



# basic education

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

**SENIOR CERTIFICATE/  
NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2020**

**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.

**LEAVE THIS PAGE BLANK.**

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

1.1 Discuss the differences in FIGURE 1a and FIGURE 1b.

Use the following guidelines:

- Subject matter
- Colour and line
- Focal point
- Perspective
- Mood/Atmosphere
- Style

(10)

1.2 Write an essay on any TWO South African artworks that express their immediate surroundings.

Use the following guidelines:

- Description of the specific place/surroundings of the scene and the compositional aspects
- Art elements
- Technique and media
- Influences
- Style

(10)  
**[20]**

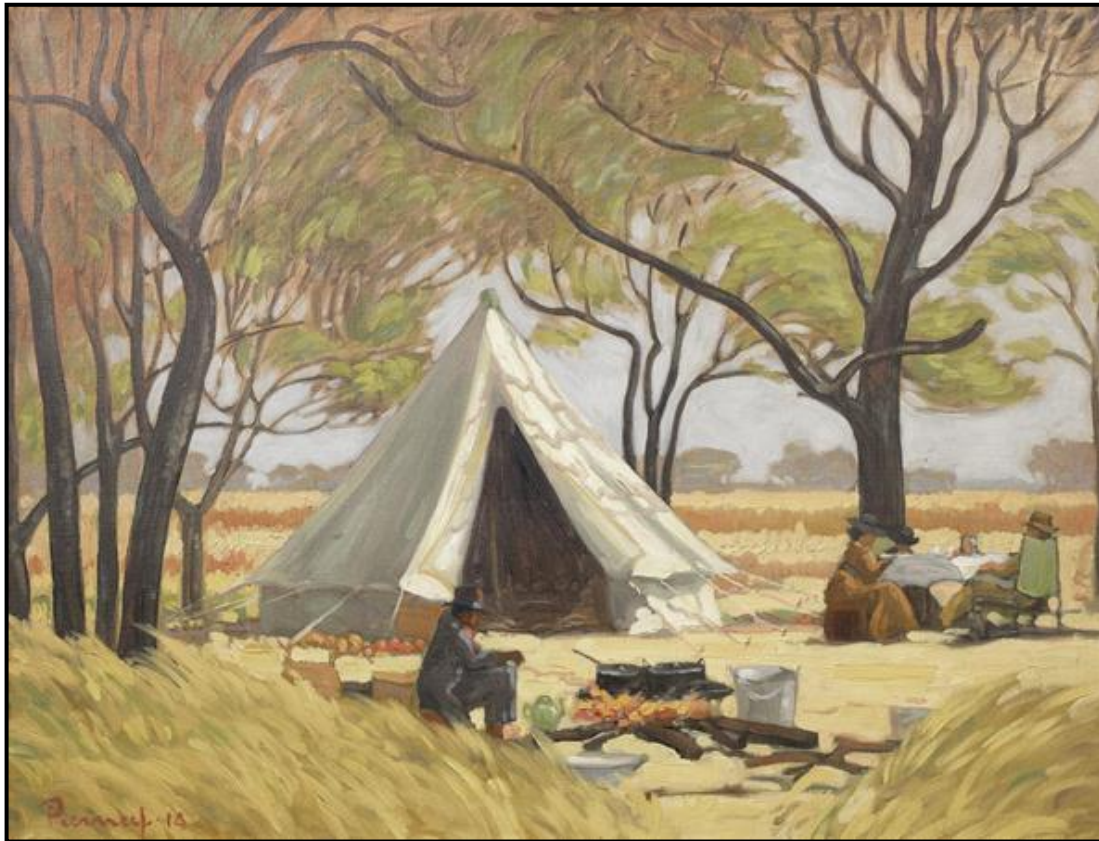


FIGURE 1a: Jacob Hendrik Pierneef, *The Bush Camp of Anton van Wouw, Rooiplaat*, oil on canvas, date unknown.

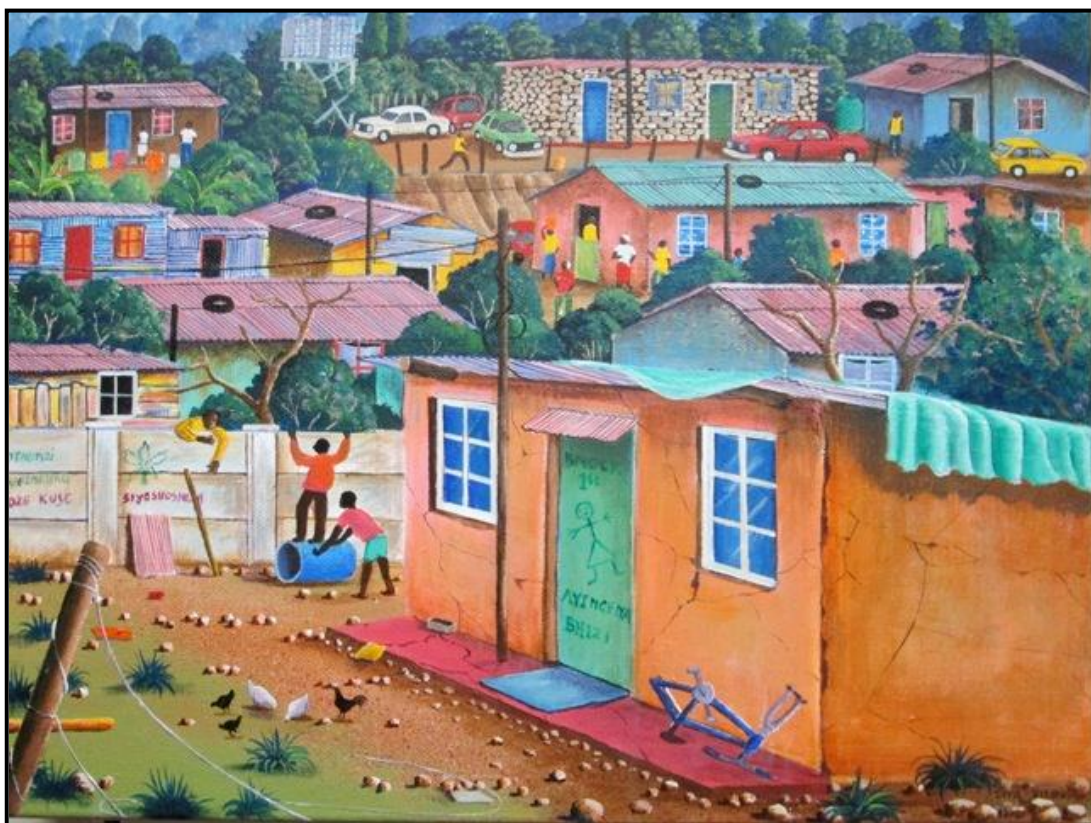


FIGURE 1b: Siyabonga Skhosana, *Urban Living*, acrylic on canvas, date unknown.

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

Olaf Hajek, a German artist, is influenced by his travels to South Africa. He uses his impressions of Africa as a starting point, combining them with a sense of wonder inspired by Africa's natural and cultural beauty.

2.1 Discuss how Hajek expresses a sense of wonder about the natural and cultural beauty of Africa.

Refer to the following:

- Natural/Cultural influences
- Composition
- Perspective
- Colour
- Whether his impressions of Africa are successful or not (10)

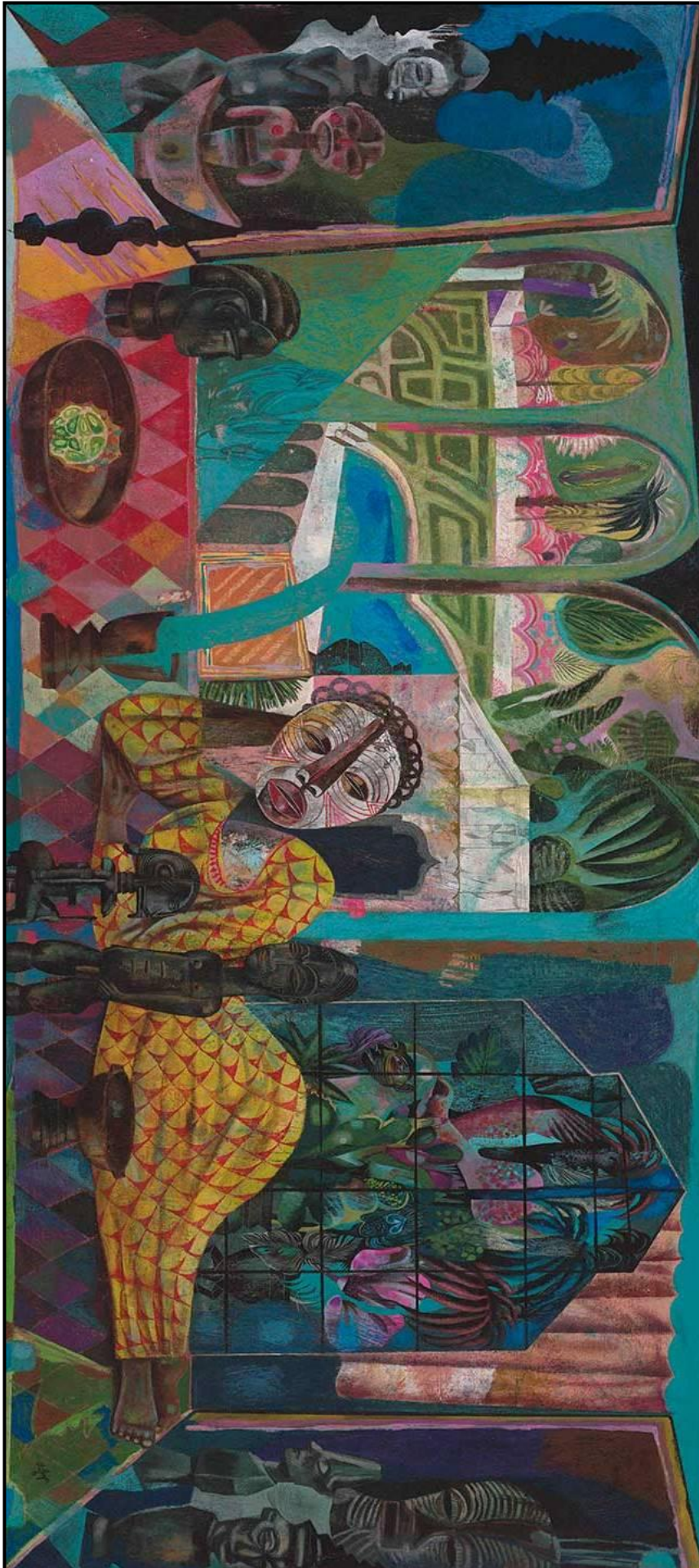
2.2 Discuss TWO artworks by different South African artists (ONE artwork per artist) who portray the influence of African symbols and art forms in their work.

Use the following guidelines:

- Subject matter
  - Influences of indigenous art forms and symbols
  - Art elements
  - Style and technique
  - Possible meanings/messages (10)
- [20]**



FIGURE 2a: Olat Hajek, *The Big Collector*, acrylic paint and oil pastel on board, 2016.



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

Often artists, who are moved emotionally by an event, feel the need to document these experiences visually. Pablo Picasso was devastated by the bombing of Guernica, a country town in northern Spain, during the Spanish Civil War. Many innocent children and women lost their lives in this war.

Many years later, Ayanda Mabula portrays the widows of mineworkers killed during a strike at Marikana in North West in South Africa. On 16 August 2012, the South African Police Service opened fire on a crowd of striking mineworkers at Marikana, killing 34 mineworkers and seriously injuring another 78.

- 3.1 Considering the above statement, write a paragraph in which you discuss how the artists in FIGURE 3a and FIGURE 3b portrayed their protest against the injustices of mankind.

You may refer to some of the following guidelines:

- Imagery and symbolism
- Similarities and differences
- Style
- Meaning and messages
- The artwork that evokes the strongest emotion. Motivate your answer. (8)

- 3.2 Write an essay in which you discuss the artwork of any TWO South African artists you have studied, who reflect on social and/or political issues.

Use the following guidelines:

- Art elements
  - Composition
  - Imagery and content
  - Style (12)
- [20]**





FIGURE 3a: Pablo Picasso, *Guernica*, oil on canvas, 1937.



FIGURE 3b: Ayanda Mabulu, *Marikana Widows*, mixed media on canvas, 2012.

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

4.1 Choose FIGURE 4a OR FIGURE 4b and write a paragraph using the following guidelines:

- Portrayal of figures
- Formal art elements
- Use of perspective
- Use of pattern and symbols

(8)

4.2 Write an essay in which you discuss TWO examples by South African craft artists and/or spiritual artists.

Use the following guidelines:

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

(12)  
**[12]**



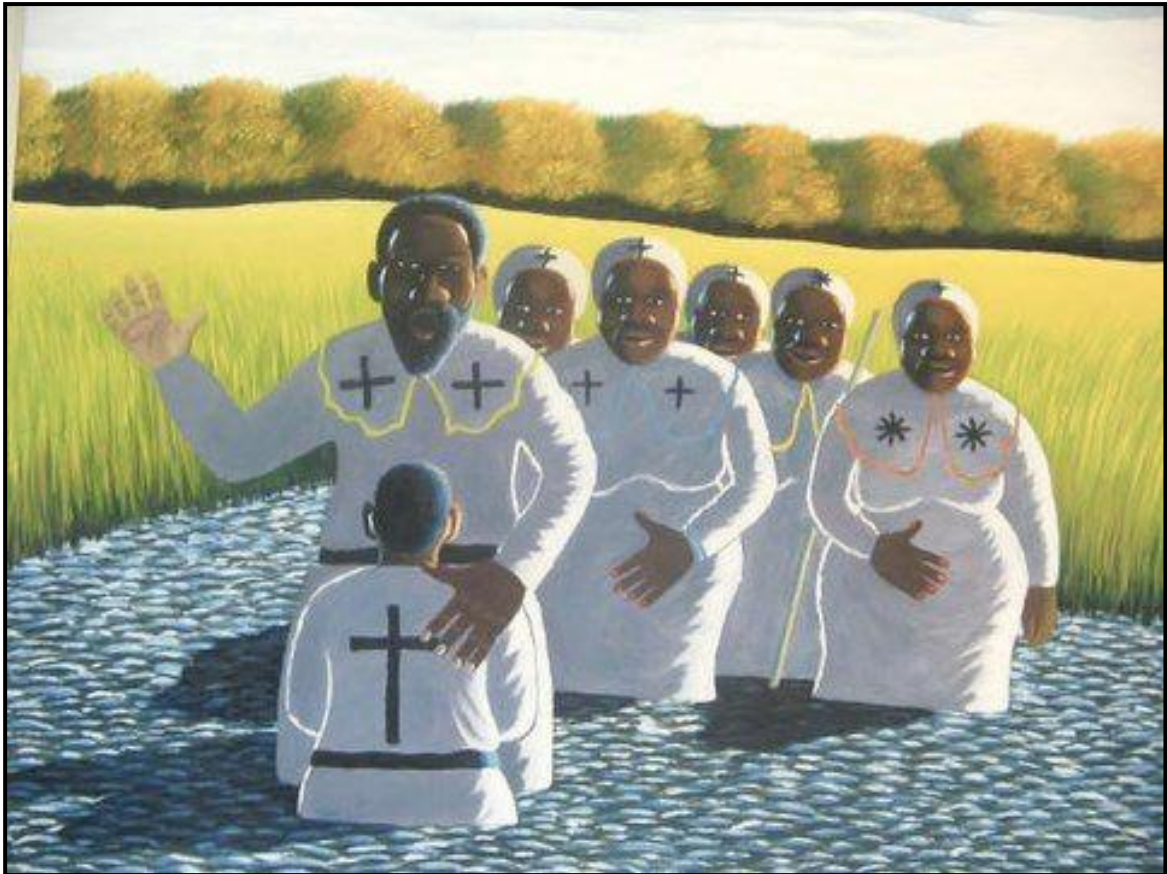


FIGURE 4a: Sibusiso Duma, *Zionist Baptism*, acrylic paint on board, date unknown.

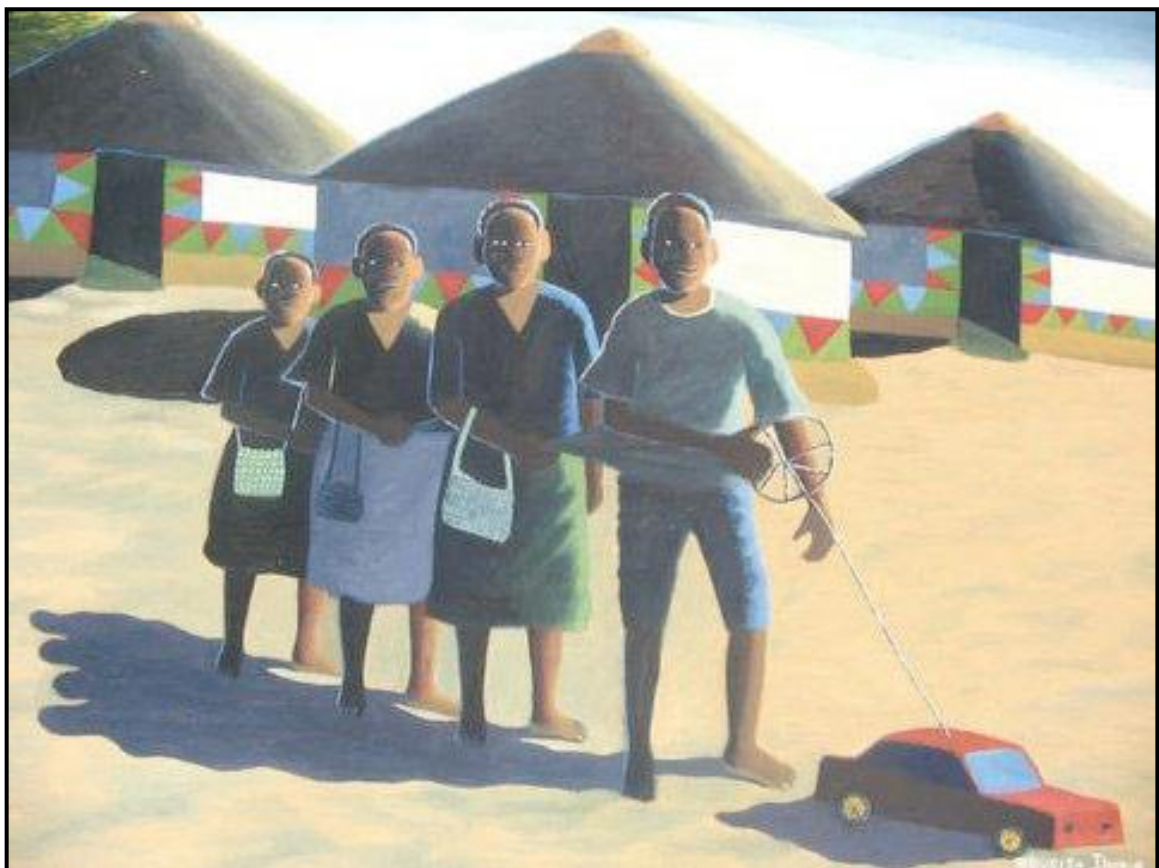


FIGURE 4b: Sibusiso Duma, *When We Were Young*, acrylic paint on board, date unknown.

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

**Fences, boundaries, barriers, walls, borders and obstacles limit our freedom of movement.**

When the Berlin Wall fell in 1989, there were still 11 other countries around the world with border fences and walls. By 2016, 70 countries had built more border fences and walls. Ai Weiwei addresses this issue in his interactive 300-piece public artwork installed in various areas around New York, America.

The installations in FIGURES 5a and 5b form part of the exhibition, *Good Fences Make Good Neighbors*, in New York.

5.1 Discuss how Ai Weiwei addresses the international migration crisis and the current global political landscape through the use of new media by referring to the following:

- Interpretation and choice of the site/location
- Choice of structures
- Scale of the artworks
- Do you think these installations are successful in conveying his message? Give reasons for your answer.

(8)

5.2 Compare any TWO multimedia artworks that convey a strong message to the public and/or that use new and unconventional media to put across their meaning.

(12)  
**[20]**





FIGURE 5a: Ai Weiwei, ***Gilded Cage***, entrance to Central Park, New York, 2017. Gilded (gold-plated).



FIGURE 5b: Ai Weiwei, ***Arch***, Washington Square Park, 2017.



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

FIGURE 6a and 6b are two scenes from the William Kentridge film, *More Sweetly Play the Dance*. The viewer is surrounded by a floor-to-ceiling experience of moving images, drawings and sound.

6.1 Discuss the various South African concerns/issues seen in both artworks in FIGURES 6a and 6b by referring to the following:

- Visual appearance
- Placement/Actions/Symbolism of the figures
- Style and choice of medium

(6)

6.2 Write an essay on TWO artworks by South African artists who address identity in a democratic society.

You may use the following guidelines:

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

(14)  
**[20]**



FIGURE 6a: William Kentridge, *More Sweetly Play The Dance*, 8-screen film installation with four megaphones, 15 minutes in duration, 2015.



FIGURE 6b: William Kentridge, *More Sweetly Play The Dance*, 8-screen film installation with four megaphones, 15 minutes in duration, 2015. This video combines live action and animation footage.

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

Osborne Macharia, a Kenyan photographer, created a series of photographs called 'All Women'. In this series *I am Idol*, *I am Nurturer* and *I am Warrior* he represents female empowerment.

7.1 Do you think the titles are successfully represented in the works (FIGURES 7a, 7b and 7c)?

Substantiate your answer by referring to the following:

- Style, props and background
- Colour
- Clothing and body language

(6)

7.2 Analyse the work of any TWO artists you have studied who portray gender issues.

You may use the following in your answer:

- Influences
- Imagery
- Subject matter/Content
- Medium
- Style and techniques
- Meaning and messages

(14)  
**[20]**





FIGURE 7a: Osborne Macharia, *I am Idol*, photograph, 2018.



FIGURE 7b: Osborne Macharia, *I am Nurturer*, photograph, 2018.

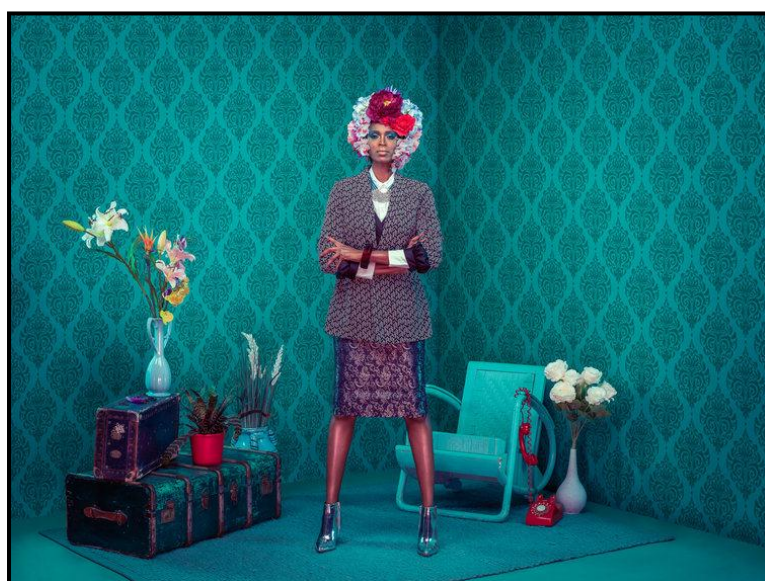


FIGURE 7c: Osborne Macharia, *I am Warrior*, photograph, 2018.

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) was constructed at the Victoria & Alfred Waterfront in Cape Town, the largest museum of contemporary African art in the world. Heartherwick Studios, VDMMA and RBA associates converted an old historical grain silo, transforming it into a series of galleries. The museum has six floors and the Royal Portfolio Hotel occupies part of what was once the grain elevator area, as well as the floors above the museum. The shape of a magnified kernel of grain was the inspiration for the interior of the building.

8.1 Refer to FIGURE 8a and FIGURE 8b and answer the following questions:

- Why do you think the architect was inspired to use an old, empty, historical grain silo for a modern art museum?
- The interior space has been activated in a unique manner. How do you respond to the space/scale seen in FIGURE 8b?
- Give reasons why you think the architect opted to also include a hotel as part of the overall design plan.

(8)

8.2 Discuss any TWO South African buildings/structures you have studied.

Refer to the following in your essay:

- Function
- Use of materials and technique
- Stylistic features/Decorative features
- Possible influences
- Environmental issues

(12)  
[20]

**Silo:** Large industrial cylindrical cement structure for storing grain





FIGURE 8a: Exterior view of the *Museum of Contemporary Art Africa (Zeitz MOCAA)*, Heatherwick Studios, Van Der Merwe Miszewski (VDMMA) and Rick Brown Associates (RBA), Cape Town, 2017.

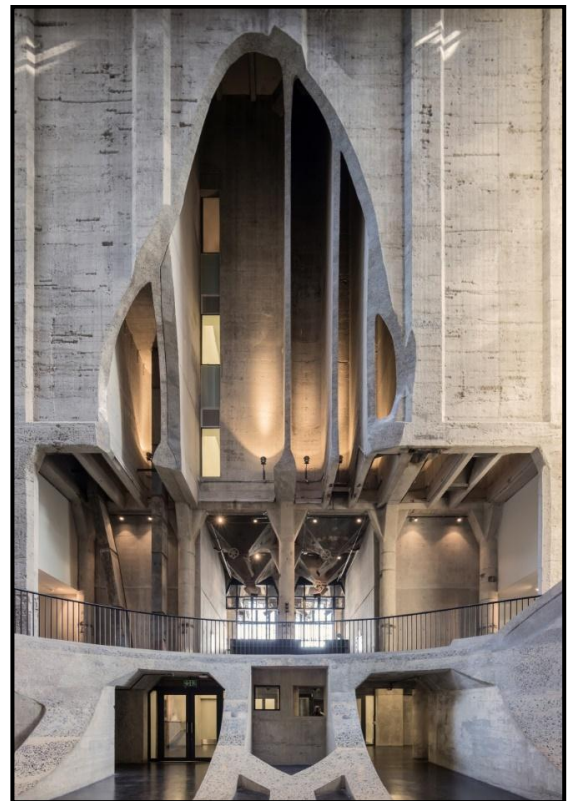


FIGURE 8b: Interior views of the Zeitz (MOCAA) Art Museum.

TOTAL: 100