



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1  
FEBRUARY/MARCH 2012**

**MARKS: 100**

**TIME: 3 hours**

**This question paper consists of 23 pages.  
This question paper must be printed in full colour.**

**INSTRUCTIONS AND INFORMATION**

In this examination you will be expected to demonstrate the following skills:

- The use of 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 into a cultural, social and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding which questions to answer.

1. This question paper consists of TEN questions.
2. Answer any FIVE questions for a total of 100 marks.
3. Number the answer 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 reproduced colour visual sources where required to do so.
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. Write neatly and legibly.

**GLOSSARY**

**Use the following glossary of terms to make sure you understand how to approach a particular question.**

- Analyse:** A detailed and logical discussion of the formal elements of art, such as line, colour, tone, format and composition of the artwork
- Compare:** Point out differences and similarities in an ordered sequence within the same argument
- Discuss:** Present your point of view and give reasons for your statements
- Explain:** Clarify and give reasons for your statement
- Interpret:** Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, et cetera and substantiate your findings by referring to similar specific examples.
- State:** Give exact facts and say directly what you think – give your opinion, as well as an explanation
- Substantiate:** To support/motivate your discussions with proof or evidence and examples of artworks and/or buildings
- Visual sources:** The reproduced images that are provided in this question paper or referred to in other sources

**ANSWER ANY FIVE QUESTIONS.****QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE TWENTIETH CENTURY**

Black artists have often used printmaking as expressive means in South African art. The printing processes of etching, lithography, screen-printing and linocuts have often been used to tell remarkable stories of faith, human interaction and empowerment.

- 1.1 The image shown in FIGURE 1a represents a typical day in the life of a South African.

Write a paragraph (at least ONE page), in which you give your personal interpretation of this screen-printed artwork (FIGURE 1a).

In your discussion, you must include the following:

- Analysis of the artwork using the elements of art
  - The subject matter and style
  - Messages/Symbols and/or meanings in the artwork
- (10)

- 1.2 Choose TWO specific artworks you have studied that make the viewer aware of how the artist(s) has/have captured not only his/her/their own personal feelings and ideas, but also those of society.

Write an essay (at least ONE page) using the following as a guideline:

- Name of artist(s) and artworks
  - The specific subject matter/imagery used
  - Discuss how the artist(s) made use of composition, technique, style and formal elements.
- (10)

**[20]**

**Printmaking:** The making and printing of graphic works by hand or printing press

**Screen-printing:** A modern printing process, invented in the mid 20<sup>th</sup> century as an industrial printing tool. Artists have used this process ever since. It is similar to using a stencil.



FIGURE 1a: Sithembiso Sibisi, *Afternoon Song*, screen print, 1988.

**QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART**

Many South African artists explore their personal history and family heritage through their art.

Recently, Nontisikelelo Veleko has brought a fresh perspective to the identity theme, exhibiting photographs of the urban environment.

As Veleko states, 'I look at fashion and how it creates identity, because fashion plays with identity.'

- 2.1 By studying the visual sources in FIGURES 2a–2d, write a paragraph (at least ONE page) in which you compare how the artists have used fashion/ adornments to explore identity.

Refer to the following in your answer:

- Composition
- The use of different mediums
- The mood that each artwork portrays

(10)

- 2.2 Write an essay (at least ONE page) in which you make specific reference to at least TWO artworks of any local or international artist(s) you have studied, who you feel has/have investigated the issue of identity in his/her/their work.

Your answer should include the following information:

- Inspiration/Influences on the work
- Formal elements used in the work
- Themes and messages in the work that gives a sense of the artist's/artists' identity.

(10)  
**[20]**



FIGURE 2a: Pieter Hugo, *Mallam Mantari Lamal with Mainasara*, pigment ink on cotton rag, 2005.



FIGURE 2b: Nontisikelelo Veleko, *Beauty is in the Eye of the Beholder*, photography, 2004.



FIGURE 2c: Alexis Preller, *Hieratic Women*, oil on canvas, 1955–1957.



FIGURE 2d: Irma Stern, *Bahora Girl*, oil on canvas, 1945.

**QUESTION 3: ART AND POLITICS: RESISTANCE OR PROTEST ART IN SOUTH AFRICA**

Picasso's **Guernica** (FIGURE 3a) is one of the greatest protest artworks of all time. It was made in protest against the bombing of the small town of Guernica that was almost totally destroyed during the Spanish Civil War in 1937.

Dumile Feni commented in his large charcoal drawing on life in South African townships. He named it **An African Guernica** (FIGURE 3b). Some of the prominent figures in **An African Guernica** are two young people smoking dagga, a white-collared preacher seated at a table and a child forsaken by his mother and feeding from a cow.

3.1 In both works feelings of horror and suffering were created.

Compare these two artworks by discussing the following (at least ONE page):

- The portrayal of human figures. Refer to the use of shapes and lines in your answer.
- The organisation of the figures and the space
- Symbols in these works, for example the bull in **Guernica** and the cows in **An African Guernica**
- What these works say about war and life in South African townships
- Give a reason why you think Dumile Feni named his drawing after Picasso's **Guernica**.

(10)

3.2 Discuss how any other artist(s) have expressed the horror and suffering of humanity in his/her/their work. Refer to TWO specific artworks you have studied.

Include information on the following (at least ONE page):

- Use of formal art elements
- Subject matter and content
- Stylistic characteristics

(10)  
[20]





FIGURE 3a: Pablo Picasso, *Guernica*, 1937.



FIGURE 3b: Dumile Feni, *An African Guernica*, charcoal on paper, 1989.

**QUESTION 4: CRAFT AND APPLIED ART**

The chandelier in FIGURE 4a was made by Magpie Collective, an arts collective based in the small town of Barrydale in the Klein Karoo. It was one of the chandeliers selected by a decorator for President Obama's private quarters in the White House in 2009. The chandelier was produced from recycled plastic trinkets and coloured plastic bottle lids, interwoven with glass beads and crystal drops and illuminated by candles.

All the visual sources (FIGURES 4a–4d) show how craftworkers and designers were inspired by traditional African craft techniques, but adapted them for the contemporary market.

4.1 Discuss the following in an essay (at least ONE page) with regard to the visual sources in FIGURES 4a–4b:

- The mixture of traditional craft techniques with a contemporary twist
- Reasons why these items are such collectible items now
- The importance of re-inventing crafts and design to suit contemporary tastes for things like job creation and the empowerment of communities
- Which one of these items is your favourite? Give reasons for your choice.

(10)

4.2 As seen from the visual sources, many crafters and designers are adapting the traditional crafts to suit contemporary tastes. Many people, however, believe that this will lead to the disappearance of traditional crafts and the loss of skills.

What is your opinion on the above statement? Substantiate your opinion by discussing the work of TWO other craft artists that you have studied (at least ONE page).

(10)  
[20]

<b>Nceka:</b>	A single piece of cloth draped across one shoulder that forms part of a Tsonga woman's attire
<b>Chandelier:</b>	A decorative light fitting hanging from the ceiling
<b>Contemporary:</b>	Belonging to the same period of time



FIGURE 4a: Magpie, *Princess*, recycled plastic, bottle tops, glass beads, 2009.



FIGURE 4b: Bayo Adegbe, *Fashion for Peace Show*, Nairobi, 2008.

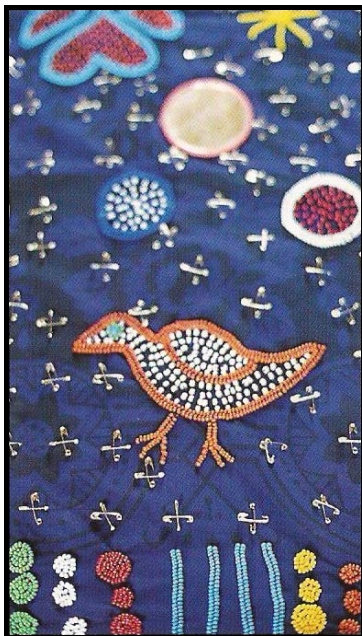


FIGURE 4c: Chivirika group, *Nceka/Beaded Wrap*, Limpopo. Embroidery, beads and safety pins, no date.



FIGURE 4d: Merle Payne and Ingrid Pienaar, *Skirt*, different fabric techniques like appliqué and embroidery, no date.

**QUESTION 5: ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ARTWORKS**

'Herd boy or Warrior?' This is the question that has sparked a debate over the King Shaka public sculpture which was on display at the new King Shaka Airport in Durban. This sculpture has now been removed after complaints that it was not a true reflection of the founder of the modern Zulu nation.

Concern from the Zulu royal family is that Shaka – known as a warrior – was without his trademark spear and shield, which to some might give the impression that he is depicted in a position of surrender.

Sculptor, Andries Botha, however, states, 'The image of Shaka is a very complex one that comes from a rich cultural tradition. It is a pastoral image many South Africans can identify with. A herd boy can become a leader, we all know that. A simple carpenter can be God. Portraying Shaka pointing to his spear and shield in front of him, affirms his military prowess and the fact that he forged a unified nation. His herd, apart from the significance of cattle in Zulu culture, was meant to symbolise trade and the fact that Shaka was a "global" visionary.'

5.1 After reading the text above, one can see that public artworks can often be very controversial.

Write a paragraph (approximately ONE page) in which you discuss this sculpture.

Consider the following issues in your answer:

- What is your opinion of this sculpture? Give valid reasons for your answer.
- Do you think the placement of this sculpture at the entrance to an international airport was a good choice?
- Do you think that, by not holding his shield and spear, Shaka seems to be in a position of surrender? Give reasons for your answer.
- Do you think that, once a public sculpture has been commissioned, created and installed, it should be subject to change?
- Do public artworks/commemorative buildings serve a purpose? Explain your answer.

(10)

5.2 Write an essay of at least 1–1½ pages, in which you discuss any TWO architectural constructions/buildings, statues and/or public artworks that you have studied.

In your essay, include the following:

- Names of examples discussed
- Use of materials and techniques
- Significance of the site of the building/structure/artwork
- Purpose/Function of the building/structure/artwork
- Discussion of decorative features/imagery, where applicable
- Your response to these structures and their meaning/significance

(10)  
[20]



FIGURE 5a: Andries Botha, *King Shaka*, bronze, 2010.

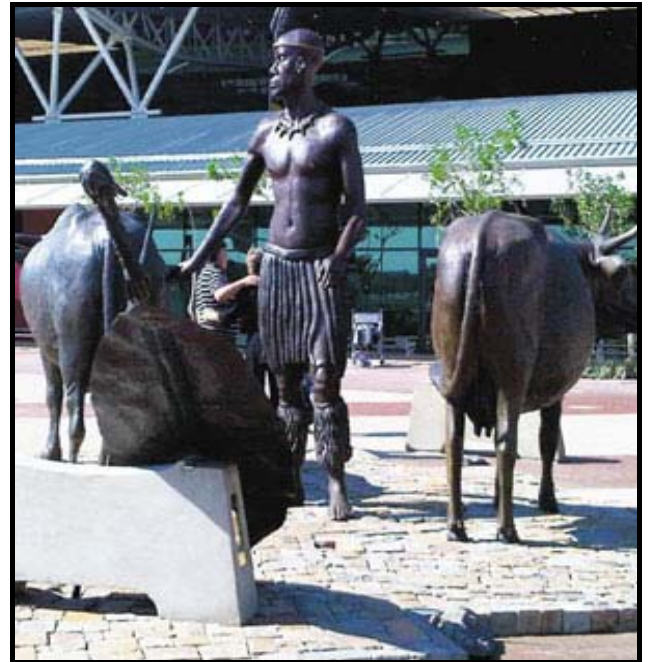


FIGURE 5b: Andries Botha, *King Shaka*, bronze, 2010.



FIGURE 5c: Andries Botha, *King Shaka*, bronze, 2010.

**QUESTION 6: ROLE OF FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA**

The establishment of community art centres in South Africa provided many black artists with the means to access training, good quality materials, workspace, as well as the opportunity to get their work exhibited.

6.1 The linocut by Bhekisani Manyoni (FIGURE 6a) is an example of work that came out of Rorke's Drift Art Centre.

Write a short analysis (approximately ½–1 page) on this work in which you consider the following:

- How the formal elements of art have been used in this artwork
- Type of materials and medium used, and the role this plays in the visual impact of the artwork
- The style used by the artist
- The mood created

(8)

6.2 Write an essay (approximately 1½ pages) in which you discuss at least ONE specific South African community art centre you have studied.

In your answer, you must include the following:

- Name of art centre
- What kind of classes were offered to the students
- A discussion of the contribution of this centre to South African art
- A specific discussion/analysis of the work(s) of at least ONE artist who was trained at this centre

(12)  
[20]



FIGURE 6a: Bhekisani Manyoni, *Ploughing on a Farm*, linocut, 1997.

**QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA**

All the visual sources show artworks of animals. The artists have all used 'non-art' materials to create their artworks. These works often present difficulties in understanding for the ordinary viewer, as they do not conform to the viewer's conventional idea of art.

7.1 Carefully study the visual sources (FIGURES 7a–7d) and the above information.

In a paragraph (approximately  $\frac{1}{2}$ –1 page), discuss any TWO of these works.

Explain these artworks to an ordinary viewer by discussing and debating the following:

- The use of different materials and or animals in the creation of these artworks
- The message communicated by the artists
- Your personal feelings (positive or negative) about the use of animals in these artworks. Substantiate your answer.

(8)

7.2 Write an essay (1–1½ pages) in which you discuss the work of any TWO multimedia artists you have studied.

Your essay should include the following:

- Names of artists and titles of artworks
- Description and analysis of artworks
- The use of materials and techniques
- Messages and/or meanings in the artworks
- Ways in which these artworks enhance and broaden the viewer's idea of art

(12)  
[20]

**Formaldehyde:** A highly reactive gas formed by oxidation of hydrocarbons. It has a wide range of uses: in the manufacture of resins and textiles, as a disinfectant, and as a laboratory fixative or preservative.





FIGURE 7a: Olly and Suzy, **Shark Bite**, photo of performance, 1997.

The artists painted an image of the shark, including natural pigments such as blood. They then took the picture to a real shark in his natural habitat to interact with his image. The 'performance' was documented by the photographer Greg Williams.

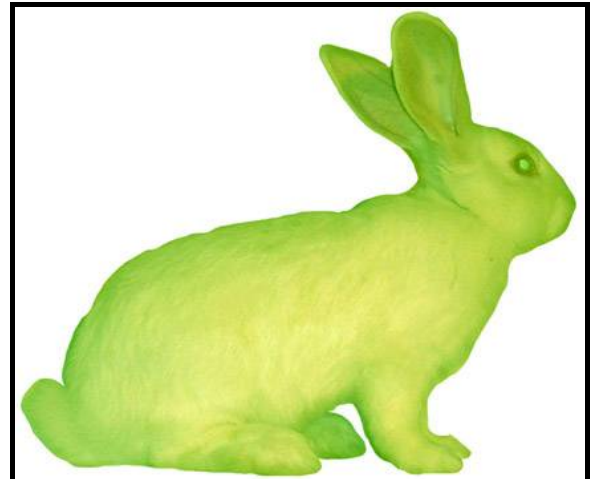


FIGURE 7b: Edouardo Kac, **Alba, GFP Bunny**, green fluorescence, 2000.

Edouardo Kac took a photo of a real live bunny that has been genetically engineered to glow fluorescent green.



FIGURE 7c: Jeff Koons, **Puppy**, 60 000 fresh flowers on a steel framework that includes irrigation, 1998.

The sculpture is constructed from steel and fresh flowers.



FIGURE 7d: Damien Hirst, **Golden Calf**, calf in formaldehyde, 18 carat gold horns, hooves and sun disc, 2008.

Damien Hirst's **Golden Calf** is preserved in formaldehyde and gold is used as one of his mediums.

**QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS, THE SPIRITUAL IN ART**

Spiritual art strives to reveal the divine in human nature and the universe, through the use of imagery.

FIGURE 8a: This work symbolised the life-giving force of the spirit-god, Sango, who not only brought rain to ensure the fruitfulness of the fields, but the fertility of women as well.

FIGURE 8b: This is a typical Renaissance portrayal of Mother Mary and the infant Jesus (Madonna and Child)

FIGURE 8c: This is a photograph by the South African artist, Zwelethu Mthethwa.

8.1 In all the visual sources there is a depiction of a mother and child. Study the visual sources provided in FIGURES 8a–8c and write a paragraph (at least ½–1 page) in which you discuss the following:

- The manner in which the specific medium impacts on the style and expression of the theme in each work
- Formal elements of art
- Reasons why the works can be seen as spiritual artworks

(8)

8.2 Write an essay (approximately 1½ pages) in which you discuss at least TWO artworks you have studied in which the artist(s) have chosen to communicate issues of spirituality and/or religion.

In your essay, you must include the following:

- Name(s) of the artist(s)
- Titles of works
- The use of formal elements
- Communication of religious and/or spiritual concerns by discussing the possible meanings and interpretations of these artworks

(12)  
[20]

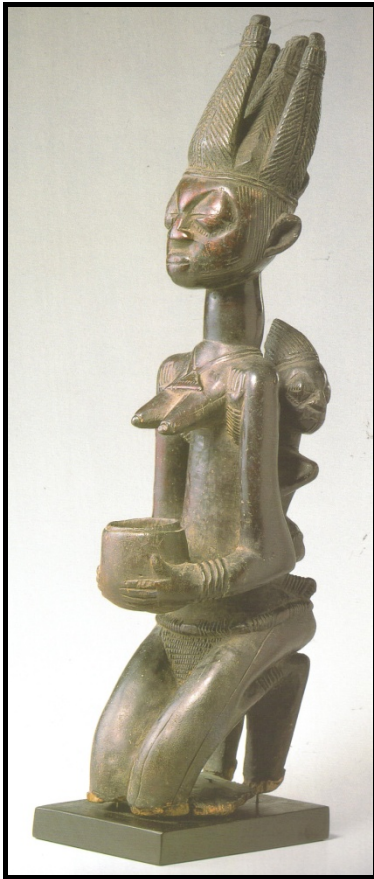


FIGURE 8a: **Shrine Figure**, Yoruba, Nigeria, wood, late 19<sup>th</sup> century.



FIGURE 8b: Raphael, **Madonna of the Chair**, oil on panel, circa 1512–1514.



FIGURE 8c: Zwelethu Mthethwa, **Sacred Homes Series**, colour photograph, 1999.

**QUESTION 9: GENDER ISSUES IN SOUTH AFRICAN ART: MASCULINITY AND FEMINITY**

We live in a world where designer clothes, accessories and make-up have become very desirable objects for many women. The artists of the visual sources (FIGURES 9a–9d) have all used some sort of clothing or accessories to comment on contemporary women.

- 9.1 Study the visual sources in FIGURES 9a–9d, as well as the captions, and choose any TWO examples to use in your discussion (approximately ONE page).

Consider the following in your discussion:

- The role(s) and pre-occupations of the two contemporary women artists you have chosen
- The use of media
- Possible meanings and interpretations of these works (8)

- 9.2 Discuss the work of any TWO artists that you have studied who comment on gender issues in their work.

Include the following in your essay of at least 1–1½ pages:

- The name(s) and title(s) of artworks discussed
- How the issues around gender are portrayed in your chosen examples
- Materials and techniques used
- Use of the formal elements of art
- Your opinion of the work. Give valid reasons for your answer. (12)



FIGURE 9a: Jackie McInnes, *Untitled*, apron made from lead.



FIGURE 9b: Nandipha Mntambo, *Indlovukati*, pale cow skin moulded over a female body, 2007.



FIGURE 9c: Antoinette Murdoch, *Te Kort Skiet*, dress made woven from tape measures, 2003.



FIGURE 9d: Leora Farber, *Beauty Bar*, vanity cases with surgical instruments inside, 1998.

**QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE**

One of South Africa's biggest challenges is the upgrading of informal settlements nationwide.

Architecture constantly challenges new and innovative designs that fulfil the needs of a changing society from urban housing to shacks to eco-friendly buildings. These challenges are being met in many creative and diverse ways.

The housing types planned for the Diepsloot project will provide more space for the residents. The housing types allow the owners to rent out their rooms for additional income as well as retail and small business enterprises. Microloans and a cash advance (funded by means of the subsidy) can help owners to build rental rooms.

10.1 Assume that you are going to own one of these housing units (FIGURE 10b).

Referring to the above statement and the image in FIGURE 10b, discuss the following in a paragraph (½–1 page).

- The use of space
- Income, cost and business opportunities
- Upgrading of the community
- Affordability
- Aesthetics

(8)

10.2 Write a short essay (approximately 1½ pages) in which you discuss any TWO examples of architecture of South African or international origin.

(12)  
[20]

**Diepsloot:** An informal settlement near Johannesburg

**Aesthetics:** Philosophy of beauty



FIGURE 10a: Typical residence in Diepsloot, Johannesburg, 2010.

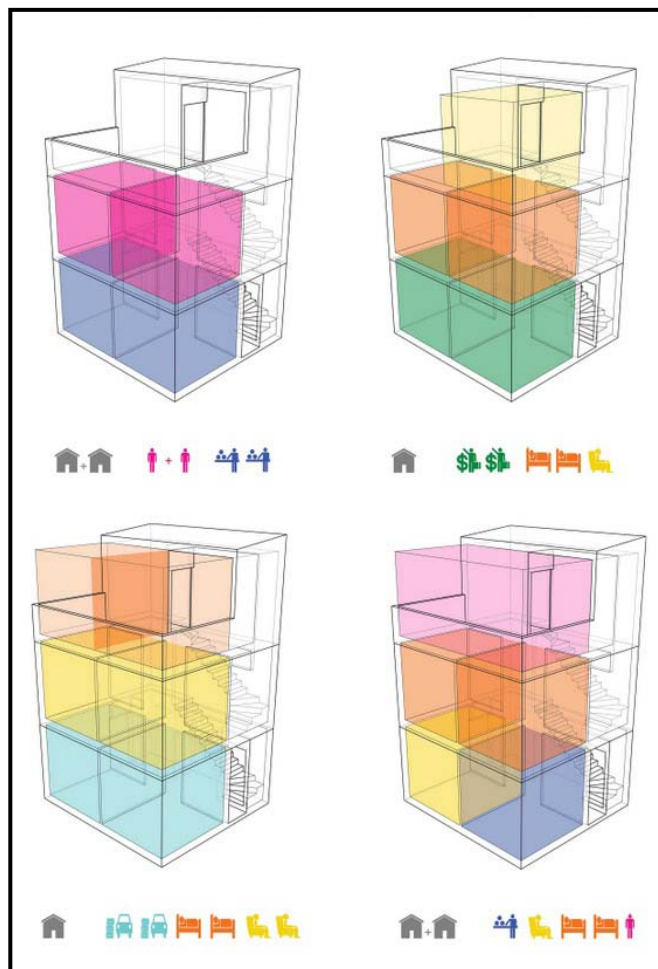


FIGURE 10b: **Diepsloot Project**, scenario of a housing unit with options for growth and individual ownership, trading and renting of rooms.

**TOTAL: 100**