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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2022**

**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 will 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 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 artworks 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
  - 10–14 marks: a minimum of 1–1½ page(s)
  - 20 marks: a minimum of 2 pages
11. Write neatly and legibly.

**LEAVE THIS PAGE BLANK.**

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

Artists do more than just reflect the times. They portray the many different activities of the community they live in.

1.1 Study FIGURE 1a and FIGURE 1b and discuss the following:

- The use of line
- The use of space and depth
- Both works use yellow and blue. What is the effect of this colour choice in EACH work?
- Style and technique
- The interaction between the figures and the mood and atmosphere it creates

(10)

1.2 Discuss the artwork of any TWO South African artists (ONE artwork per artist) who reflect on the activities of their communities.

Use the following guidelines:

- Subject matter
- Art elements
- Possible influences
- Media and technique
- Possible meaning/messages

(10)  
**[20]**



FIGURE 1a: Koboka Welcome Mandla, *People Collecting Water*, oil on board, date unknown.



FIGURE 1b: Ian Mwesiga, *People And Chicken*, oil on canvas, 2020.

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

Tamar Mason has created a South African landscape showing influences from our African culture/heritage/environment.

2.1 Discuss the image in FIGURE 2a and the detailed close-ups in FIGURES 2b and 2c by referring to the following:

- Art elements (line, colour and texture)
- Composition
- Influences:
  - Indigenous and/or African art forms and visual images
  - Specific materials and techniques used in this work on the style and the effect on the appearance of the work

(8)

2.2 Discuss TWO artworks (ONE artwork per artist) that explores an African influence.

Use the following guidelines:

- Subject matter
- Art elements
- Media and technique
- Influence of African and/or indigenous art forms

(12)  
**[20]**





FIGURE 2a: Tamar Mason, **South African Landscape**, embroidery and beadwork on black fabric, 2 x 1,5 m, date unknown.



FIGURE 2b: Tamar Mason, **South African Landscape** (detail).

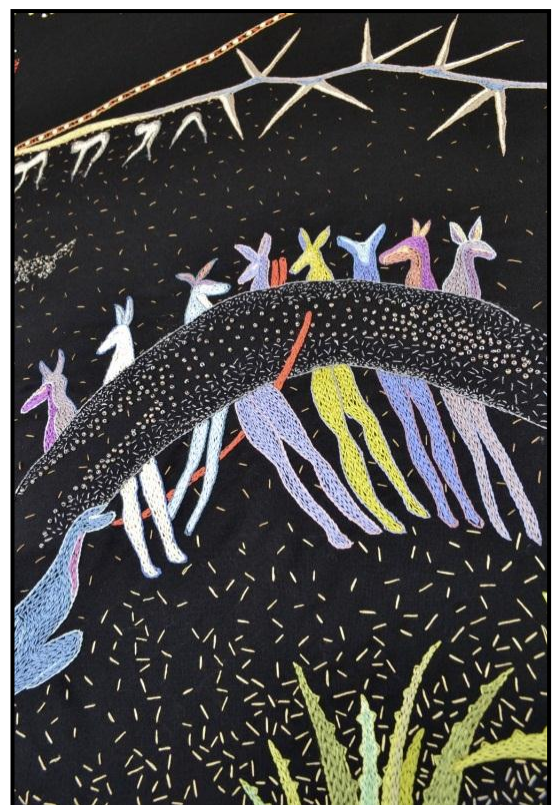


FIGURE 2c: Tamar Mason, **South African Landscape** (detail).



**QUESTION 3: SOCIOPOLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s**

Artists use art as a means of commentary and reflection on sociopolitical issues.

3.1 Discuss the artwork in FIGURE 3a by using the following as a guideline:

- Give THREE reasons why the man is the focal point of the composition.
- Identify the images/objects that relate to mining.
- Discuss the balance in this composition.
- Possible meaning/message referring to the work, including the title and the text 'Under destruction'.

(8)

3.2 Discuss the artwork of TWO South African artists (ONE artwork per artist) that you have studied who comment on social and/or political issues.

Use following guidelines in your essay:

- Subject matter
- Media and technique
- Style
- Message/Meaning

(12)  
**[20]**

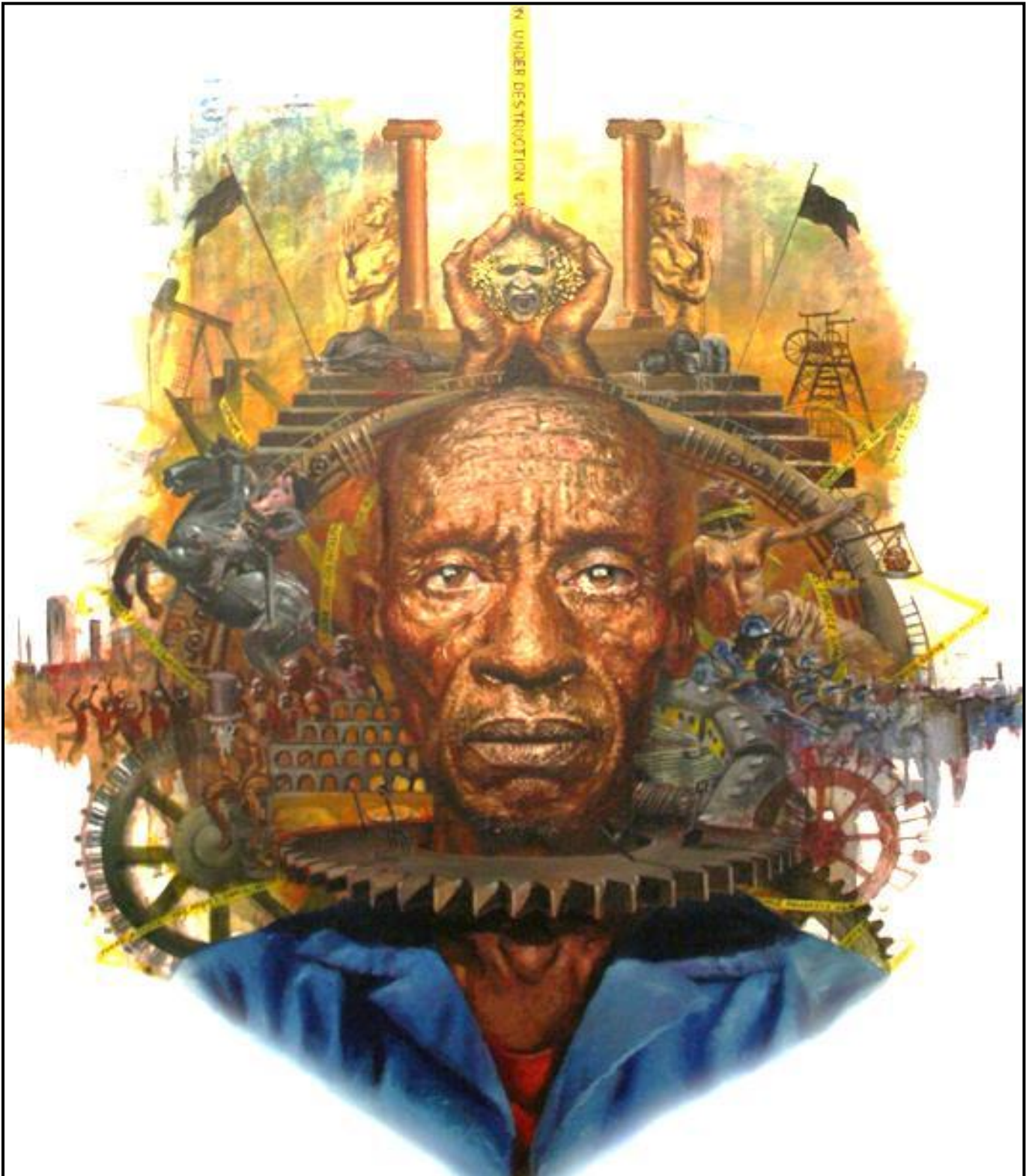


FIGURE 3a: Loyiso Mkize, *The Pooristocrat*, oil on canvas, 2013.

**Aristocrat:** An individual who is part of a selected group of powerful people that are famous, wealthy, upper class or the highest social class.

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

Artworks give us a glimpse into the lives of others.

4.1 Discuss FIGURES 4a and 4b by answering the following:

- Give a brief description of EACH artwork.
- Identify the dominant visual image in EACH artwork. Give reasons for your answer by referring to the composition and possible meaning/message.
- What role does colour play in creating the specific mood/atmosphere in EACH artwork?
- Which work do you prefer? Give reasons for your answer. (10)

4.2 Discuss the artwork of any TWO artists (ONE artwork per artist) who creates art, craft and/or spiritual works.

Use the following guidelines:

- Subject matter and/or function
  - Visual images and symbols
  - Art elements
  - Media and technique
  - Possible meaning and message (10)
- [20]**





FIGURE 4a: Marion Boehm, *Muinda's Prayer*, mixed media collage, 2017.

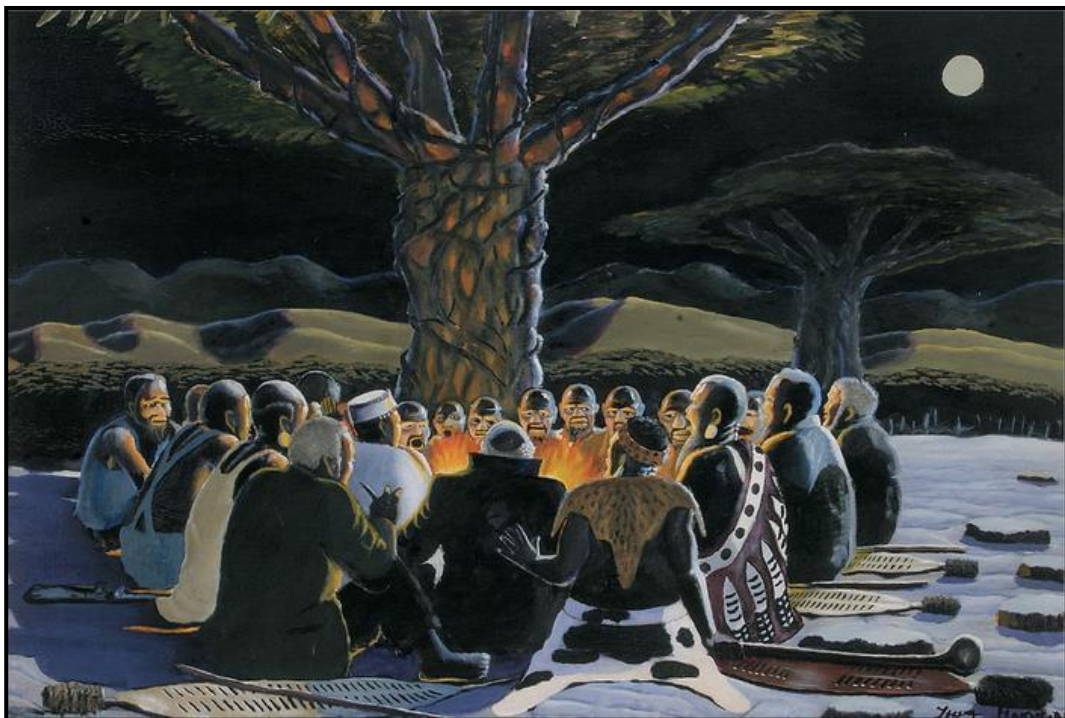


FIGURE 4b: Trevor Makhoba, *Inguyazane (Caucus) (Take It Easy)*, oil on board, 1995.



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

Art is often evaluated with the use of traditional methods and materials. Contemporary artists often challenge this by using alternative media and techniques.

5.1 Do you agree or disagree with the statement above? Explain your answer. (2)

5.2 Write a paragraph in which you refer to FIGURES 5a and 5b regarding the following:

- The specific use of found materials and techniques, e.g. collage, stitching and weaving, in creating these artworks and the function/role in the artworks
- The influence of Picasso/Duchamp or any other 20<sup>th</sup> Century artist on these artworks

(6)

5.3 Evaluate which work is more successful in the use of materials. Give reasons for your answer. (2)

5.4 Discuss TWO artworks that you have studied which show the use of new/alternative media.

Refer to the following guidelines:

- Techniques
- Influences
- Media/Alternative media
- Message and/or meaning of the artwork

(10)

**[20]**



FIGURE 5a: Adejoke Tugbiyele, **Homeless Hungry Homo**, palm stems, steel, wire, metal, wood, American dollar bills (money), 2014.

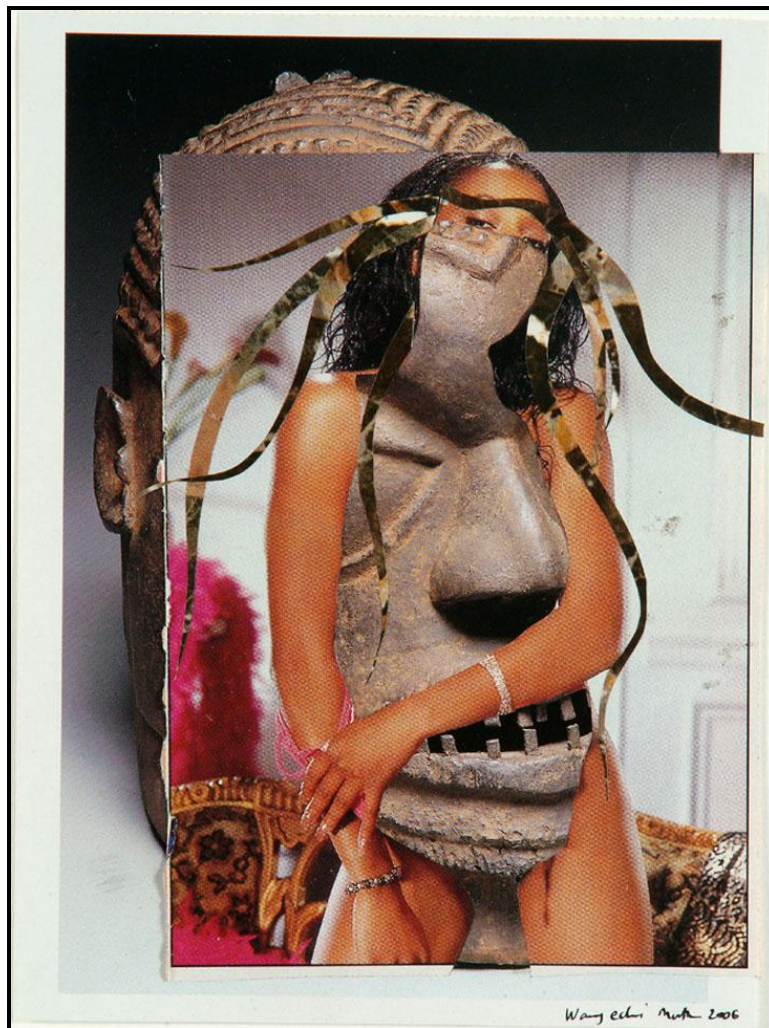


FIGURE 5b: Wangechi Mutu, **Mask**, mixed media and collage, 2006.

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

6.1 Fadiel Hermans makes use of powerful historical and fictional characters. These characters play a role in shaping a young boy's identity.

- Do you agree that toys play a role in creating your identity? Give reasons by referring to FIGURE 6a.
- Refer to figures and objects in the composition and their possible meaning.
- Discuss the use of specific colour and shapes in the background
- Discuss the mood created by the posture of the little boy, images and colour
- Would you say the title is relevant? If you were the artist, what would you name the artwork and why?

(10)

6.2 Write an essay on TWO South African artworks which address identity in our democratic society.

(10)

**[20]**

<b>Custodian:</b> Someone who looks after or preserves things
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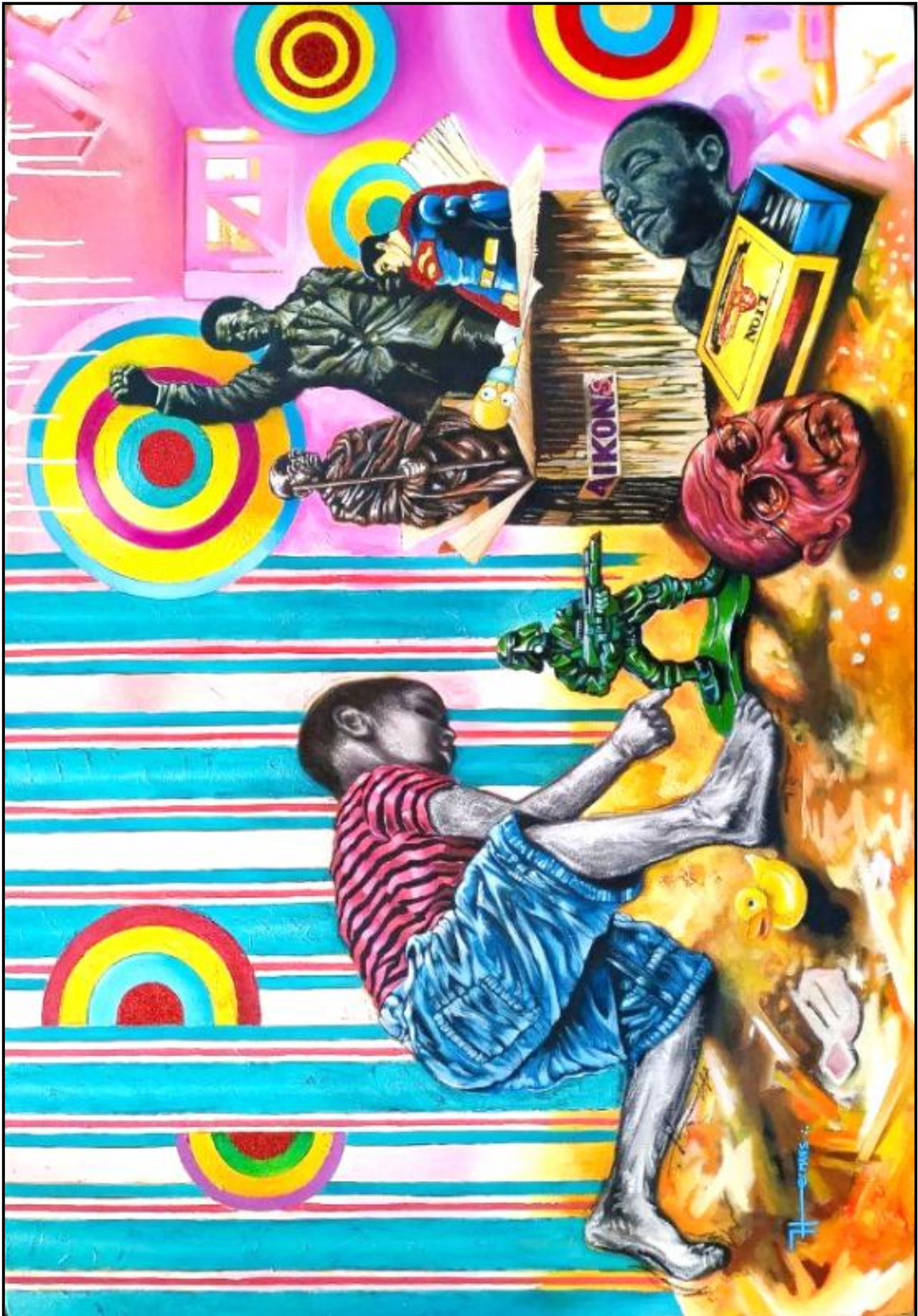


FIGURE 6a: Fadiel Hermans, *The Little Custodian*, oil and charcoal on canvas, 2020.



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

Little boxes on the hillside  
Little boxes made of ticky-tacky  
Little boxes on the hillside  
Little boxes all the same  
There's a green one and a pink one  
And a blue one and a yellow one  
And they're all made out of ticky-tacky  
And they all look just the same.

– Song by Malvina Reynolds (1962) and sung by Pete Seeger (1963)

Society tends to categorise people into boxes.

7.1 Do you think people are boxed in according to gender?

Compare FIGURES 7a and 7b and consider the following:

- The significance of the wooden crate/box in both artworks
- Stereotypical portrayal of the male and female child
- Clothing
- Symbolism of the objects placed in the crates
- Possible meanings of the titles

(10)

7.2 Write an essay on TWO artworks (ONE artwork per artist) that comments on gender issues.

(10)  
**[20]**



FIGURE 7a: Angela Banks, *Hidden Dreams*, oil on canvas, 2019.



FIGURE 7b: Angela Banks, *Deep in the Quiet*, oil on canvas, 2019.

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Traditionally homes were built entirely by hand. With the advancement of technology, homes can now be constructed using 3D printers.

Write an essay by referring to FIGURES 8a to 8d using the following guidelines:

- Benefits of sustainable architecture
- Construction methods – traditional versus modern
- Shape
- Light source(s)
- Possible influences
- Include ONE South African building/structure that you have studied which has inspired you due to the innovative use of material and building techniques.

**[20]**



FIGURE 8a: **Whitewashed corbelled houses**, stone, mud and clay, Stuurmansfontein Farm, Karoo, 19<sup>th</sup> Century (built by nomadic farmers)



FIGURE 8b: Interior detail of the **corbelled houses**, Stuurmansfontein Farm, Karoo, 19<sup>th</sup> Century.



FIGURE 8c: Mario Cucinella Architects, **TECLA 3D printed house**, 2021. The house is constructed on site, using a mixture of clay, water, fibres from rice husks and a binder. These reusable, recyclable, carbon-neutral materials are fed into a large 3D printer that moves in a circular direction and is adaptable to any climate.



FIGURE 8d: Mario Cucinella Architects, **TECLA 3D printed house** (interior detail), 2021.

**TOTAL: 100**