



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 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. 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
  - 10–14 marks: a minimum of 1–1 $\frac{1}{2}$  page(s)
  - 20 marks: a minimum of 2 pages
11. Write neatly and legibly.



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

American artist, John Biggers, and South African artist, Helen Sebidi, both show the toil and hardship in the everyday struggle to survive.

1.1 Compare the possible meanings and messages in FIGURE 1a and 1b.

Refer to the following:

- Placement of the figures within their particular settings
- Colour, shape and line
- Composition
- Perspective

(10)

1.2 Discuss TWO artworks by any South African artist(s) who was/were influenced by their surroundings.

Include the following in your answer:

- Subject matter
- Use of line, shape and colour
- Social/Cultural influences
- Style
- Possible messages/meanings

(10)  
**[20]**

**Dispossessed:** Deprived of land, property or possessions  
**Gleaners:** People gathering

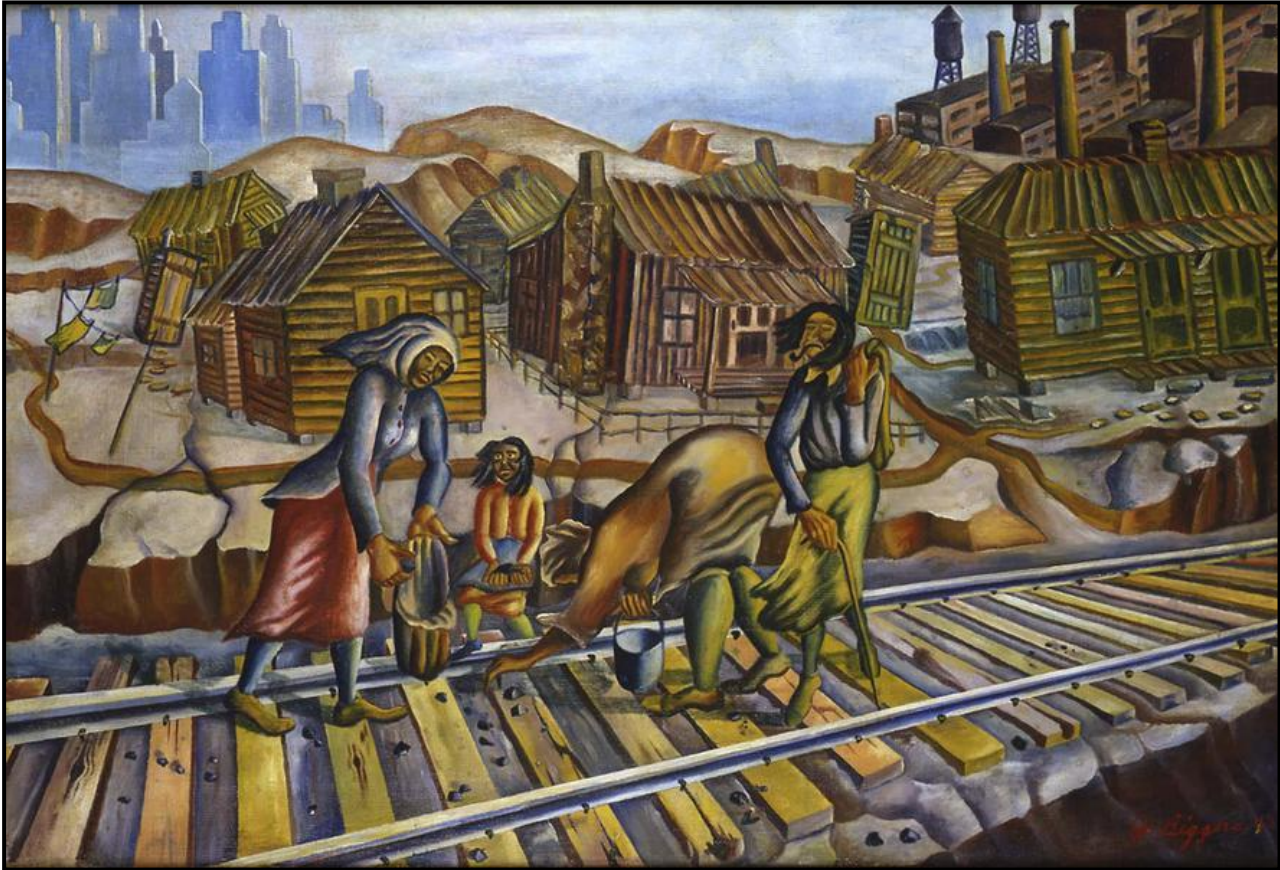


FIGURE 1a: John Biggers, *The Gleaners*, oil on canvas, 1943.

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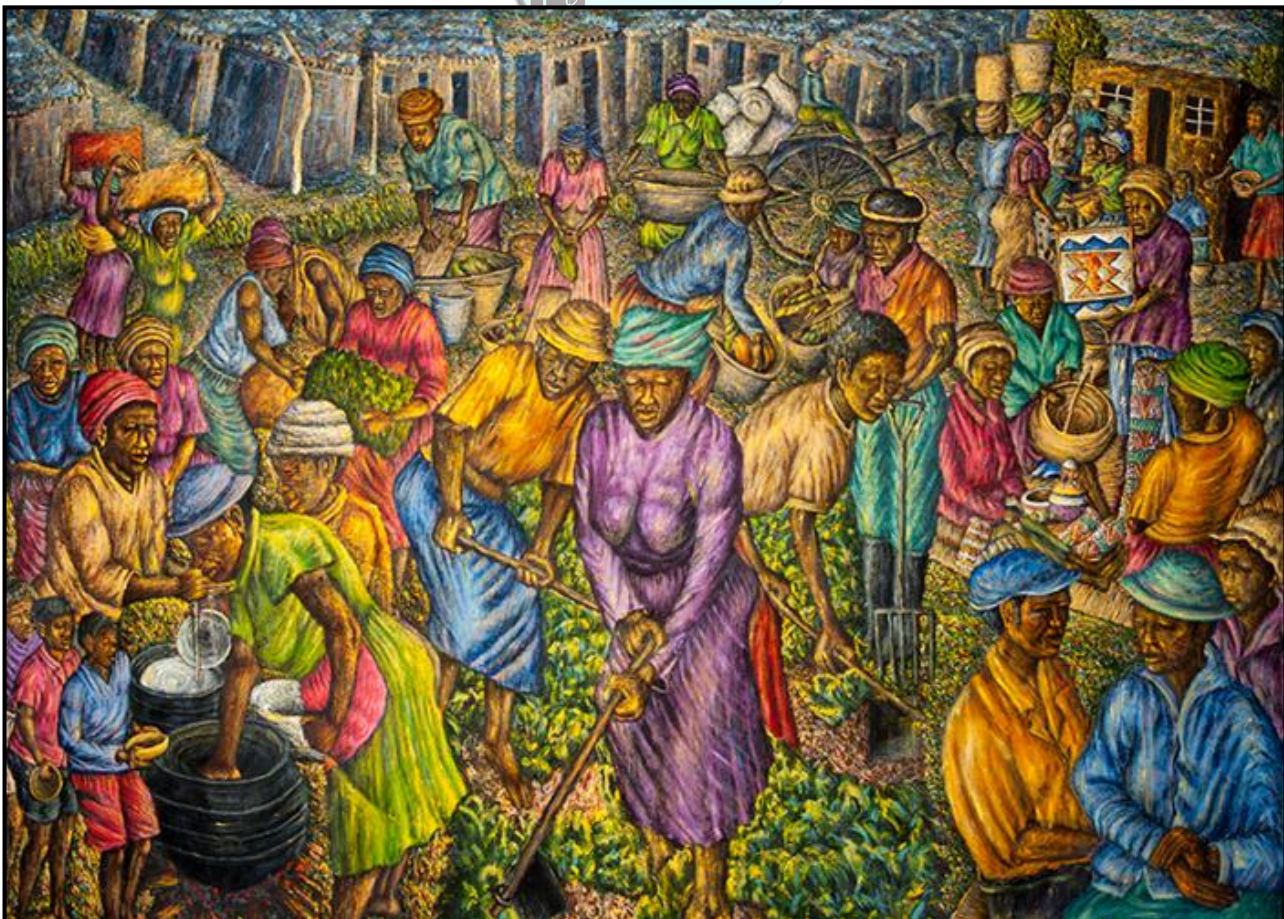


FIGURE 1b: Helen Sebidi, *The Dispossessed*, acrylic paint on canvas, 2011.

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

Helen Sebedi and Wangechi Mutu have both created artworks that are typically African.

2.1 Do you agree or disagree with the above statement?

Explain your response by referring to the following:

- Specific African influences
- Ancient and/or futuristic view of Africa
- Art elements
- Materials and techniques
- Style

(10)

2.2 Discuss TWO South African artworks by different artists whose works include African images and/or symbols.

Use the following guidelines in your essay:

- The influences of indigenous African art forms and/or symbols
- Subject matter
- Line, shape and colour
- Style
- Techniques/Materials
- Possible messages/meanings

(10)  
[20]

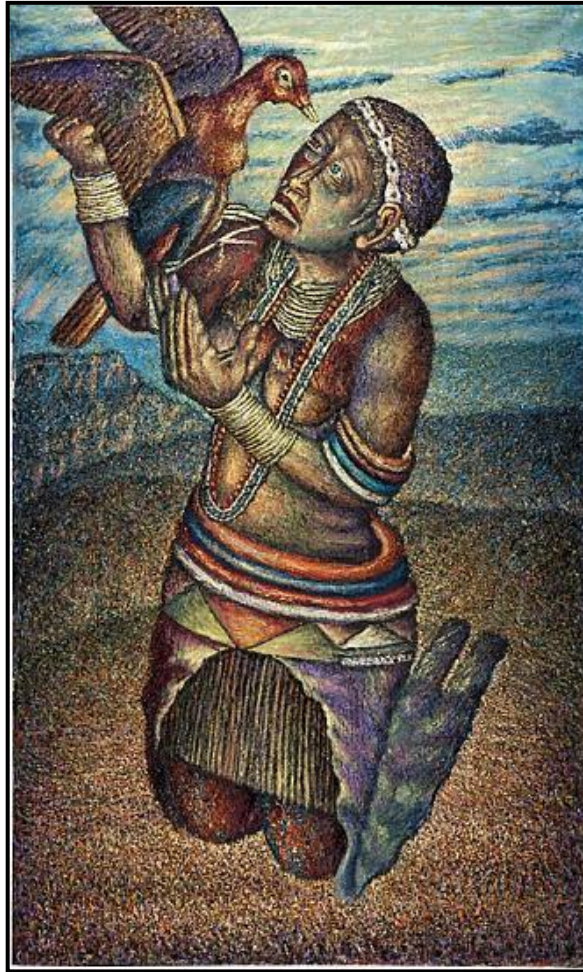


FIGURE 2a: Helen Sebidi, *The Spirit Guides Her towards Marriage*, oil on canvas, 2015.

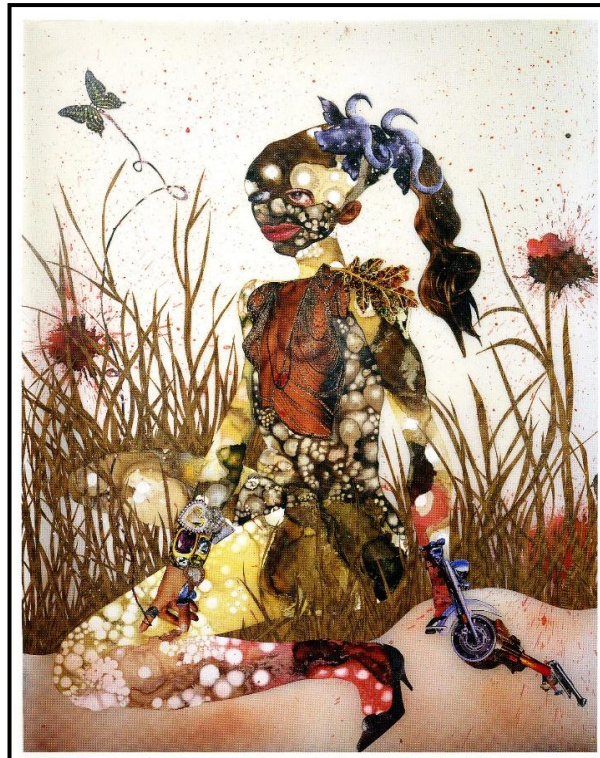


FIGURE 2b: Wangechi Mutu, *In Killing Fields Sweet Butterfly Ascends*, ink, collage, paper, 2003.

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

In FIGURES 3a and 3b, South African artist, Willie Bester, gives a narrative view of the injustices to the people in informal settlements.

- 3.1 Refer to the above statement and write a paragraph in which you give your personal interpretation of FIGURE 3a OR FIGURE 3b. (6)
- 3.2 Discuss the artwork of any TWO South African artists that you have studied that reflect socio- and/or political issues.

Write an essay in which you respond to the following:

- Art elements
- Imagery used
- Media and technique
- Style
- Possible messages/meanings

(14)  
[20]

**Interpret:** Analyse (a detailed and logical discussion of the formal elements of art) and evaluate (to give an informed opinion)

**Narrative:** Storyline







FIGURE 3a: Willie Bester, **Necklace Murder**, ink wash collage, 1989.



FIGURE 3b: Willie Bester, **Laws on Co-operation and Development II**, watercolour and collage, 2009.

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

South Africa is a very bountiful and colourful country in terms of arts and crafts and is reinventing itself all the time.

4.1 Choose any TWO artworks (FIGURES 4a to 4d) and discuss how these crafts were reinvented by referring to the following:

- Pattern and colour
- Techniques
- Function of the artwork

(8)

4.2 Discuss TWO artworks by different craft artists and/or spiritual artists who were inspired by their culture and imagination.

Use some of the following guidelines in your essay:

- Influences and inspiration
- Art elements
- Use of material and techniques
- Function and/or message

(12)  
[20]





FIGURE 4a: The African Art Centre, **Ilala Palm Baskets**, palm, grass and dye (produced to store Zulu beer), date unknown.



FIGURE 4b: The African Art Centre, **Ukugqula Umbila (stamping of mealies/corn) Applique** (embroidered panel) by the Ntokozo Group, 2004.



FIGURE 4c: The African Art Centre, **Telephone-wire basketry**, wire. This craft is said to have originated in the 1950s in KwaZulu-Natal.



FIGURE 4d: Laduma Ngxokolo, **Mother Tongue**, photograph of men's knitwear by MAXHOSA, inspired by traditional Xhosa beadwork, date unknown.

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

Cape Town-born artist, Haroon Gunn-Salie, created an installation of 17 figures using mixed media. It has an accompanying soundtrack, which he has titled *Songs for Sabotage*. The figures represent the striking mine workers who were shot by police during the first violent encounter at the Lonmin mine in Marikana on 16 August 2012. They started singing **Senzenia** just before the shooting began.

Polish artist, Magdalena Abakanowicz, created an installation of 106 three-metre tall 'bodies' portraying the horrors during World War II. By placing them in a public space, ordinary people can interact with them.

5.1 Compare FIGURE 5a with 5b by considering the following:

- Why do you think the artist chose to depict the incomplete figures?
- Why have the artists in both installations chosen to use repetitive figures?
- How would you describe the style of the figures and the impact they have on the viewers?
- Do you think that the artists have been successful in conveying their message? Give reasons for your answer.

(7)

5.2 Which artwork is more successful in conveying its message? Give reasons for your answer.

(3)

5.3 Analyse any TWO multimedia and/or new media artworks.

(10)  
**[20]**

<b>Analyse:</b>	A detailed and logical discussion of the formal elements of art
<b>Senzenina:</b>	'What have we done?' in Xhosa and Zulu
<b>Agora:</b>	'Gathering place' in Greek



FIGURE 5a: Haroon Gunn-Salie, **Senzenina**, installation in mixed media, 2018.



FIGURE 5b: Magdalena Abakanowicz, **Agora**, cast iron, Grant Park, Chicago, USA, 2016.

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

**We all wear masks which become part of our identity.**

Masks have a long history for both ceremonial and practical purposes. A mask disguises one's identity to take on a new personality or role.

Interpret how the mask disguises identity in FIGURE 6a (still photograph from a performance piece) by referring to the following:

- Composition
- Background/Setting
- Relations/Link to identity
- Costumes/Colour
- Possible message/meaning
- Discuss TWO post-1994 South African artworks that either disguise or reveal a specific identity.

**[20]**



FIGURE 6a: Kudzani Chiurai, *We Live in Silence 1*, photograph/still of the multimedia performance, 2017.

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

Gender roles defined by society are questioned by Mexican artists, Fabián Cháirez and La Suerte.

7.1 Do you think FIGURES 7a and 7b are typical representations of masculinity and femininity? Substantiate your opinion by discussing the TWO artworks.

Refer to the following:

- Portrayal of the figures
- Colour
- Style and technique

(8)

7.2 Discuss TWO artworks by different artists who comment on masculinity and femininity in their works.

(12)  
**[20]**







FIGURE 7a: La Suerte, *title unknown*, mural in a slum area, 2015.

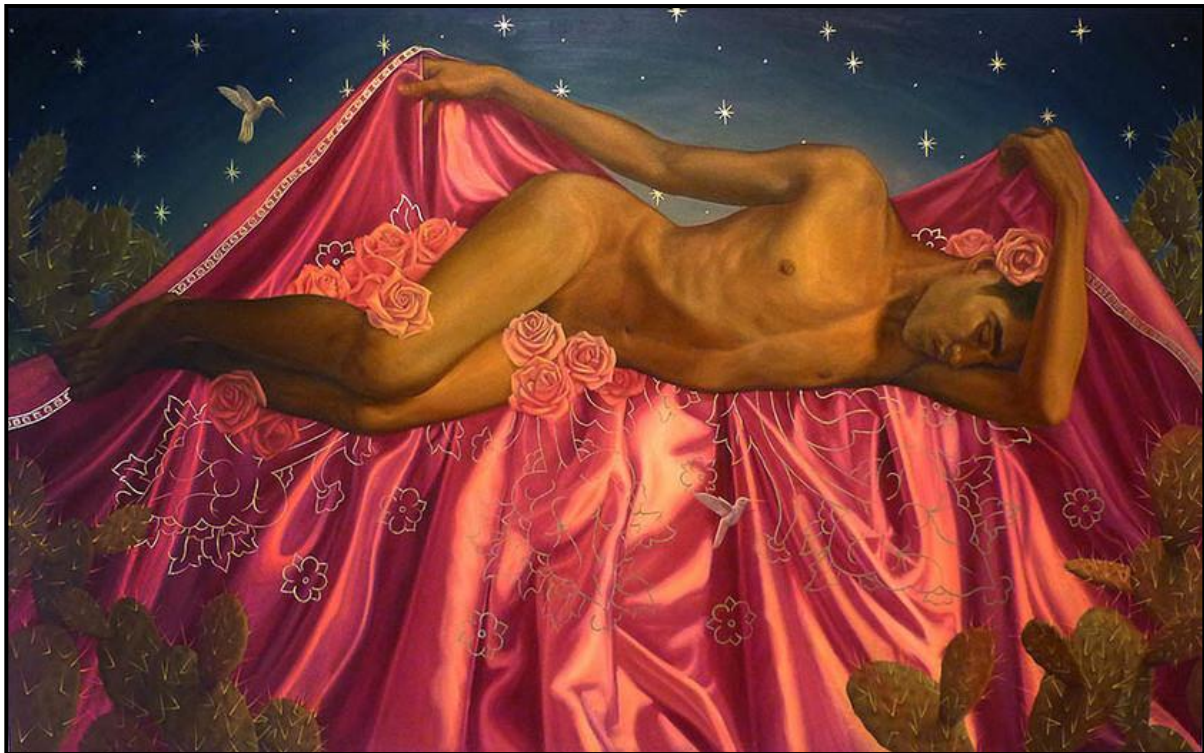


FIGURE 7b: Fabián Chairéz, *El Jardín De Las Delicias* (from the series *The Garden of Delights*), oil on canvas, 2015.

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Patricia Piyani's lack of education inspired her to create an opportunity for proper education for the children in her area. She founded Silindokuhle Preschool in Port Elizabeth which is constructed from recycled and reclaimed materials. It was built by the community using local materials, such as hardboard containers, wine bottles, wooden pallets, skateboards and plastic corrugated sheets, and has been awarded a SAIA building innovation award for sustainable architecture.

8.1 Justify why the SAIA building innovation award for sustainable architecture was awarded to the Silindokuhle Preschool by discussing the following:

- Use of materials
- Sustainability
- Functionality
- Design
- Building innovation(s)

(8)

8.2 Analyse TWO South African architectural buildings/structures you have studied by discussing the following:

- Influences
- Design innovations
- Building materials and construction methods
- Sustainability
- Impact on the environment
- Functionality

(12)  
[20]



FIGURE 8a: Collectif Saga, **Silindokuhle Preschool**, Port Elizabeth, South Africa, 2018.



FIGURE 8b: Collectif Saga, building process of **Silindokuhle Preschool**.



FIGURE 8c: Collectif Saga, a view of the interior of the classroom.

**TOTAL: 100**