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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 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 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. Candidates may NOT discuss images that have already been used in other questions.
9. 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.
10. Use the following as a guideline to the length of your answer. 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)
11. Write neatly and legibly.

**LEAVE THIS PAGE BLANK.**

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

George Pemba and Tony Gum use a narrative (story-telling) approach in their works to capture and celebrate the essence of what it means to be a Xhosa woman. Gum is a young Xhosa woman, photographer, model and YouTube vlogger. Gum's exhibition, called *Ode to She*, features a series of self-portraits where she is photographed in traditional Xhosa attire, called Umbacho.

1.1 Write a paragraph in which you consider the following:

- The objects/adornments/decorations the artist uses to indicate that she is of Xhosa heritage in FIGURE 1b
- The similarities and differences between the colours in FIGURE 1a and FIGURE 1b
- The use of line and perspective
- The focal point in FIGURES 1a and 1b. Substantiate.
- The mood/feeling EACH artist generates in his/her work, and how it is achieved

(10)

1.2 Discuss the work of any TWO artists that captures and celebrates our country's heritage.

Include the following in your answer:

- Art elements
- Social/Cultural influences
- Media and technique
- Style
- Possible messages/meanings

(10)

**[20]**

**YouTube vlogger:** a person who posts videos on YouTube

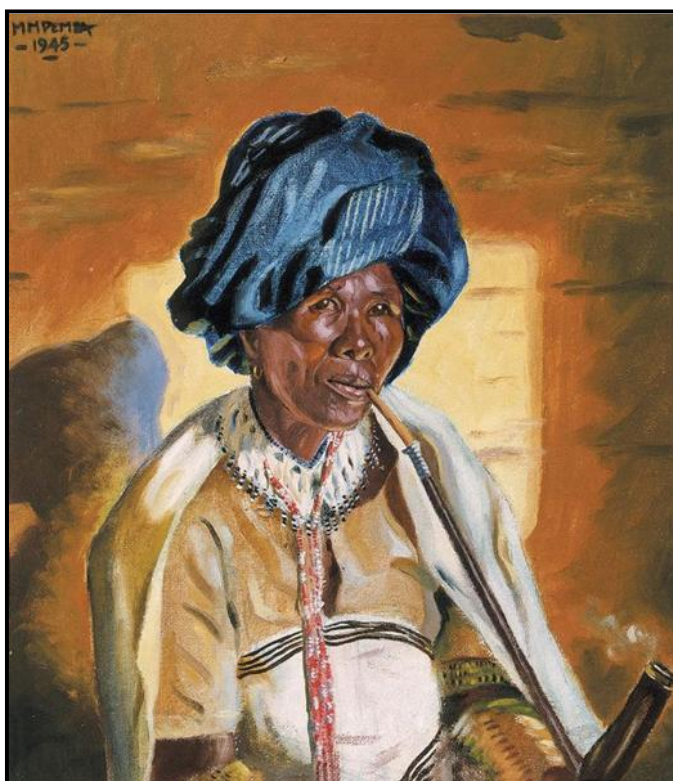


FIGURE 1a: George Pemba, *Xhosa Woman Smoking a Pipe*, oil on board, 1945.



FIGURE 1b: Tony Gum, *Ode to She*, photograph, 2017.

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

A search for true identity is when a person or an artist is looking for his/her cultural 'roots' through visual art forms.

– Walter Battiss

'Riel' (or 'Rieldans') is a Khoi-San word for an ancient festive dance performed by the Khoi-San. It is considered to be one of the oldest dancing styles in indigenous South Africa. It is danced at an energetic pace and demands a lot of fancy footwork.

2.1 Analyse FIGURES 2a and 2b by referring to the following:

- Similarities and differences between the dance movements
- The difference in scale and placement of the figures
- Influences in the portrayal of the figures in FIGURE 2b
- Why the figures are shown in a rubbish container/dump in FIGURE 2b and the possible meaning and messages
- The mood created in both artworks

(10)

2.2 Discuss TWO artworks by different artists whose work express their African identity because of the influence of indigenous African art forms.

Use the following guidelines:

- The influences of indigenous African art forms and symbols
- Subject matter
- Art elements
- Style and technique
- Possible messages/meanings

(10)  
**[20]**





FIGURE 2a: Photograph of *Riel Dancers of the Suurrug Suurtrappers* from Wupperthal at the annual ATKV competition in the Cape, 2015.



FIGURE 2b: Manfred Zylla, *Riel Dans*, mixed media on paper, 2013.



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

3.1 Both images represent the injustices of the world.

Write a paragraph in which you respond to the following:

- Elements of art in FIGURE 3a that reinforce the concept of cracks in our society. Substantiate your answer.
- Symbols/Concepts used in FIGURE 3b that indicate that these artworks represent a socio-political scene
- How colour adds to the meaning of the artworks. Substantiate.
- Possible meaning(s) of the hand gestures/prints in FIGURES 3a and 3b
- Composition, perspective and depth
- The relevance of wording and text in FIGURE 3b
- Why the artist has chosen not to paint a face in the left panel of the diptych in FIGURE 3b

(10)

3.2 Compare how any TWO artworks you have studied address past/current socio-political issues.

(10)  
**[20]**



FIGURE 3a: Mpumelelo 'Layziehound' Coka, **The Cracks**, mixed media, paint, magazine cut-outs and text, 2016.



FIGURE 3b: Ayanda Mabulu, **Sidubul'ibulu**, diptych, mixed media on paper, 2013.

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

Ardmore is a ceramic studio in KwaZulu-Natal. Their creations focus on telling the stories of Zulu people, their culture and their imagination. They are also inspired by a desire to create awareness of the extinction of animals in Africa.

4.1 Choose any TWO artworks (FIGURES 4a to 4d) and discuss the following:

- Portrayal of images
- How the formal art elements have been used to decorate the artworks. Substantiate your answer.
- Influences/Inspiration/Stories told
- Identify how the use of material and techniques differs from that of traditional potters/ceramic artists

(8)

4.2 Discuss the work of TWO craft artists and/or spiritual artists who were inspired by their culture and imagination.

Use the following guidelines:

- Influences and inspiration
- Art elements
- Use of material and techniques
- Themes and subject matter
- Meaning and messages

(12)  
**[20]**





FIGURE 4a: Ardmore ceramic studios, **Warthog Bowl Centrepiece**, glazed clay (ceramics), date unknown.



FIGURE 4b: Ardmore ceramic studios, **Rhino Riders**, glazed clay (ceramics), date unknown.



FIGURE 4c: Ardmore ceramic studios, **Buffalo Bowl Centrepiece**, glazed clay (ceramics), date unknown.



FIGURE 4d: Ardmore ceramic studios, **Leopard Teapot**, glazed clay (ceramics), date unknown.

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

In FIGURE 5a Athi-Patra Ruga draws inspiration from the fashion world and portrays a figure covered in flowers and jewels, while in FIGURE 5b, Wim Botha combines two figures made from books, encyclopaedias and Bibles.

- 5.1 Compare FIGURES 5a and 5b and comment on the differences and similarities between the two artworks.

Use the following criteria:

- Subject matter
- Symbolic meaning of the materials in both FIGURES 5a and 5b
- The posture/positioning of the figures
- Your interpretation of the meaning of the artworks (8)

- 5.2 Discuss TWO artworks by South African artist(s) that use unusual material(s) and techniques to create their artworks.

Refer to the following guidelines:

- Influences
  - Subject matter
  - Materials and techniques
  - Art elements
  - Possible meanings and messages (12)
- [20]**





FIGURE 5a: Athi-Patra Ruga, ***Proposed Model for Tseko Simon Nkoli Memorial***, high-density foam sculpture, artificial flowers, jewels, Perspex and light bulbs, 2017.

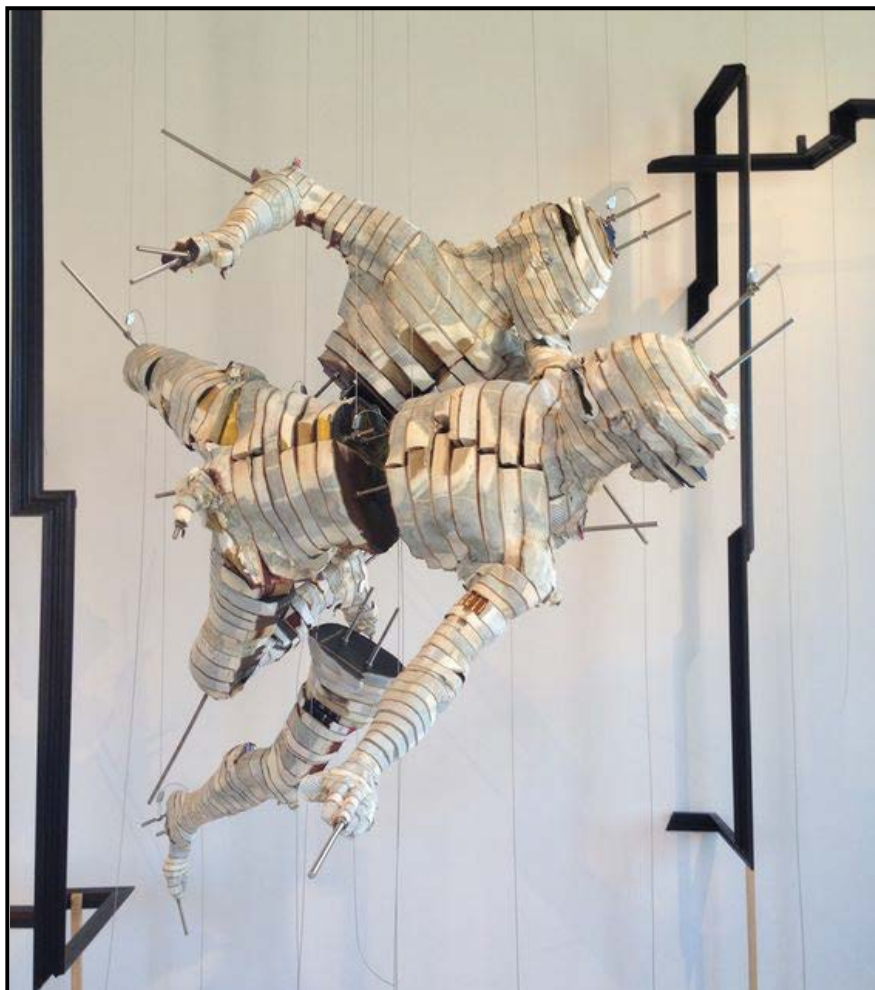


FIGURE 5b: Wim Botha, ***Study for the Epic Mundane***, sculpture using wood, stainless steel, encyclopaedias, Bibles and historical documents, 2013.

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

Artists in post-1994 democratic South Africa question their identity and heritage. It generates a process where identity is reflected on and redefined/reinvented.

- 6.1 Consider the statement above as well as the artworks in FIGURES 6a and 6b and elaborate on how the artists reflect on their identities.

Select any FIVE of the following to guide your discussion:

- Content and composition
- Colour
- Comment on the clothing in FIGURE 6a and FIGURE 6b
- Why has the artist chosen not to represent facial features in FIGURE 6a? Substantiate your answer.
- What could the circular shape in the background of FIGURE 6b represent?
- Possible interpretation of the titles of FIGURE 6a and FIGURE 6b
- How the artists of FIGURE 6a and FIGURE 6b reflect on their identities in the post-1994 democratic era

(12)

- 6.2 Discuss the work of any TWO artists you have studied who address identity in a democratic South African society.

You may use the following guidelines:

- Imagery
- Portrayal of identity
- Style and techniques
- Media
- Possible meaning and messages

(8)  
**[20]**





FIGURE 6a: Simphiwe Ndzube, *Detail of Sarah and Some Gentlemen*, charcoal, collage and acrylics on paper, 2014.



FIGURE 6b: Norman O'Flynn, *Timekeeper, 43*, acrylic on glass, 2017.

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

Even in today's society that supports gender equality, a woman's accomplishments and qualities are often regarded as trophies, as if they are ornaments.

- 7.1 Refer to any TWO of the visual sources (FIGURES 7a to 7d) and discuss how the artists have commented on the idea of a woman as a trophy.

Use the following guidelines:

- Focal point, substantiate
- Colour
- Posture of the figures and significance of clothing
- Setting/Background
- Possible meanings and messages with reference to the titles of the artworks

(10)

- 7.2 Discuss the work of any TWO artists you have studied who comment on masculinity and/or femininity.

Use the following guidelines:

- Imagery/Visual appearance
- Content and composition
- Gender issues addressed
- Medium
- Style and techniques
- Possible message and meanings

(10)  
**[20]**

**Trophy:** a cup or other decorative object awarded as a prize for a victory or success





FIGURE 7a: Marlene Dumas, *The Trophy*, oil on canvas, 2013.



FIGURE 7b: Thania Petersen, *Barbie and Me Series: Portrait of Childhood 1*, photograph, 2015.



FIGURE 7c: Paula Rego, *Snow White Playing with her Father's Trophies*, pastel on paper, 1995.



FIGURE 7d: Will Cotton, *Beatrice*, oil on cloth, 2010.



**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

I have always appreciated those who dare to experiment with materials and proportions.

– Zaha Hadid

As building techniques and technology are changing, more creative homes will be built. Innovative designs, with recycled materials, are filled with ultramodern technology. The villa in FIGURE 8a and the library in FIGURE 8b is only the start of what will be possible.

FIGURES 8a and 8b show architects who have dared to experiment by creating futuristic, yet functional structures out of upcycled materials.

Refer to the visual sources and any TWO South African structures/monuments/buildings you have studied and write an essay in which you discuss the innovative use of unusual and/or non-traditional materials.

Consider the following:

- The manner in which the architect experimented with new technologies
- Materials and the significance thereof
- Influences
- Form and line
- Design and functionality
- The different shapes created in FIGURE 8a and the visual impact they have on the viewer
- Reasons for elevating the buildings in FIGURES 8a and 8b

**[20]**

|                    |  |
|--------------------|--|
| <b>Upcycled:</b>   | to give new meaning to discarded structures      |
| <b>Futuristic:</b> | innovative ideas that are imagined ahead of time |
| <b>Villa:</b>      | very smart house                                 |



FIGURE 8a: Carlo Enzo (Urban Office), ***Villa for an Aviator (Pilot)***, recycled aeroplane parts, 2016.



FIGURE 8b: Architects Of Justice, ***SEED Library II***, in Alexandra township, Johannesburg, South Africa, 2010.

**TOTAL: 100**