



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2015**

**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 into a cultural, social, political 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 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. 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. Use the following guidelines for the length of your answers. Note the mark allocation:
  - 6–8 marks: a minimum of  $\frac{1}{2}$ – $\frac{3}{4}$  page (paragraph)
  - 10–14 marks: a minimum of 1–1 $\frac{1}{2}$  page(s) (short essay)
  - 20 marks: a minimum of 2 pages (essay)
10. Write neatly and legibly.

**GLOSSARY**

**Use the following glossary 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 an artwork.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contemporary:	Cutting-edge art from around the 1970s to the present day.
Contextualise:	Relating to, or depending on the framework of information; relating to the situation, time/era and location to which the information refers.
Discuss:	Present your point of view and give reasons for your statements.
Explain:	Clarify and give reasons for your statement.
Formal elements of art:	The basic elements used to create a work of art, such as line, shape, tone, texture, colour, space, composition, et cetera.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, politically, 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 with proof or evidence.
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 VOICE OF EMERGING ARTISTS**

French Post-Impressionist, Paul Cézanne, and South African, Vusi Khumalo, both created artworks which give us a glimpse into their different environments.

1.1 Compare the artworks in FIGURE 1a and FIGURE 1b by referring to the following:

- Media and techniques
- Colour
- Perspective
- Style
- Possible message/meaning

(10)

1.2 Write an essay in which you include at least TWO artworks you have studied that portray scenes from the environment.

Your essay must include the following:

- Name(s) of artist(s) and titles of works
- Material and techniques
- Style
- Formal elements
- Composition

(10)  
**[20]**



FIGURE 1a: Paul Cézanne, *Mont Sainte-Victoire Seen from Bellevue*, oil on canvas, circa 1885.

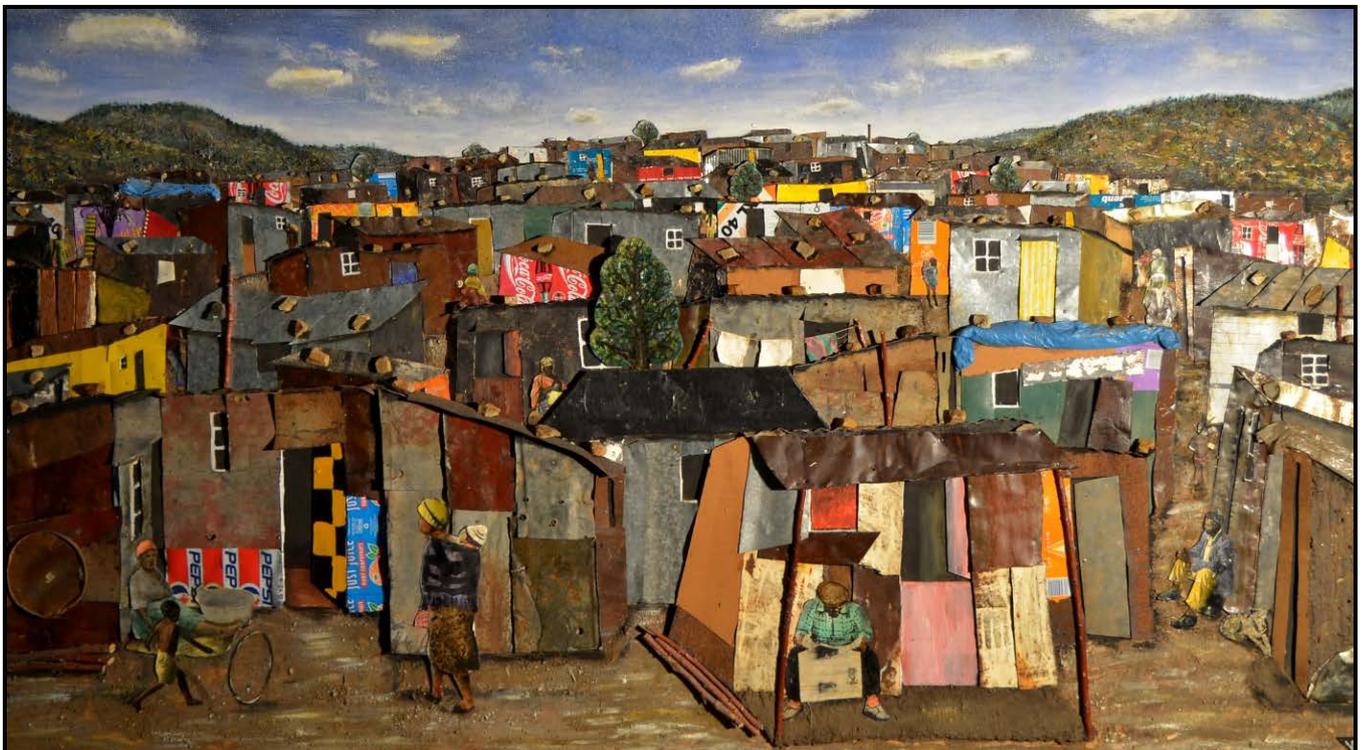


FIGURE 1b: Vusi Khumalo, *Informal Settlement Sakhile*, mixed-media collage, 1996.

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

Alexis Preller (FIGURE 2a) and Buyisile Mandini (FIGURE 2b) both show influences from different cultures and styles in their artworks.

2.1 Write a short essay on FIGURE 2a and FIGURE 2b in which you refer to the following:

- Subject matter/Influences
- Symbols
- Formal art elements
- Style
- Composition

(10)

2.2 Discuss the work of any TWO artists you have studied, who are/were influenced by African and/or indigenous art forms.

Use the following as a guideline:

- Names of artists and titles of works
- Influences on their artworks
- Imagery related to African/indigenous art forms
- Use of materials/media and styles
- Content and meaning

(10)  
**[20]**



FIGURE 2a: Alexis Preller, *Primavera*, oil on canvas, 1965.



FIGURE 2b: Buyisile Mandini, *Reproduction* (refers to the title of the work; not the print), linocut on Japanese paper, 1986.

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

The artist Manfred Zylla is extremely concerned about the destiny of humanity and the future of planet Earth. Art, for him, is a tool for social change and not about pretty pictures.

3.1 With FIGURE 3 Manfred Zylla wants to change attitudes towards disabilities.

Discuss how he does this by referring to the following:

- Format/Triptych
- Imagery
- Line
- Focal point
- Space
- Colour
- Emotional impact

(8)

3.2 Use the following as a guideline and write an essay in which you discuss the works of any TWO artists that address sociopolitical issues:

- Names of artists and titles of works
- Imagery and symbols used
- Media and techniques
- Formal art elements
- Content and meaning

(12)  
[20]

**Triptych:** An artwork that consists of three parts, but reads as one work

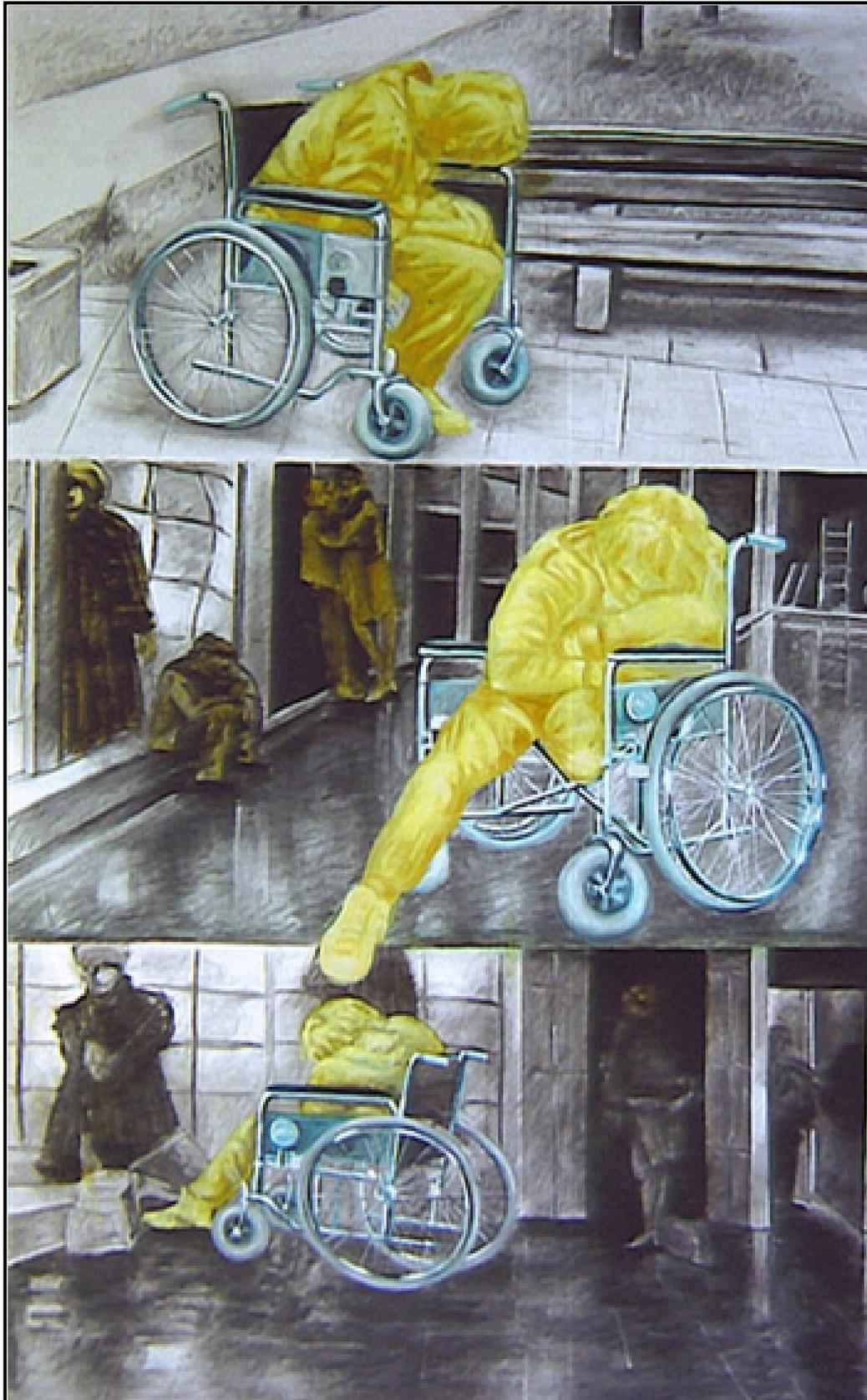


FIGURE 3: Manfred Zylla, *Untitled (Lost)*, mixed media, 2007.

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

Both Helen Martins and Credo Mutwa are outsider artists, who created large sculptural environments that portrayed personal spiritual beliefs.

Helen Martins (FIGURE 4a) created her environmental pieces at her home with the help from locals such as Koos Malgas. The works were the physical manifestation of her personal visions based on Biblical and Eastern philosophies. Owls were a recurring theme in her work.

Credo Mutwa's sculptural piece (FIGURE 4b) reflects a creation myth, also referring to the family that sits around the fire, while the parents teach rituals and beliefs through story. Large birds surround the group of figures.

4.1 Study the visual sources in FIGURE 4a and FIGURE 4b and write a short essay using the following:

- Give a brief description of the artworks.
- Why have the artists placed their art in an outside area? Give reasons for your answer.
- Scale and space
- Styles and techniques
- What do you think is the function of the owls in FIGURE 4a?
- Why do you think were the figures portrayed naked in FIGURE 4b?
- Why have both the artists used cement in their works? Give reasons for your answer.

(10)

4.2 Compare at least TWO artworks, crafts or spiritual works that you have studied.

You must refer to the following:

- Name(s) of artist(s) or crafter(s) and the titles of the artworks
- Formal art elements
- Material(s) and technique(s)
- Function and/or message

(10)  
[20]

**Outsider art:** Art created by untrained artists often of a visionary nature and naive approach



FIGURE 4a: Helen Martins (1897–1976), ***Owl House***, Nieu-Bethesda, cement, glass and wire.



FIGURE 4b: Credo Mutwa, ***Nkulu Nkulu, God The Father and The Chief of Creation, and Nokhubuwana, God The Mother***, Soweto cultural village, rubble, cement, wire and paint, 1974.

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

Rhinos were once abundant throughout Africa and Asia. During 2014, in South Africa alone, 1 215 rhinos were killed by poachers which led to a total of 386 arrests.

5.1 Write a comparison in which you discuss FIGURE 5a and FIGURE 5b by using the following guidelines:

- Setting
- Mood/Atmosphere
- Technique
- Is the plight of the rhino communicated in these two works? Give reasons for your answer.

(8)

5.2 Write an essay in which you discuss the work of any TWO artists who have used alternative/new media.

Use the following as a guideline:

- Names of artists and titles of works that you have studied
- Description of the works
- Media used
- Meanings/Messages
- How do these artists break the mould of traditional art?

(12)  
**[20]**



FIGURE 5a: Faith 47, *Taming of The Beasts*, mural art, acrylic paint and water-resistant conté, Shanghai, China, 2012.



FIGURE 5b: Beezy Baily, *As It Is in Heaven*, rhino skeleton, gold leaf on resin horn, with plastic bird feather wings, 2012.

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

The use of the Lion matchbox places Varenka Paschke's work firmly in the context of portraying a South African identity.

6.1 Study FIGURE 6 and write a paragraph in which you discuss the following:

- Title
- Linear elements
- Colour
- Overlapping/Layering of figures
- Floral background
- Composition
- Posture – meanings/messages
- Is it an expression of a typical South African schoolgirl? Give reasons for your answer.

(8)

6.2 In the form of an essay, discuss the work of any TWO relevant South African post-democratic artists that explore their identity.

You must use the following guidelines:

- Names of the artists and titles of the artworks
- Subject matter/Themes
- Media/Techniques and materials used
- Formal art elements
- Possible meanings

(12)  
**[20]**



FIGURE 6: Varenka Paschke, **Safely Matched**, acrylic paint, 2006.

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

Contemporary artists Berlinde de Bruyckere (FIGURE 7a) and Nicola Samori (FIGURE 7b) continue the tradition of using the human form in their work. They address male/female frailty/vulnerability often with underlying feelings of fear and terror.

7.1 Compare FIGURE 7a and FIGURE 7b and discuss how these artists have expressed human frailty/vulnerability by using the following criteria:

- How did the use of media affect the mood in each artwork?
- How has the concept of traditional beauty been distorted?
- FIGURE 7b shows a strong influence of Baroque art. Explain this statement and refer to any other stylistic influences in both works.
- Which artwork do you think expresses a sense of frailty/vulnerability best? Give reasons for your answer.

(10)

7.2 Discuss the work of any TWO artists you have studied, whose works portray gender issues in society.

You must use the following in your answer:

- Names of artists and titles of works
- Portrayal of images
- Formal elements of art
- Media and techniques
- Messages and meanings of the artworks

(10)  
[20]

**Frailty/Vulnerability:** Weakness and helplessness

**Baroque:** A European art movement during the 17<sup>th</sup> century



FIGURE 7a: Berlinda de Bruyckere, *Marthe*, wax, wood, wool, horse skin and hair, 1964.



FIGURE 7b: Nicola Samori, *Agnese*, oil on copper, 2009.

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Architects throughout the world aim to produce solutions to housing problems. FIGURE 8a shows typical South African low-cost housing, while FIGURE 8b gives an alternative approach.

8.1 By referring to FIGURE 8a and FIGURE 8b, discuss the following:

- Materials/Aesthetics
- How has space been utilised in FIGURE 8a and FIGURE 8b?
- If you were a South African architect, which sustainable solutions would you come up with to solve the South African housing crisis?

(6)

8.2 Discuss at least TWO examples of South African architecture that you find inspiring.

You must include the following in your discussion:

- Names of buildings and architects
- Functions and sites
- Stylistic features/Decorative features
- Environmental issues
- Use of materials and building techniques

(14)  
**[20]**



FIGURE 8a: Reconstruction and Development Programme, South Africa, implemented in 1994.



FIGURE 8b: BSB Design, **Architecture for A Change, (AFAC)**. Prototype for the use of affordable/micro-housing in South Africa, solar panels, corrugated metal, glass, 2013. (Exterior and interior views)

**TOTAL: 100**