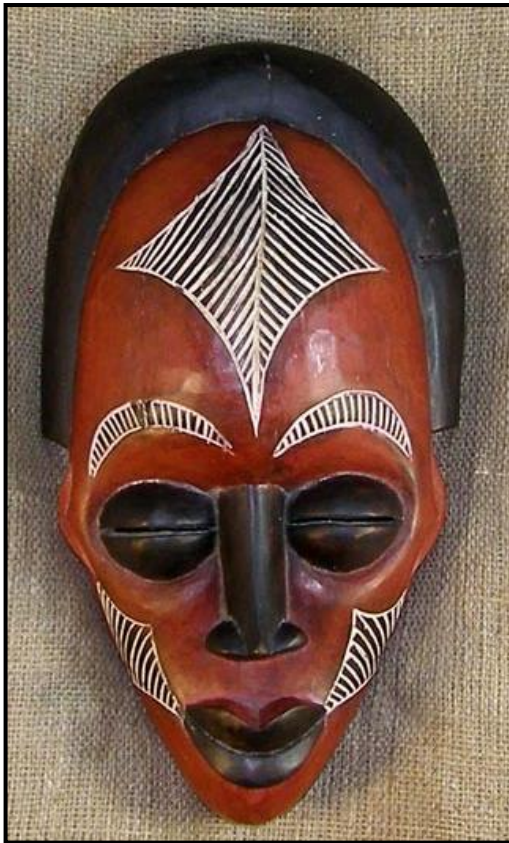


FIGURE 4a: **Traditional African mask**, wood and paint, date unknown.



FIGURE 4b: Edson Chagas, **Tipo Passe (Passport)**, date unknown.



FIGURE 4c: Romuald Hazoumé, **Dogon**, recycled materials, 1996.



FIGURE 4d: Cyrus Kabiru, **C-Stunners series**, repurposed and recycled materials, 2012.



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

In the Bible, the Tower of Babel was a tower built up to the heavens by rich, corrupt and materialistic people. God punished their pride by tearing down the tower and sentencing them all to speak in different languages.

In honour of Buenos Aires, which was named the 2011 World Book Capital, the artist Marta Minujín created a tower of Babel using 30 000 books donated from all over the world. Visitors are allowed to walk to the top of this structure.

5.1 Discuss Minujín's artwork in FIGURE 5a.

Use the following guidelines:

- The significance of using books from around the world
- The size of the work
- Display of the artwork in a public space
- Use of site
- Interaction of the viewer
- Possible meanings/messages

(8)

5.2 Artists often portray their own interpretation of stories and myths and use different material and techniques to tell a story.

Discuss ONE artwork from TWO different artists who use unconventional/interesting media and techniques to tell a story.

Use the following guidelines:

- Line, shape and colour
- Media and techniques
- Possible meanings/messages

(12)  
**[20]**



FIGURE 5a: Marta Minujín, *Tower of Babel*, books, scaffolding, 2011.



FIGURE 5b: Details of books and construction, 2011.

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

Zyma Amien's artwork pays homage to her mother and grandmother who worked in the textile industry. The textile industry has the reputation that they exploit women by paying them a minimum wage for long hours' work.

6.1 Discuss how Zyma Amien portrayed this exploitation in her work by referring to the following:

- Description of the work
- Colour
- Symbolism

(6)

6.2 Like Zyma Amien, many post-1994 democratic artists' work has developed from their own personal histories.

Discuss the work of any TWO relevant South African post-1994 democratic artists who explore their own identities.

You may refer to the following guidelines:

- Subject matter
- Influences
- Art elements
- Composition
- Style
- Possible meanings/messages

(14)  
**[20]**

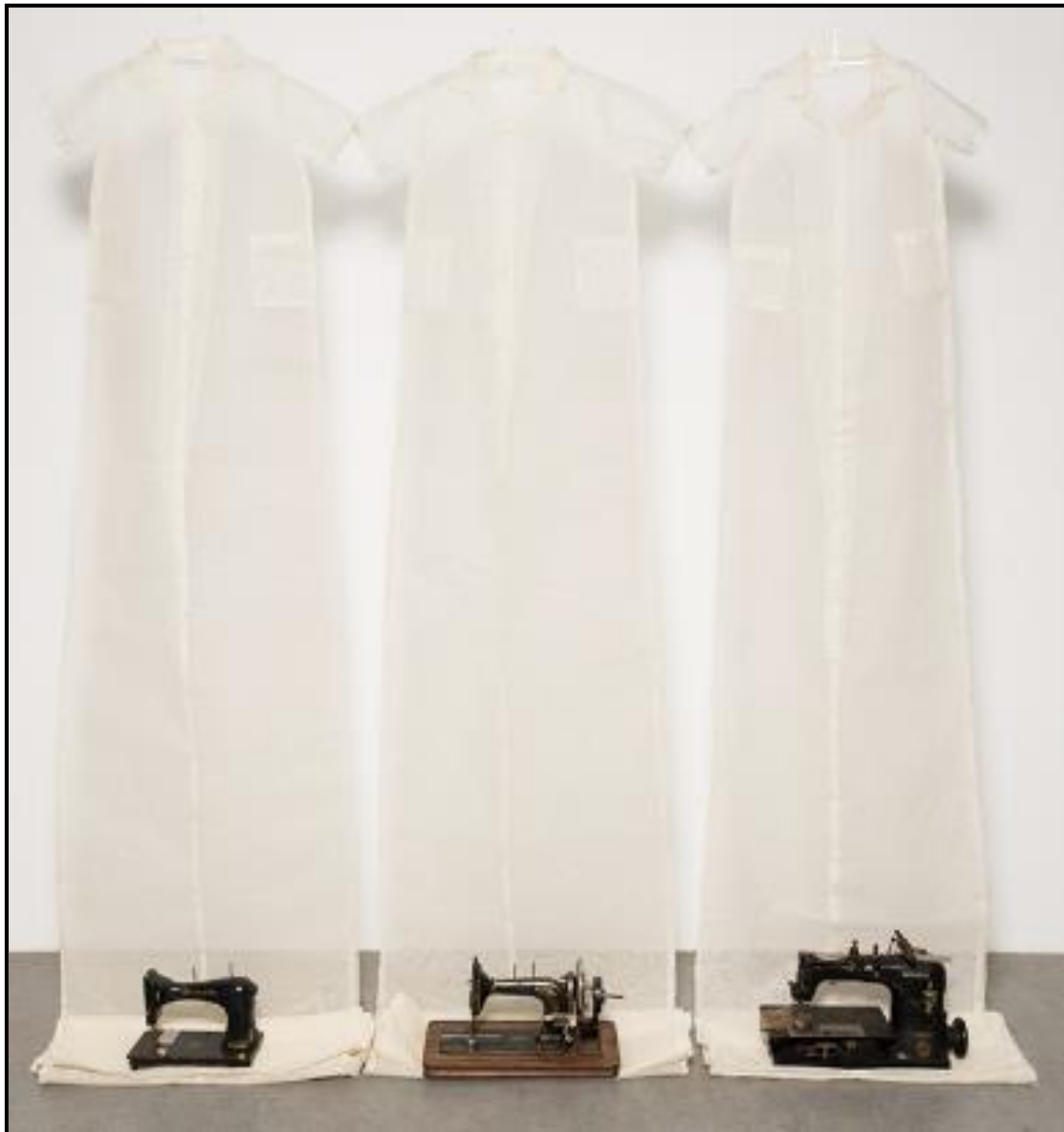


FIGURE 6a: Zyma Amien, ***Paying Homage***, overalls made from gauze and sewing machines from different time periods, installation, 2016.



FIGURE 6b: Zyma Amien, ***Paying Homage***, close-up photograph, 2016.



**QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY**

Contemporary society has a more tolerant approach to gender issues, which has allowed artists to break with stereotypes.

- 7.1 Do you think the artists in FIGURE 7a and FIGURE 7b have broken with stereotypes?

Respond to the above statement by using the following guidelines:

- Visual appearance/body language
- Style and technique
- Mood and atmosphere
- Interpretation of gender issues

(10)

- 7.2 Society has prejudiced ideas on masculinity and femininity.

Debate your viewpoint of this issue in a discussion of the work of TWO artists who commented on gender aspects in their work.

Use the following as a guideline:

- Subject matter/Themes
- Influences
- Media and techniques
- Style
- Possible meanings/messages

(10)  
**[20]**



FIGURE 7a: Andrew Salgado, *Drawing Lesson*, oil- and spray paint on canvas, 2014.

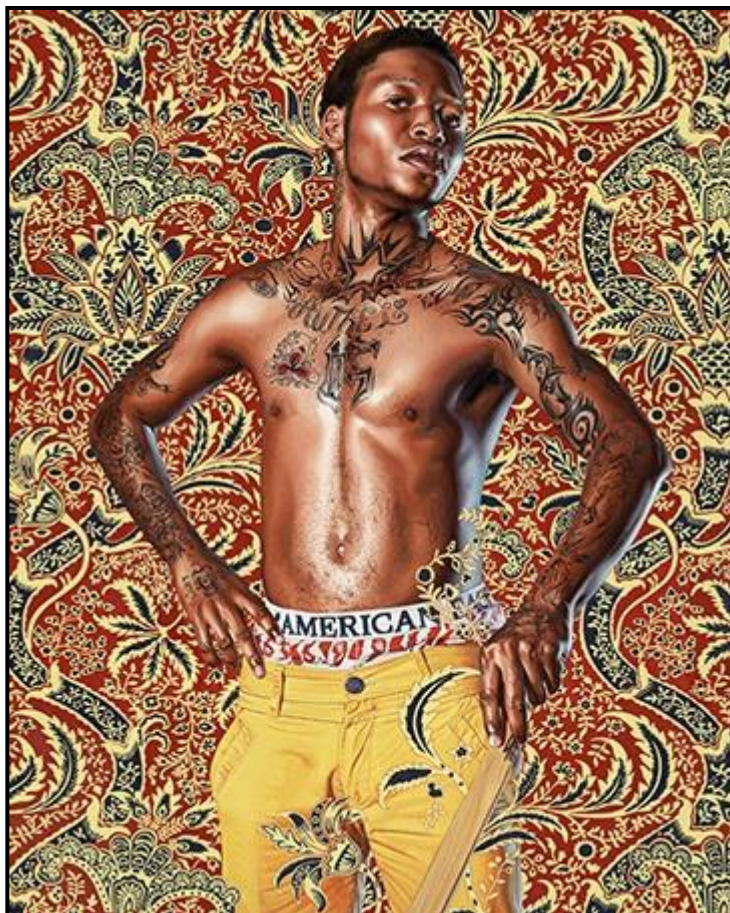


FIGURE 7b: Kehinde Wiley, *The World Stage: Jamaica series*, oil on canvas, 2013.

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Francois van der Merwe Architects and PKA International Architects designed an intelligent green-star-rated government building in Tshwane that combines both the new and the old. A portion of the Agrivaal building was preserved and the new building 'clips' into the old building, therefore protecting South Africa's heritage.

Analyse any TWO buildings you have studied this year by answering the following:

- Do you think it was a good idea of PKA International Architects to incorporate part of the old Tshwane building into the new design for the Agrivaal headquarters? Substantiate your answer by referring to your own examples.
- What structures have your chosen architects used in their buildings?
- Do you think that architects should maintain parts of old buildings when building/ designing a new structure? Substantiate your answer.
- Does your selected building reflect South Africa's heritage? Substantiate your answer.
- Materials
- Style
- Possible influences

**[20]**

**Green-star rating:** This rating system provides a series of green measures that can be used in the design/construction of a building to make it more sustainable, for example water, materials, land use and ecology, emissions and energy.



FIGURE 8a: Francois van der Merwe Architects and PKA International Architects, ***Agrivaal headquarters*** for the Department of Public Works, corner of Hamilton and Edmond Street, Tshwane, tiles, glass, face brick, 2013.



FIGURE 8b: Francois van der Merwe Architects and PKA International Architects, ***Agrivaal headquarters***, tiles, glass, face brick, 2013 (interior).

**TOTAL: 100**