



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

VISUAL ARTS P1

MARKS: 100

TIME: 3 hours



This question paper consists of 19 pages.

INSTRUCTIONS AND INFORMATION

In this examination you must demonstrate the following:

- The use of the correct art terminology
- The use and implementation of visual analysing and critical thinking
- Writing and research skills within a historical and cultural context
- The placement of specific examples within a cultural, social, political and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding on 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 already discussed in one question, will NOT earn marks if repeated in other answers. Cross-referencing of works of art is allowed.
7. Name the artist and the title of each work of art which you discuss in your answers. Underline the title of the work of art or the name of a building.
8. Write in a clear, creative and structured manner, in full sentences and paragraphs, according to the instructions for each question. Bullets are not acceptable, and act only as guidelines in your essay structuring.
9. A list of facts/table will NOT be accepted. 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 1–1½ pages (short essay)
20 marks:	a minimum of 2 pages (essay)

10. Write clearly and legibly.

LEAVE THIS PAGE BLANK.

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s**

Over the years, many emerging South African artists' work have focused on depicting the '*plight of the poor*' in different social contexts and different South African environments.

- 1.1 With reference to the visual sources shown in FIGURES 1a and 1b, write an essay (of at least $\frac{3}{4}$ page) in which you compare the two artworks showing ways in which *the plight of the poor* is explored by the two artists.

Refer to the following:

- Subject matter
- Composition and focal point
- The use of colour
- Style
- Message or meaning

(8)

- 1.2 Write an essay of at least $1\frac{1}{2}$ pages in which you discuss and evaluate examples by any TWO artists whose works represent a documentation of lives of people in their surrounding environments.

Your discussion should include the following:

- Names of artists and titles of artworks
- Subject matter
- Use of compositional devices
- Formal elements
- Style and techniques
- Messages conveyed

(12)
[20]



FIGURE 1a: George Pemba, *Harvesters, a pair*, oil on panel, undated.



FIGURE 1b: Mauro Chiarla, *Hardworking Zulu women*, oil on canvas, undated.

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

The African spirit has a way of finding expression in the works of artists influenced by indigenous art forms.

- 2.1 In an essay of at least 1–1 ½ pages, debate the above statement with reference to FIGURE 2a and FIGURE 2b to prove its validity.

You may refer to the following aspects:

- Influences
- Subject matter
- Forms, symbols and colours
- Style
- Mood

(10)

- 2.2 Discuss any TWO artworks by any other two different artist(s) you have studied, whose work has been influenced by African/indigenous art forms in that it expresses the spirit of Africa (1 page).

Refer to the following:

- Names of artists and titles of artworks
- Influences
- Visuals that relate to African/indigenous art forms
- Use of material/media and style
- Mood

(10)

[20]

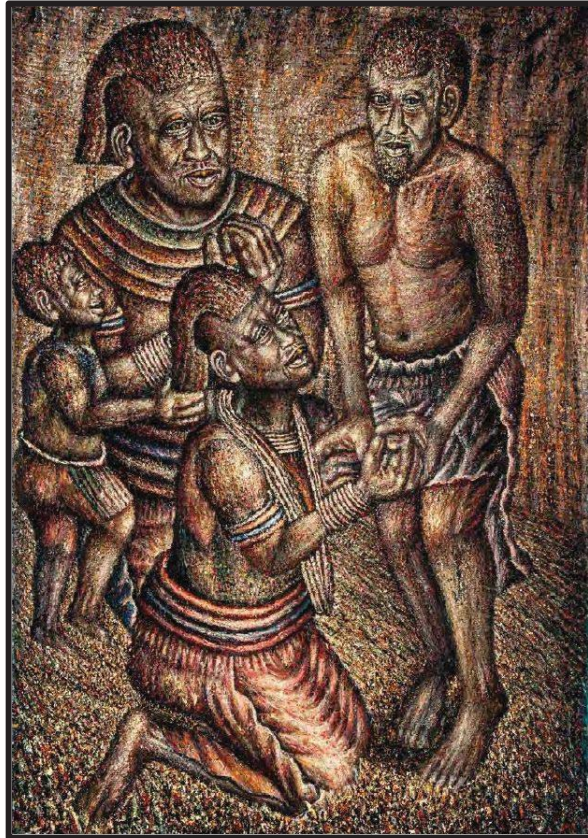


FIGURE 2a: Mmakgabo Helen Sebidi, *The Grandmother is the Guide to the Family*, oil on canvas, 2015 – 2016.

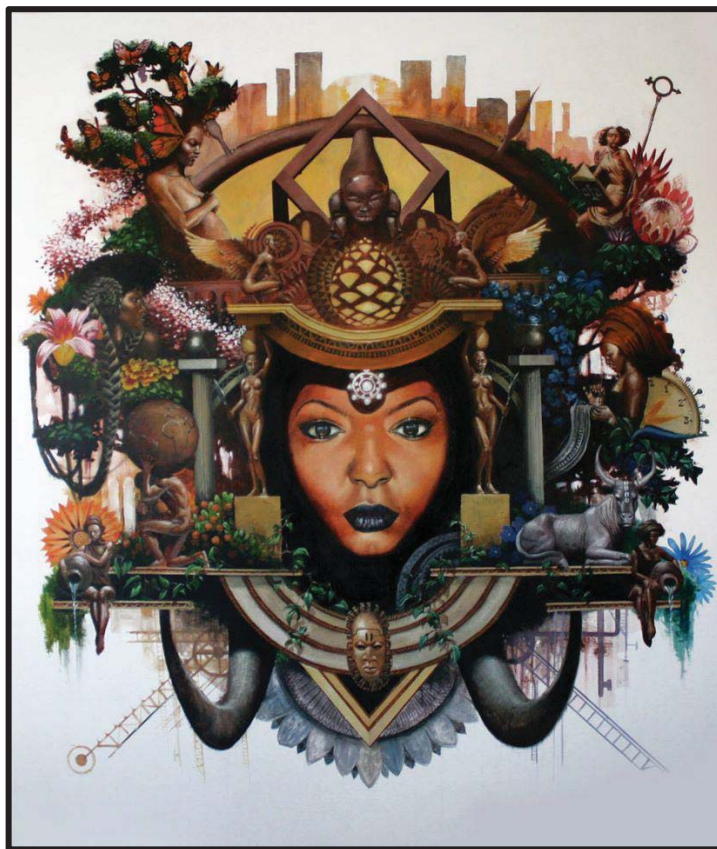


FIGURE 2b: Loyiso-Mkize, *Gqama-Ntyatyambo*, oil on canvas, undated.

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

The following statement was made by the artist in reference to his work, part of which is represented in visual illustration FIGURE 3a: 'My work is concerned with some of the tensions that arise out of that history and the memory of the violence imposed on black bodies in the span of Western rule on the continent. The effects of that history extend into the lived experiences of (South) Africans living in any city.'

[Interview by: Houghton Kinsman published in *Another Africa* on Sep 15, 2014]

3.1 With the above statement in mind, study the visual source, FIGURE 3a, and in a paragraph analyse and interpret the work in terms of the following:

- Subject matter and media
- Aspects of the work that symbolically represent tensions, history, memory of violence, Western rule
- Mood
- Interpretation and meaning

(5)

3.2 Banksy is the world's most famous and celebrated graffiti artist. To some, his works of art are arousing, thought-provoking, ironic and humorous. To others, it is just plain vandalism.

Study the visual illustration in FIGURE 3b and in a paragraph of about $\frac{1}{2}$ – $\frac{3}{4}$ page discuss the issue/s and intended meaning in the work:

You may refer to the following:

- Subject matter
- Colour
- Mood

(5)

3.3 Choose TWO artworks from two different artists that deal with the sociopolitical issues of our time and in detail (1 page), discuss the following.

- Names of artist and titles of artworks
- Media, techniques and stylistic characteristics
- Subject matter and sociopolitical issues dealt with in the works
- Messages and meanings

(10)
[20]

Glossary: Ditaola – I Find

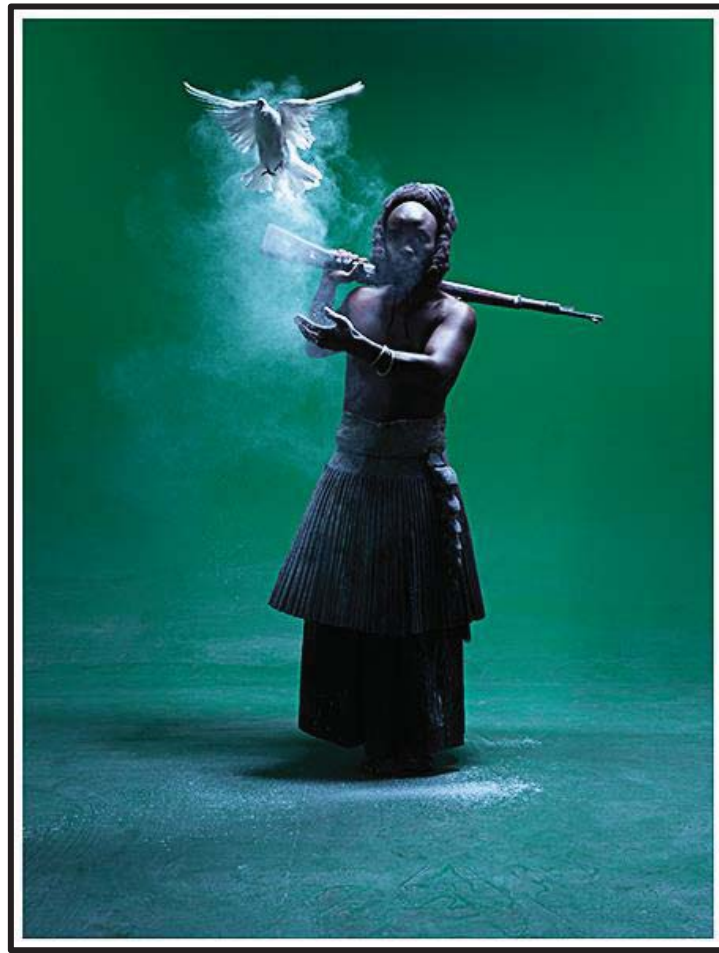


FIGURE 3a: Mohau Modisakeng, *Ditaola VIII*, inkjet print on Epson UltraSmooth, 2×1.5 m, 2014.



FIGURE 3b: Banksy, *Drunk Angel*, graffiti prints on a wall in London, undated.

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

Jackson Hlungwane's sculptures were not just art made for art's sake; he used them as part of his sermons in which he taught ideas related to spirituality and God.

- 4.1. With reference to the statement above, describe, analyse and interpret the given illustration, FIGURE 4a, by writing an essay of $\frac{1}{2}$ – $\frac{3}{4}$ page.

Refer to the following in your essay:

- Influences
- Medium and technique
- Forms and features that speak of spirituality and God
- Style of sculptural representations
- Symbolic aspects
- Meaning of the artwork

(8)

- 4.2 Compare TWO artworks of any South African artists whose work you have studied which reveal spiritual content and carries a spiritual message.

Use the following as a guideline in your answer:

- Names of artists and titles of works
- Influences
- Aspects of spiritual content/imagery
- Media and techniques
- Interpretations, meanings and messages

(12)
[20]



FIGURE 4a: Jackson Hlungwani, ***God and Christ***, curved and stained wood, 1990.

QUESTION 5: MULTI-MEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Maurice Mbikayi's artworks investigate the positive and negative impact that contemporary technology has had on Africans.

5.1 With reference to the above statement and visual source, FIGURE 5a, write an essay of at least $\frac{3}{4}$ page in which you explain, analyse and discuss the artwork considering the following:

- The medium and how it relates to contemporary technology
 - The form and features and how they are complemented by the title
 - Role of colour in the work
 - Ways in which the work speaks of negative or positive impact of contemporary technology
- (8)

5.2 Use of multi-media, coupled with scale, choice of appropriate method and space for presentation not only adds to the aesthetic appeal of the work, but also allows the viewer to interact and construct a personalised meaning.

Refer to FIGURE 5b. In a paragraph of at least $\frac{3}{4}$ page, describe the work and discuss how the following aspects of the work impact on its aesthetic appeal and meaning:

- Subject matter and scale
 - Choice of medium and colour
 - Presentation – scale and space
- (6)

5.3 In essay format of at least $\frac{3}{4}$ page, analyse and interpret at least ONE artwork you have studied in which the artist has used new /alternative media.

Include the following:

- Name of the artist and title of the artwork
 - Media/alternative media
 - Influences
 - Art elements employed
 - Presentation
 - Messages and/or meanings
- (6)
[20]



FIGURE 5a: Maurice Mbikayi, '*e-mukishi*' (Assassin), computer parts, cables and fibre glass, 2015.



FIGURE 5b: Jeff Koons, *Flower Puppy*, stainless steel, soil and flowering plants, 1240 x 1240 x 820 cm, Guggenheim Museum Bilbao, 1992.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Lionel Smit's *Morphous 1* (FIGURE 6a) is an exploration of hybrid identity and its ever-changing nature in South Africa's social landscape.

6.1 With the above in mind, write a paragraph of about ½ a page in which you deal with the following:

- The subject matter
- How hybridity and its ever-changing nature are explored in the form
- How the style and technique complement the idea
- The significance of the medium chosen by the artist
- The significance of the scale and place where it is presented
- Message

(6)

Hasan and Hussain Essop use photography to create narratives and characters; telling a story in each image. They describe their work as exploring the stereotypes of East and West, two cultures that loom large in their daily lives.

6.2 Refer to visual illustration FIGURE 6b and in a paragraph of about ½ a page discuss the following:

- Subject matter
- The interpretation of the title within the context of the subject matter
- How stereotypes of East and West are explored in the work
- The effectiveness of the medium employed in conveying the message

(4)

6.3 Discuss any TWO artworks that you have studied which question and or reflect on issues of identity in South Africa.

Include the following in your answer:

- Names of artist/s and titles of artworks
- Content and meaning
- Medium, style and techniques
- Issues of identity dealt with in the works

(10)

[20]

GLOSSARY

Morphous: Ability to change smoothly from one image to another
Stereotype: A fixed idea or image that persons may have of a particular person, group or thing but which is not true in reality



FIGURE 6a: Lionel Smit, *Morphous 1*, bronze, Union Square, 2014.



FIGURE 6b: Hasan and Hussain Essop, *Freedom Fighters*, light jet C-print on archive paper, 2014.

QUESTION 7: GENDER ISSUES

Gender roles, masculinity, femininity, patriarchal domination and sexuality are some of the recurring themes in artists dealing with gender issues in their work.

- 7.1 By referring to the visual content in FIGURE 7a, write an essay of about $\frac{3}{4}$ page in which you discuss and debate the possible gender issue/s being dealt with by the artist.

Refer to the following:

- Title
- Subject matter
- Composition
- Style and approach
- Possible issues and message

(8)

'I will not adjust myself to the world. I am adjusted to myself' - Anais N'in
This quotation was used as a slogan for the exhibition: *"My Sex, My Self – Women artists exploring sexuality and sensuality through self-portraits"*, in which Wendy Nelson's **Bedroom Nude** (FIGURE 7b) featured.

- 7.2 By describing and interpreting the forms and features of Wendy's work, in a paragraph of about $\frac{1}{2}$ a page, validate Anais N'in's quotation within the context of artwork and evaluate the extent to which the quotation is expressed in the work.

You may use the following as your guideline:

- What you understand the quotation to mean
- Symbolic representation of form and its features
- Material used and colour
- Meaning and message within the context of the quote

(6)

- 7.3 Write an essay of at least $\frac{1}{2}$ a page discussing ONE work of any artist you have studied, which deals with issue/s pertaining to Masculinity or Femininity. Refer to a specific work of art in your answer, which does not appear in this question paper.

(6)

[20]

GLOSSARY

Masculinity:	The properties characteristic of the male gender
Femininity:	Womanliness; femininity
Patriarchal:	Characteristic of a patriarchy. A form of social organisation in which a male is the family head and title is traced through the male line.



FIGURE 7a: Andrea Kowch *'In my Mind'*, acrylic on canvas, 2017.



FIGURE 7b: Wendy Nelson, *Bedroom Nude*, chair dressed in velvet with embroidery, 1999.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

'Architecture, accordingly, is not just a decorative skin to be draped over an armature devised by developers and space planners. It is a process of integrating aesthetic, structural, social and environmental factors into an organic whole.'- Herbert Muschamp

8.1 Using the above quote as a guiding point, study FIGURE 8a and the illustrated section of its outer and interior view as seen in FIGURE 8b. Write an essay of at least 1 page in which you describe and discuss the following:

- The location and function of the building
- Influences, innovative accomplishments and aesthetic features
- Peculiar character
- Aims and effective functionality
- The extent to which the building can be referred to as Sustainable and Eco-friendly

(8)

8.2 In an essay of approximately 1½ pages, discuss at least TWO other ground-breaking examples of contemporary architecture you have studied that embody the principles of sustainability and eco-friendliness.

In your essay you must include the following:

- Name of architect(s) and building(s)
- Reasons why you consider the buildings to be innovative
- Analysis of the building in terms of the following:
 - Function
 - Use of materials, technology and design
 - Ecological considerations
 - Functionality

(12)
[20]



FIGURE 8a: Nico van der Meulen Architects, **Kloof Road House** Bedfordview, Johannesburg, South Africa. (Core materials: steel, concrete and glass), 2015.



FIGURE 8b: Nico van der Meulen Architects **Kloof Road House (Section of outer and interior night view)** Johannesburg, South Africa, 2015.

TOTAL: 100

