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# **basic education**

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

## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**VISUAL ARTS P1**

**2019**

**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 skills within a historical and cultural context
- Placing of 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 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. Listing of facts/tables is NOT acceptable.
9. Use the following as a guideline to 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**

But I am African, and when God made Africa, he also created beautiful landscapes for Africans to admire and paint.

– Mohl

1.1 Compare the artworks in FIGURE 1a and FIGURE 1b by considering the following:

- Colour and line
- Composition
- Style and technique
- Focal point
- Mood and atmosphere

(8)

1.2 Discuss any TWO artworks by different South African artists that you have studied who comment on people and their surroundings.

Include the following in your answer:

- Social/Cultural influences
- Media and technique
- Art elements
- Style
- Stories told (narrative)

(12)  
[20]



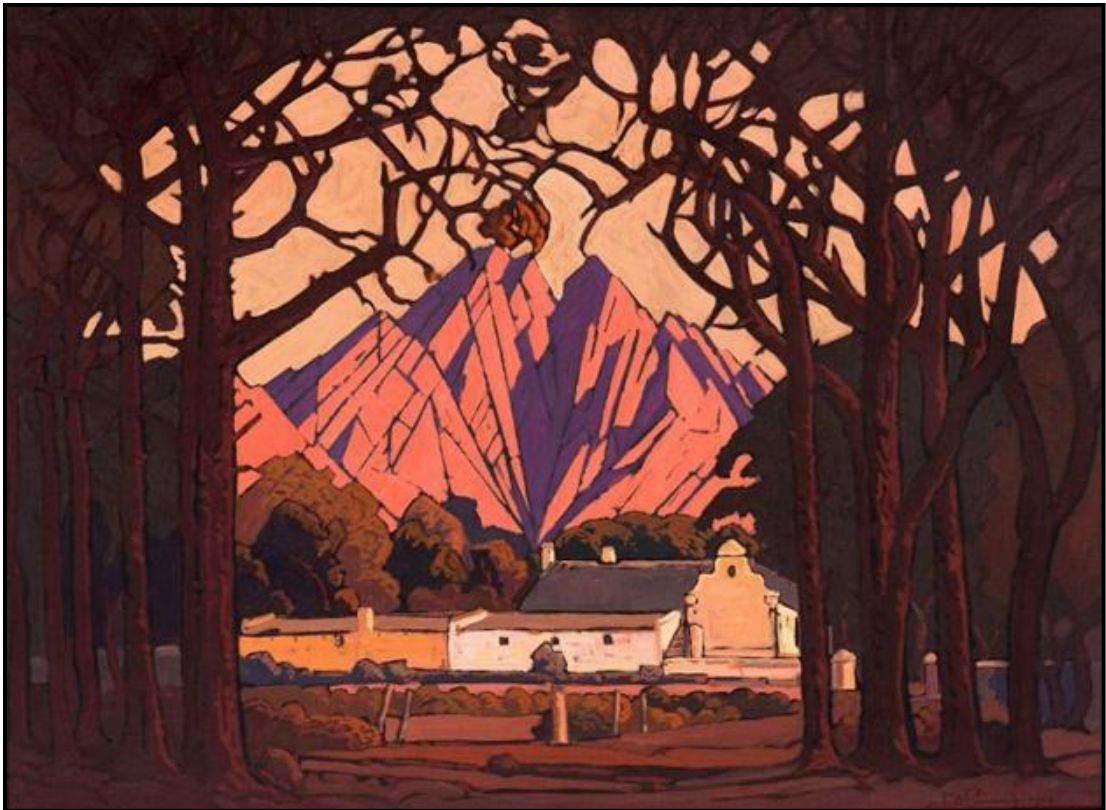


FIGURE 1a: JH Pierneef, ***Farm Jonkershoek with Twin Peaks Beyond***, Stellenbosch, oil on canvas, 1928.

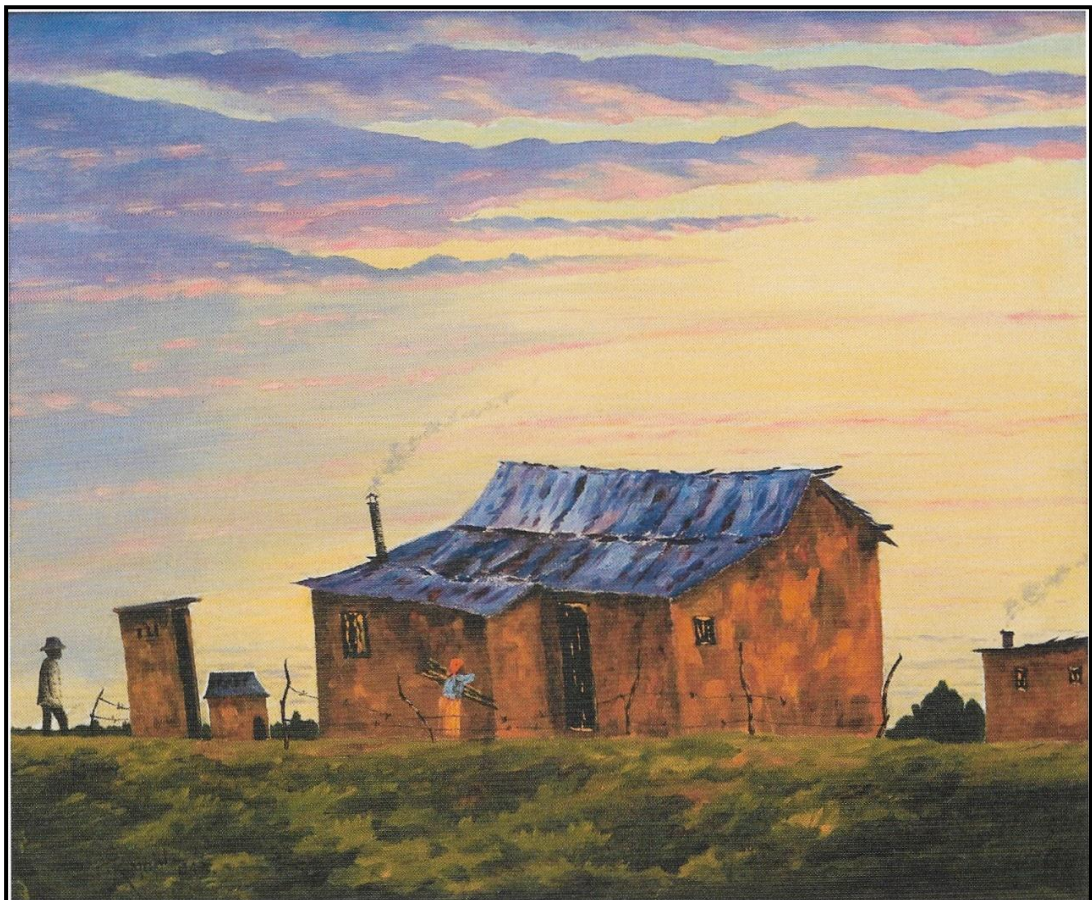


FIGURE 1b: Koenakeefe Mohl, ***A dilapidated cottage ... Pretoria***, oil on board, 1942.

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

FIGURE 2a is a collaboration between Jaco Van Schalkwyk and sculptor, Allen Laing. The artwork was exhibited in walk-in cubicles placed in the gallery allowing visitors to step into the cubicle and interact with the artworks. This removes the idea/concept of the glass barrier which is used in most Western museums, acting as a protective device between the viewer and the artwork. The artwork, *Retroquire xiGubu*, focuses on contrasting African figurines with Western functional objects, like kitchen scales. The artwork can also rotate in a circular movement as soon as the viewer presses on the pedal at the bottom of the stand. FIGURE 2b represents a still life painting of African figurines, painted by German expressionist, Max Pechstein.

2.1 Refer to FIGURES 2a and 2b and discuss the following:

- Why the artist has used westernised everyday objects in FIGURE 2a
- The significance of bringing movement into this work
- Why FIGURE 2a is not exhibited behind a glass barrier and motivate your answer
- Possible influences in FIGURE 2b
- Differences of scale, contrast and texture in FIGURES 2a and 2b. (8)

2.2 Discuss TWO artworks by different artists whose work expresses their African identity due to the influences of indigenous African art forms.

Use the following guidelines:

- The influences of indigenous African art forms and symbols
  - Art elements and principles of art
  - Style and technique
  - Possible messages/meanings (12)
- [20]**

|                          |   |
|--------------------------|---|
| <b>Walk-in cubicles:</b> | three-dimensional space that one walks in to                |
| <b>Collaboration:</b>    | the act of working with another person to create or produce |
| <b>Mobile:</b>           | not fixed in one place and can be moved easily              |



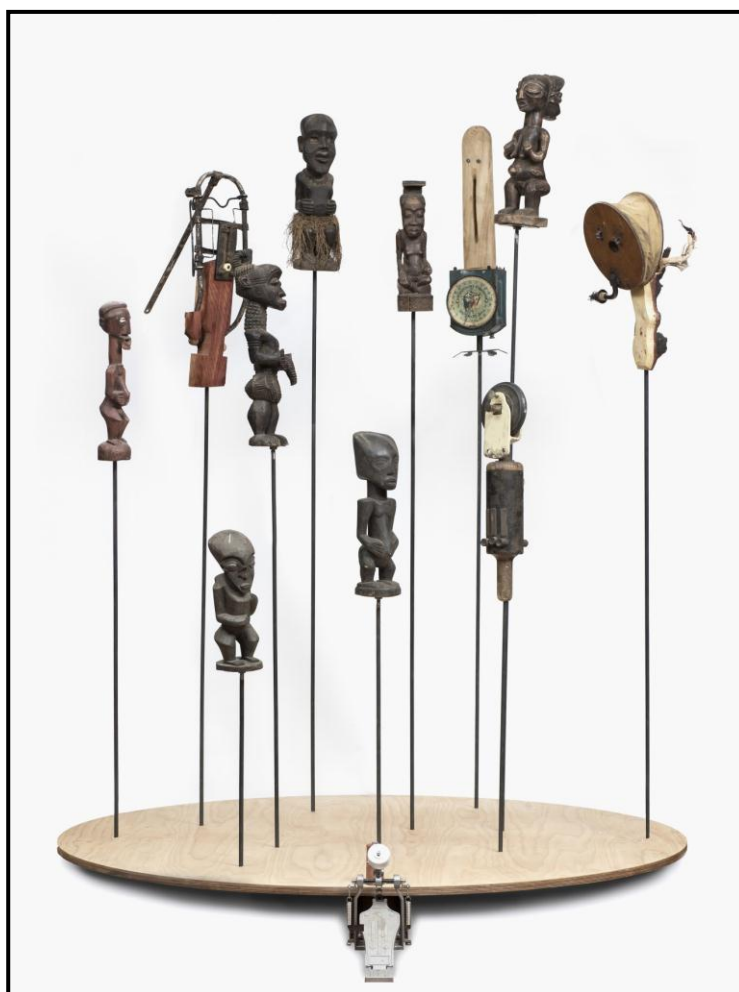


FIGURE 2a: Jaco Van Schalkwyk and Allen Laing, ***Retroquire xiGubu***, mixed media mobile (movable), sculpture, 2017.



FIGURE 2b: Max Pechstein, ***Still Life with African Statues***, oil on canvas, 1918.



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

Many artists have used Goya's *The Third of May 1808* as inspiration in their own portrayals of political murders. In FIGURE 3b Tammam Azzam uses Goya's painting which he projects against bombed buildings, drawing attention to the tragedy of the Syrian war.

- 3.1 Both images represent a tragedy in the world. Elaborate on this statement by discussing the following:
- Any THREE aspects that makes us aware that these artworks are representative of a tragedy
  - The use of colour and the possible symbolism/mood in both visual sources
  - Focal point
  - The effect of lighting in FIGURE 3a
  - Why do you think the artist has used specific sites to project his artwork?
  - Perspective and composition (10)
- 3.2 Compare how any TWO artworks by different artists have expressed past/current socio-political issues in their work. (10)
- [20]**

**Goya:** a Spanish artist from the early 19<sup>th</sup> century whose painting *The Third of May 1808* is based on the atrocities of war

**Syria:** A war-torn Middle Eastern country



FIGURE 3a: Francisco Goya, *The Third of May 1808*, oil on canvas, 1814.



FIGURE 3b: Tammam Azzam, *Goya's The Third of May 1808*, Syrian Museum series, print on canvas, 2012.

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

Weaving is a traditional craft that has been practised for centuries. Traditionally, baskets were made for functional, religious, and commercial purposes. Today, current artists are influenced and inspired by this traditional craft resulting in new and exciting artworks.

4.1 Discuss the craft of weaving and the influence on new artists.

Refer to the following in your discussion:

- Types of materials that can be used for both traditional and contemporary weaving
- The impact of line and texture in FIGURE 4d
- Use of colour and pattern in FIGURES 4b and 4c
- Functions of the baskets in FIGURES 4b, 4c and 4d
- Influences and aesthetic appeal (8)

4.2 Discuss the works of any TWO craft artists and/or spiritual artists you have studied.

Use the following guidelines:

- Influences
  - Art elements
  - Techniques and materials
  - Functionality (12)
- [20]**





FIGURE 4a: **Unfinished Basket in a Workshop**, grass, photograph, date unknown.

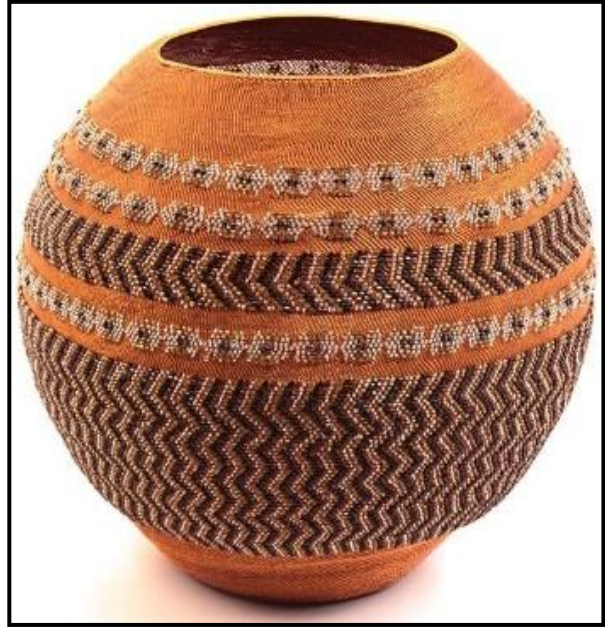


FIGURE 4b: **Contemporary Wire Basket**, wire, beads, date unknown.



FIGURE 4c: **Contemporary Swaziland Basket**, grass, date unknown.

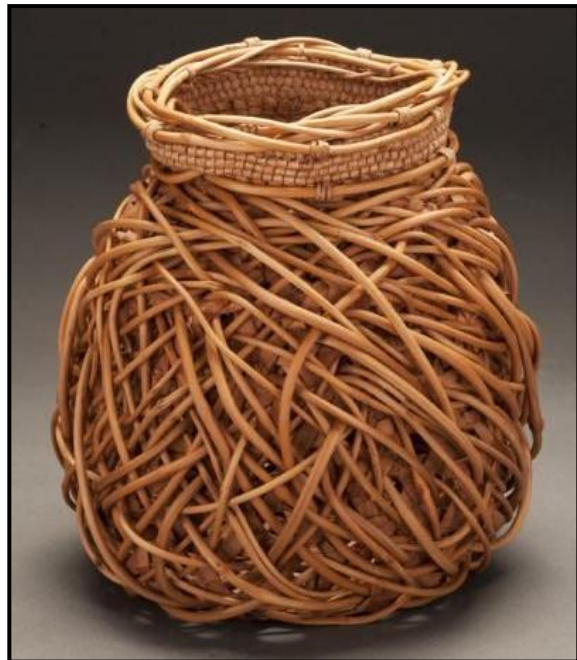


FIGURE 4d: **Contemporary Basket**, cane, date unknown.

|                      |                               |
|----------------------|-------------------------------|
| <b>Contemporary:</b> | belonging to the present time |
|----------------------|-------------------------------|

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

In both FIGURES 5a and 5b animal elements are visible. Frances Goodman is interested in using false nails as a metaphor while Nandipha Mntambo combines the female body with animal skin.

5.1 Analyse FIGURES 5a and 5b by considering the following:

- Elaborate on the possible metaphorical/symbolic meaning of the artist's choice of medium
- The animal elements visible and the effect on the viewer
- How movement has been created
- Similarities and differences
- Possible messages and meanings (10)

5.2 Discuss any TWO South African artworks that show the use of multi-media/new media in an interesting and new way.

Use the following guidelines:

- Content
  - Influences
  - Media and techniques
  - Art elements
  - Meaning and messages (10)
- [20]**





**Melusine/Melusina** is a figure of European folklore, a female spirit of fresh water in a holy river. She is usually depicted as a woman who is a serpent (snake) or fish from the waist down, like a mermaid.

FIGURE 5a: Frances Goodman, in collaboration with Suzaan Heyns, **Melusine**, false nails and glue moulded on a human figure, 2014.  
A still shot of a scene from the performance piece.



FIGURE 5b: Nandipha Mntambo, **Material Value**, Cowhides and resin, 2013.

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

After democracy in 1994, South Africa has experienced many changes, portraying a new identity on all levels of society.

- 6.1 Discuss why so many South African artists have explored issues of identity after 1994.

Refer to FIGURES 6a and 6b as well as the following:

- Specific issues relating to identity expressed in the artworks
- Content/Subject matter
- The significance of the image above the figure's head in FIGURE 6a
- What the skulls might represent in FIGURE 6a
- Placement of figures and the focal point in both images
- The significance of the church in FIGURE 6a
- The purpose of including cars in FIGURE 6b
- Meaning of the titles

(10)

- 6.2 Discuss any TWO artworks from different South African artists who address identity in South Africa after 1994.

(10)

**[20]**



FIGURE 6a: Christiaan Diedericks, ***Severing-the-cord***, drypoint engraving, 2010.

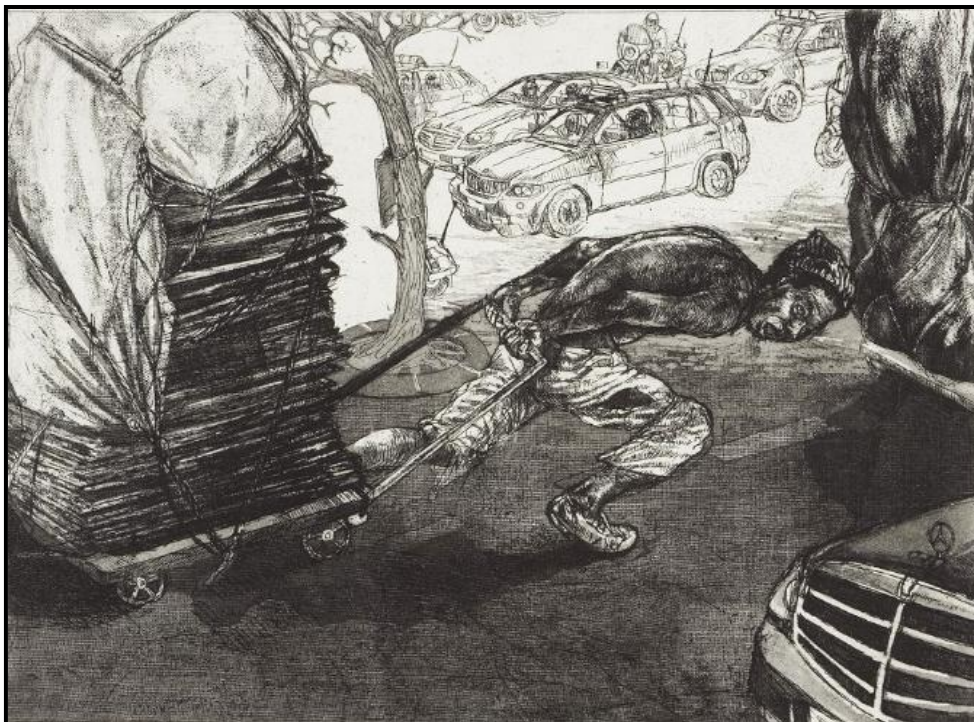


FIGURE 6b: Diane Victor, ***Waste Accumulation Agents***, etching on paper, 2006.

|                      |   |
|----------------------|---|
| <b>Severing:</b>     | to separate, cut into two or cut off            |
| <b>Accumulation:</b> | gathering, gradually getting more or collecting |

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

Jody Paulson is a Cape Town artist whose work comments on gender. He works on a very large scale and attaches felt cut-outs to his boards.

7.1 Comment on how Jody Paulsen addresses gender by referring to the following:

- Gender aspects
  - The imagery and the possible meanings/symbolism
  - Art elements
  - Reasons for working on a large scale. Substantiate your answer.
  - The use of symmetry in the artwork
  - Why the artwork resembles a badge, token or a shield
  - Your interpretation of the title
- (10)

7.2 Discuss the work of any TWO artists whose works address gender and/or the expected roles men and women have to fulfil in society.

Use the following guidelines:

- Content/Imagery
  - Art elements
  - Technique and media
  - Portrayal of gender issues
  - Possible meaning and messages
- (10)  
**[20]**

**Felt:** a type of soft, thick cloth made from wool or hair that has been pressed tightly together





FIGURE 7a: Jody Paulsen, *Homotropica*, (194 cm x 185 cm), felt, 2016.



**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

The lack of housing as well as the provision of shelter for the poor, are often the points of departure for innovative architectural designs. People who started building with recycled materials are perceived as pioneers of new designs.

With reference to the above statement and to the structures in FIGURES 8a to 8c, write an essay in which you agree/disagree that change in architecture will contribute to the housing issues we are facing in South Africa.

Consider the following:

- The significance of recycled material
- The advantages and disadvantages of using recycled materials
- Sustainability
- With reference to the following, discuss any TWO other architectural examples that you have studied which you have found to be truly innovative:
  - Stylistic characteristics
  - Building and construction methods
  - The architect's responsibility to the environment and sustainability

**[20]**



FIGURE 8a: MMA Architects, **Sandbag Houses**, Freedom Park, Cape Town, South Africa, wooden beams and sandbags, 2007.



FIGURE 8b: Photograph of a **House** using recycled found material, Cape Town, 2014.



FIGURE 8c: Construction of a wall using wooden beams and sandbags, **Sandbag Houses**, Freedom Park, Cape Town, 2007.

**TOTAL: 100**