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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

2022

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:

- 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 in 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/structure.
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**

Both George Pemba and Ward Kimball's artworks tell stories about women at work.

- 1.1 Discuss the artworks in FIGURES 1a and 1b and describe the stories told by the artists.

You must include the following in your answer:

- Portrayal and placement of the figures
- Similarities/Differences between FIGURE 1a and FIGURE 1b
- Colour
- Message/Meaning

(10)

- 1.2 Discuss TWO artworks (ONE artwork per artist) that tell a story about their social surroundings.

Use the following guidelines:

- Influences
- Subject matter
- Formal art elements
- Media and technique

(10)
[20]

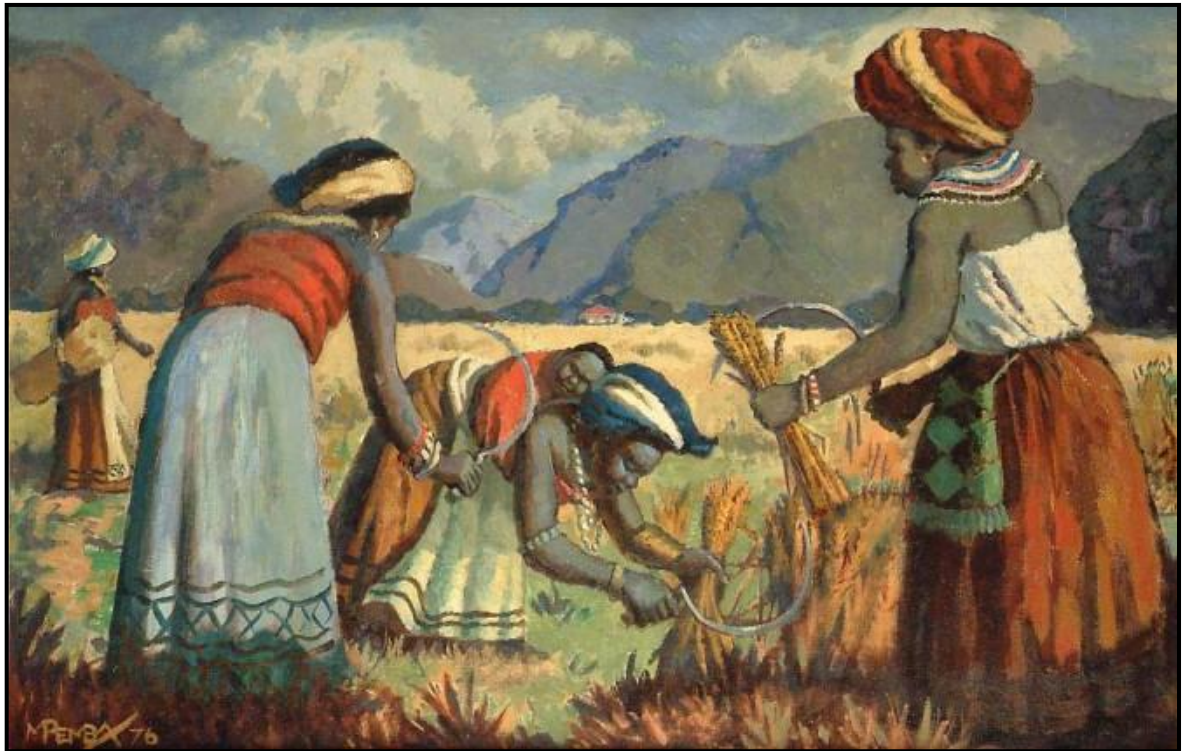


FIGURE 1a: George Pemba, **Harvesters**, oil on board, 1976.

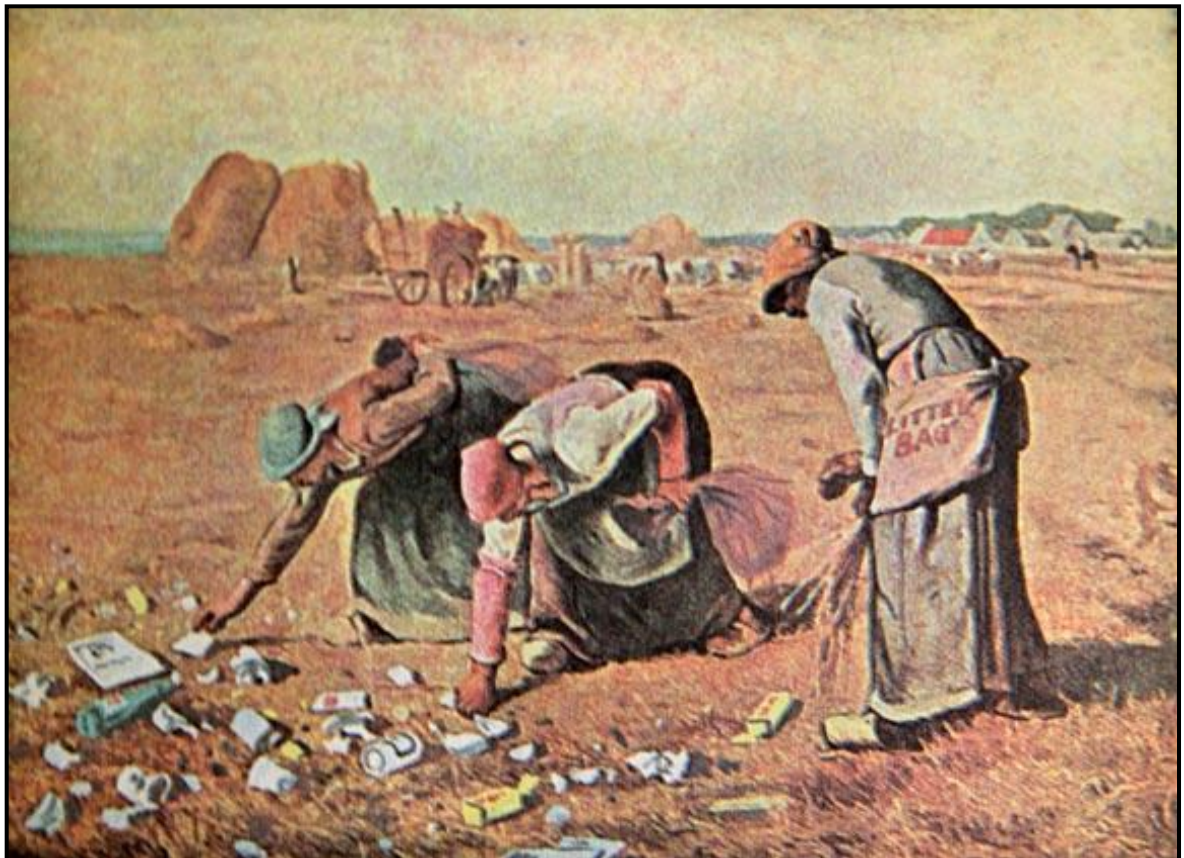


FIGURE 1b: Ward Kimball, **The Gleaners**, oil on canvas, 1964.
(Altered reproduction of Jean-Francois Millet's artwork)

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

Artists often draw inspiration from other cultures.

2.1 By referring to the statement above, discuss FIGURES 2a and 2b.

You may use the following guidelines:

- Possible influences
- Symbols
- Use of colour
- Use of images
- Style

(8)

2.2 Describe the work of any TWO South African artists (ONE artwork per artist) whose work reflects indigenous and/or African symbols and art forms. Name the artists and titles of the artworks.

Use the following guidelines:

- Subject matter
- Influences
- Formal art elements
- Media and techniques
- Possible message/meaning

(12)
[20]

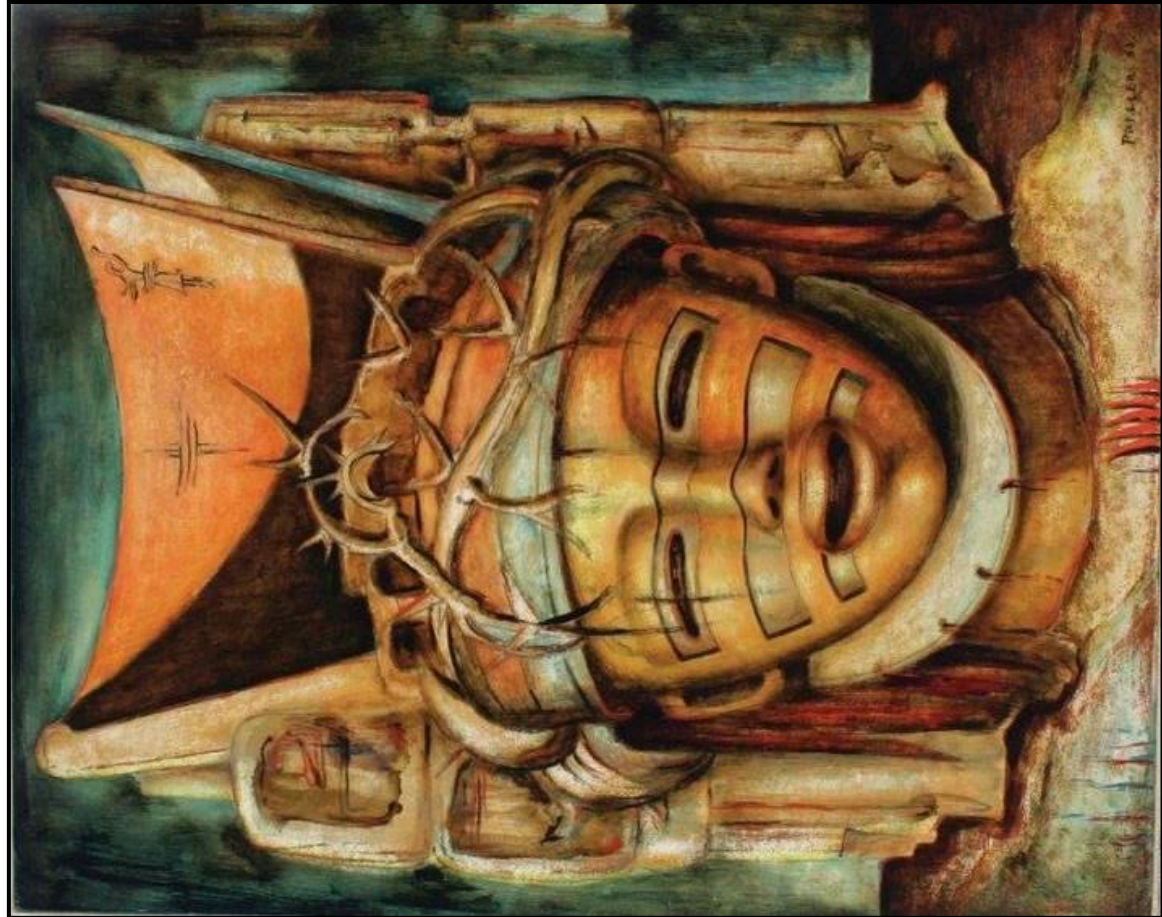


FIGURE 2b: Alexis Preller, **Christ Head**, oil paint on wood, 1972



FIGURE 2a: Irma Stern, **Fingo Woman**, oil on canvas, 1952.

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

Education is the most powerful weapon which you can use to change the world.

– Nelson Mandela, 2003

- 3.1 Compare the images given in FIGURES 3a and 3b by discussing how EACH artist has commented on the challenges of education during those different times.

You may use the following guidelines:

- Subject matter
 - Colour
 - Line
 - Composition
 - Meaning of the artworks by referring to the titles
- (8)

- 3.2 Write an essay on TWO artists (ONE artwork per artist) whose work reflects protest, resistance or injustices in society.

Use the following guidelines:

- Subject matter
 - Formal art elements
 - Media and techniques
 - Possible meaning and message
- (12)
[20]



FIGURE 3a: Alfred Thoba, **1976 Riots**, oil paint on board, 1987.



FIGURE 3b: Sifiso Samuel Gumede, **Education not Police**, linocut, 2017.

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

Vessels, vases and containers have evolved and changed over centuries according to the needs and functions based on tradition, heritage and culture, generating an income for many artists.

- 4.1 Choose any TWO artworks from FIGURES 4a–4c and write a short essay about them.

Discuss the following in your essay:

- Shape
- Function
- Media/Material and techniques
- Differences between your TWO examples
- Similarities between your TWO examples

(10)

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

Use the following guidelines:

- Influences and inspiration
- Art elements
- Use of material and techniques
- Message/Meaning

(10)
[20]



FIGURE 4a: Clive Sithole, **Uphiso** (spherical flask with a short, narrow cylindrical neck that is pit fired), 33,0 cm x 33,4 cm, 2000.

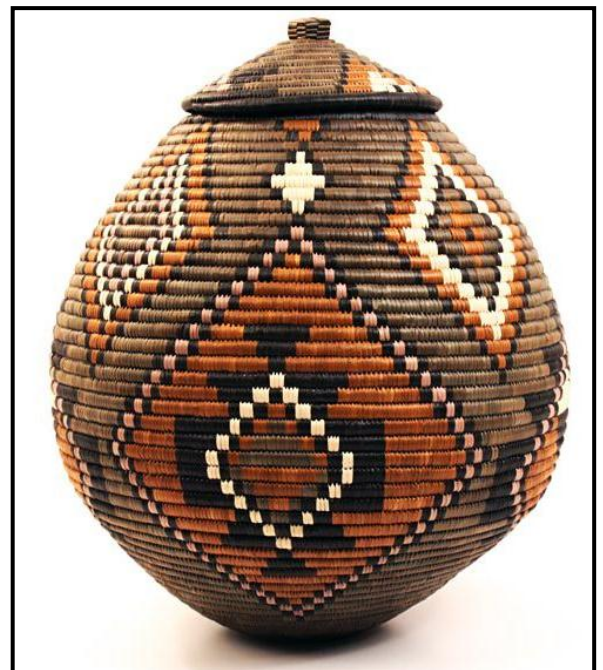


FIGURE 4b: Beauty Ngxongo, **Basket with Lid**, dyed ilala palm leaves, 1990.



FIGURE 4c: Ardmore Ceramics, **Masai Red Elephant Tureens**, glazed ceramic clay, date unknown.

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

Nkhensani Rihlampfu is a young South African artist who creates imposing figurative sculptures using hand-woven calico ropes. These faceless figures represent the majority of low-paid labourers, who through hard work, have helped built South Africa, despite the weight they carry themselves.

Isabelle Grobler makes use of discarded objects in a dreamlike manner to comment on societies' economic dependence on these consumer necessities.

5.1 Read the statement above and answer the following questions in an essay:

- Why do you think Rihlampfu creates faceless figures? (FIGURE 5a)
- How do all the materials used by Rihlampfu create texture and rhythm?
- How do the visual elements presented in FIGURE 5a contribute to the meaning of the title?
- How does Grobler's use of discarded and found objects in FIGURE 5b add to the dreamlike and surreal quality of her work?
- Identify the objects used in FIGURE 5b that show power. How do these refer to the power of consumption?
- In her title Grobler references Christianity (***Personal Jesus***). Do you think this artwork has a religious/spiritual quality? Substantiate your answer. (10)

5.2 Write an essay on the work of TWO contemporary South African artists (ONE artwork per artist) that use new/alternative media to create a powerful message.

Refer to the following:

- Names of artists and artworks
 - Influences
 - Art elements
 - Style
 - Media and techniques
 - Meaning/Message (10)
- [20]**

Concupiscence: The selfish human desire for an object, person or experience



FIGURE 5a: Nkhensani Rihlampfu, ***Remains of Democracy***, wood, steel and woven calico rope, 2017.



FIGURE 5b: Isabelle Grobler, ***The Cannibals' Concupiscence: Personal Jesus***, mixed media sculptural assemblage, 2020.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

The artists, Dion Cupido and Rory Emmet, both reflect on their identity of having been classified as 'Coloured' and what this means to them.

6.1 Write a short essay on how the artists have portrayed 'Coloured' identity in FIGURES 6a and 6b by using the following guidelines:

- Use of figures/body language
- Background
- Colour
- Do you think these works reflect identity successfully? Refer to possible meaning/message.

(8)

6.2 Discuss TWO artworks by South African artists (ONE artwork per artist) whose artworks reflect issues regarding identity.

(12)
[20]

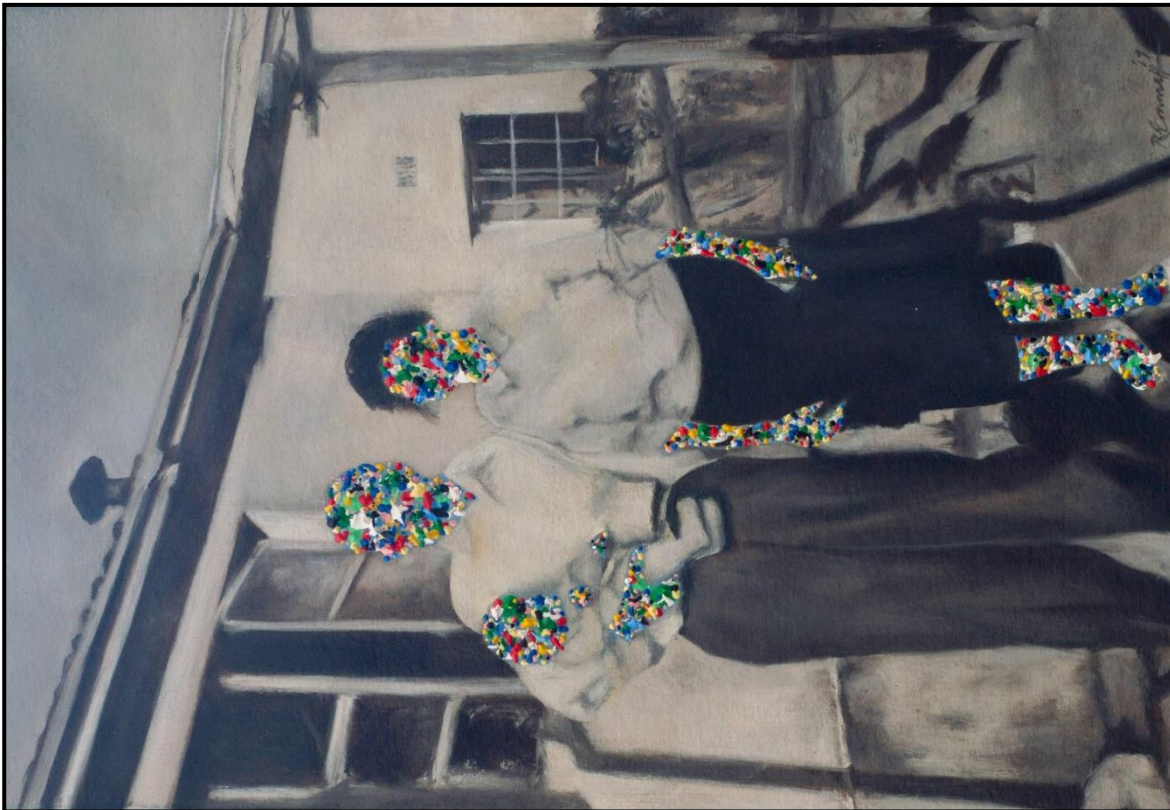


FIGURE 6b: Rory Emmet, **Couple**, oil on paper, 2017.

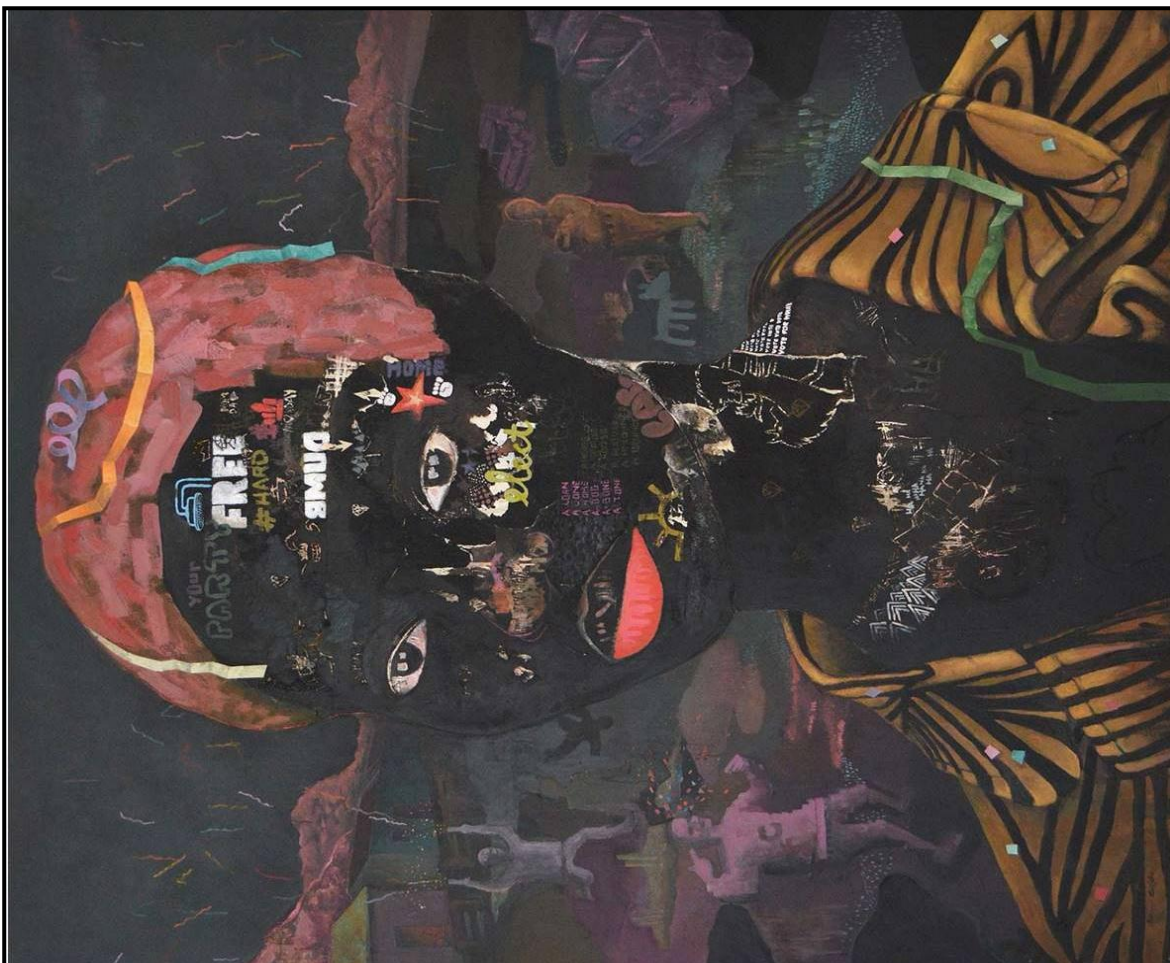


FIGURE 6a: Dion Cupido, **Party Politics**, mixed media, 2019.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

I like to discover an aesthetic beauty in something that others may see as dilapidated and ugly.

– Tim Okamura

Okamura investigates identity and captures beauty, strength and courage in an urban environment to tell the story of the lives of people through portraiture.

Write an essay in which you discuss how gender is portrayed in Okamura's artwork. (FIGURE 7)

Also include in your essay TWO artworks (ONE artwork per artist) that you have studied which reflect gender issues.

You may refer to the following in your answer:

- Subject matter
- Colour
- Contrast
- Techniques adding meaning to the work
- Pose and expression
- Symbols

[20]

Dilapidated: run-down

Aesthetic: appealing to the eye



FIGURE 7: Tim Okamura, **Rare Groove**, oil, mixed media on canvas, 2018.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Mpumalanga is known as the province of the 'rising sun'.

The Mpumalanga Provincial Government Complex, situated in Mbombela, makes clear reference to our South African heritage.

8.1 Refer to the statement above, referenced by the visual sources in FIGURES 8a–8d. Discuss this building using the following guidelines:

- The design and shape of the building that reflects our African heritage
- The function of the dome
- The function of the oculus
- How the architect has reflected the 'rising sun' in the design of the building

(6)

8.2 Discuss any TWO South African buildings/structures that reflect our South African history/heritage/culture. Name the architect(s) and names of the buildings.

You may consider some of the following:

- Materials
- Design and shape
- Function of the building
- Site/Location
- Influences

(14)
[20]

Oculus: eye-like opening/window in a dome

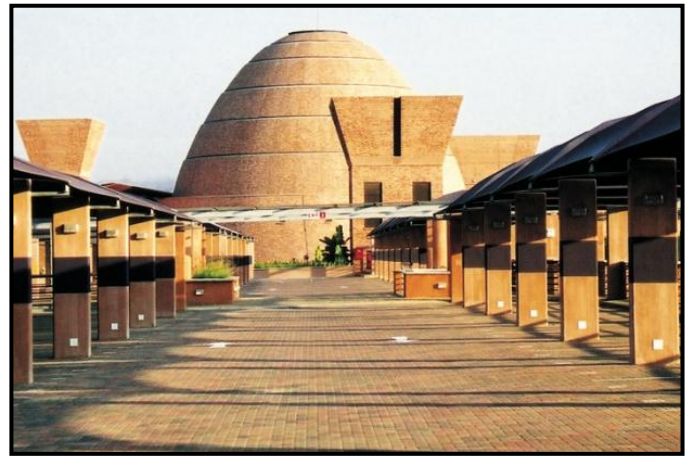


FIGURE 8a and FIGURE 8b: Tayob Schnepel Association, ***Mpumalanga Provincial Government Complex***, exterior view, 1997–2001.

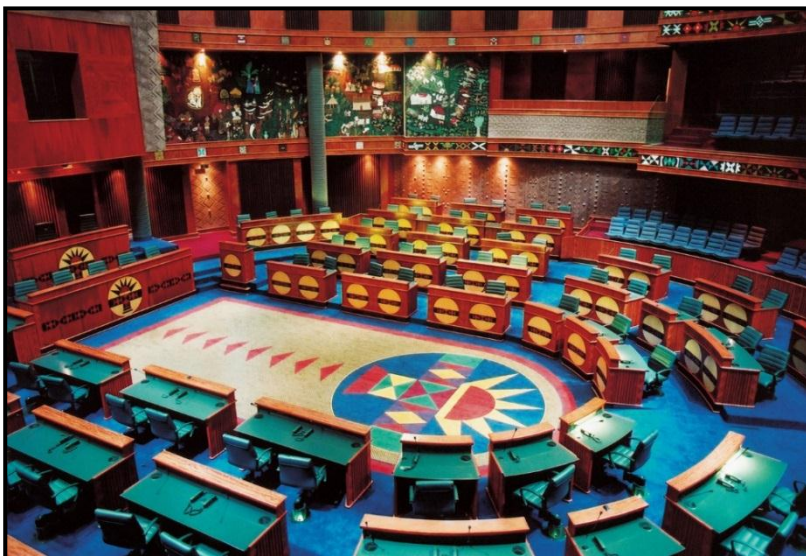


FIGURE 8c: Tayob Schnepel Association, ***Mpumalanga Provincial Government Complex***, interior view of the seating area in the conference room, 1997–2001.

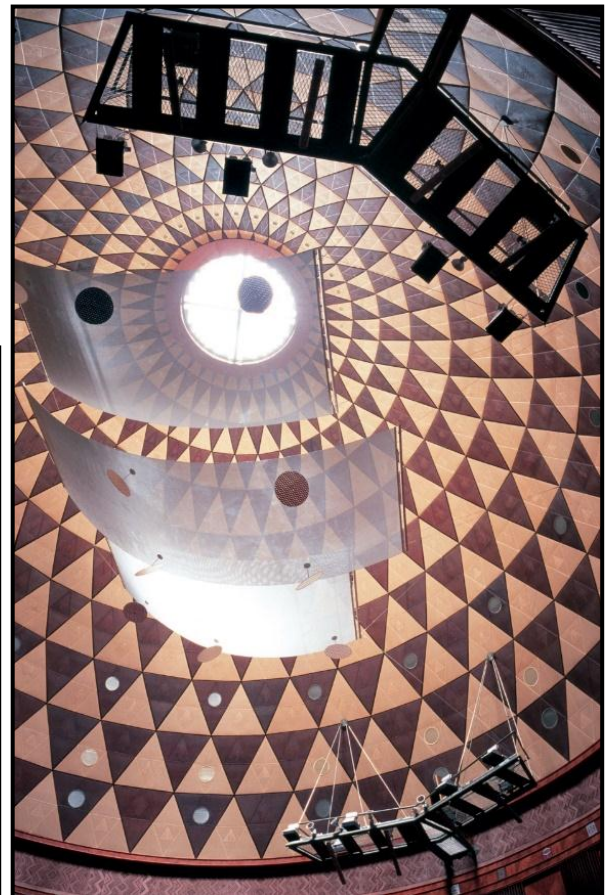


FIGURE 8d: Tayob Schnepel Association, ***Mpumalanga Provincial Government Complex***, ceiling with a view of the dome, 1997–2001.