



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

2021

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**

Gerard Bhengu focused on his immediate surroundings as a source of inspiration, capturing scenes of everyday life.

1.1 Critically analyse FIGURE 1a in an essay.

Use the following guidelines:

- Discuss the elements of art (line, colour and texture)
- Identify the focal point and provide a reason for your answer
- Discuss how the artist creates perspective
- Style and technique

(10)

1.2 Many artists have recorded their places, experiences and everyday life through their artwork.

Discuss the artworks by any TWO artists, (ONE work per artist) in an essay. Give the names of the artists and the titles of the artworks.

(10)
[20]

Isangoma: South African traditional healer

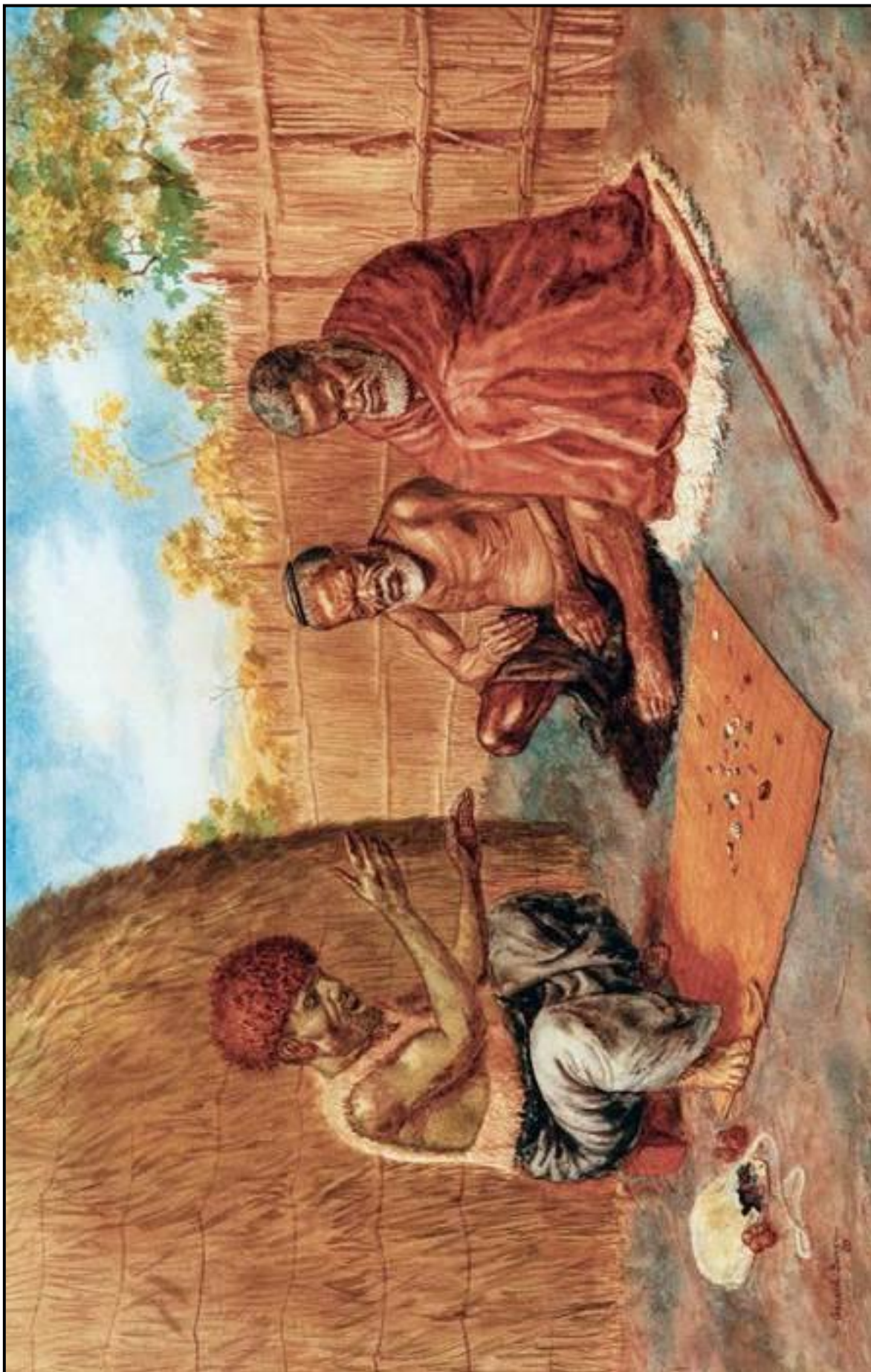


FIGURE 1a: Gerard Bhengu, *Consulting the Isangoma*, water colour on paper, c.1926–1936.

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

Song, dance and music is part of one's culture and tradition. Mahlangu explores his African heritage as inspiration for his paintings, whereas Picasso uses three distorted figures in a dance performance.

2.1 Compare FIGURE 2a with FIGURE 2b by referring to any FOUR of the following:

- Colour
- Composition
- Rhythm/Movement
- Influences
- Style

(10)

2.2 Write a short essay on any ONE artist's work that explores African heritage. Name the artist and title of the artwork. Refer to TWO artworks.

Consider the following in your answer:

- Subject matter
- Formal art elements
- Influences of African and/or indigenous art forms
- Media

(10)
[20]



FIGURE 2a: Speelman Mahlangu, *Dancing Figures*, oil on paper, 1984.



FIGURE 2b: Pablo Picasso, *Three Dancers*, oil on canvas, 1925.

QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

During the 1980s, heavy armoured vehicles of the South African security forces were often present in many township areas. Paul Sibisi records his experiences in the township of Umkhumbane, Kwa-Zulu Natal, while Zan Louw portrays what she witnessed in Langa, Cape Town.

3.1 Compare FIGURE 3a and FIGURE 3b by responding to the following:

- Emotional colour
- Comment on the figures in both artworks.
- Relevance of the titles
- The use of line and the effectiveness thereof

(10)

3.2 Write an essay in which you discuss the work of any TWO South African artists (ONE work per artist) whose work reflect resistance against a society and/or political system.

Use the following guidelines:

- Discussion of how subject matter and composition has been arranged
- Influence(s)
- Media and technique
- The intention of the artist. What is/are he/she/they trying to communicate?

(10)
[20]

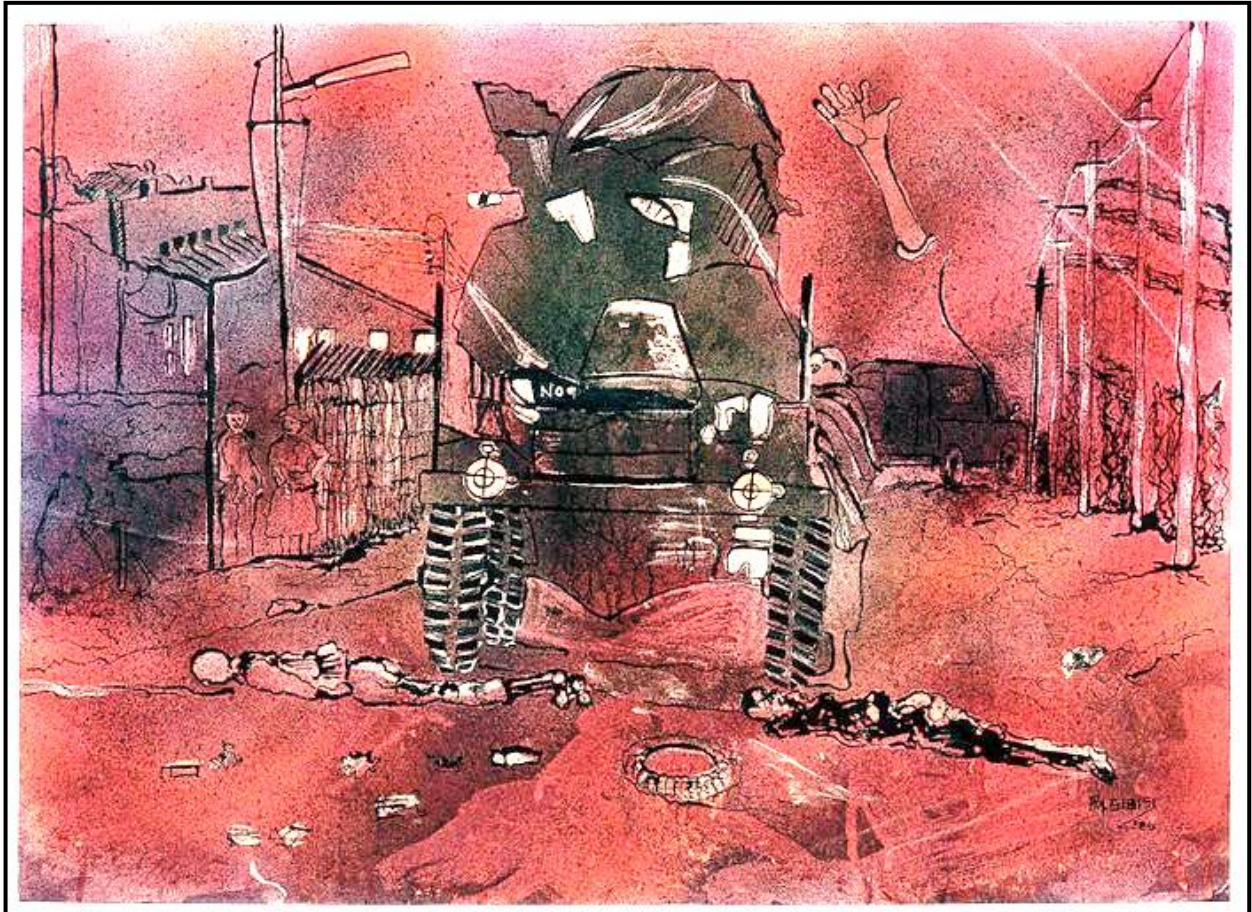


FIGURE 3a: Paul Sibisi, *Stop it now!! Now!!*, ink on paper, 1986.



FIGURE 3b: Zan Louw, *Bungha Street Langa*, monoprint on paper, 1986.

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

Many artists express their own interpretation of spirituality, and, in so doing, often portray simplified and distorted images. Their work is honest, with clear messages, reflecting their true beliefs.

4.1 Discuss FIGURES 4a and 4b, and write a paragraph in which you refer to some of the following:

- The use of line and texture in the sculptures
- How the artists convey movement in the sculptures
- The expression on the faces of the figures in both artworks
- How the artists have used distortion in both sculptures

(8)

4.2 Discuss the work of any TWO artists (ONE work per artist) who create art, craft, and/or spiritual works from rural South Africa.

Refer to the following guidelines:

- Influences
- Media and technique
- Possible meaning/purpose/function
- How these artworks/crafts/spiritual works contribute to society. Elaborate on your answer.

(12)
[20]



FIGURE 4b: Sydney Khumalo, **Moses and disciples**, (47 cm x 64 cm) bronze sculpture, 1970.



FIGURE 4a: Jackson Hlungwani, **Angel**, carved wood (59 cm x 62 cm), date unknown.

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

The artist, Sigalit Landau, decided to submerge a black dress in the Dead Sea. The black dress was submerged in the salt-rich waters for two months. The project is an eight-part photography series in which the artist captures the gradual process of salt crystallisation.

By referring to the visual sources in FIGURES 5a and 5b, write an essay in which you discuss the points below.

- How has the dress transformed/changed over a period of two months? Motivate your answer.
- Comment on the initial style of the dress and the symbolism created.
- Why has the artist documented the crystallisation process?
- Is the actual sculpture underwater more effective than the series of photographs? Motivate your answer.
- Do you think the title of the work is suitable? Motivate your answer.
- Discuss the work of ONE South African multimedia and/or new media artist.

[20]

Crystallisation: It is the process by which solids are formed when the atoms or molecules are arranged into a structure known as a crystal.

Dead Sea: The Dead Sea is a salt water lake in the Middle East, located between Israel and Jordan. The salt water lake has a high salt and mineral content and is famous for being the lowest point on Earth. No plants or animals can live in this lake because it has almost 10 times more salt than ordinary sea water. The Dead Sea is also a tourist attraction well-known for healing/skin exfoliation.



FIGURE 5a: Sigalit Landau, **Salt Bride**, series of photographs (163 cm x 109 cm) of the process of the salt crystallisation encrusted black dress suspended in the Dead Sea, 2014.



FIGURE 5b: Detail of salt sculpture being lifted out of the Dead Sea at the end of the process

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

I wanted to paint something that they would feel belongs to them – Faith 47

The Warwick Junction market is often regarded as a 'danger zone', however, the murals now celebrate the identity of the traders of the market by monumentalising their images on the supporting columns of the bridge.

- 6.1 Refer to the statement above and discuss in an essay how the artist explores social identity through the murals in FIGURES 6a–6d.

Refer to the following:

- How these murals reflect the traders' identities
- The use of colour, pattern, symbols and clothing
- Mood or atmosphere that these murals create
- The effectiveness the images on the columns of the bridge. Explain your answer.

(8)

- 6.2 Discuss the work of any TWO artists (ONE work per artist) who address identity in a democratic South African society, Name the artists and the titles of the artworks.

Refer to the following guidelines:

- Imagery
- Portrayal of identity
- Style and techniques
- Meaning/Messages

(12)

[20]

Monumental: Colossal/Huge in scale or larger than life. Giving recognition and honour to commemorate a person of importance.

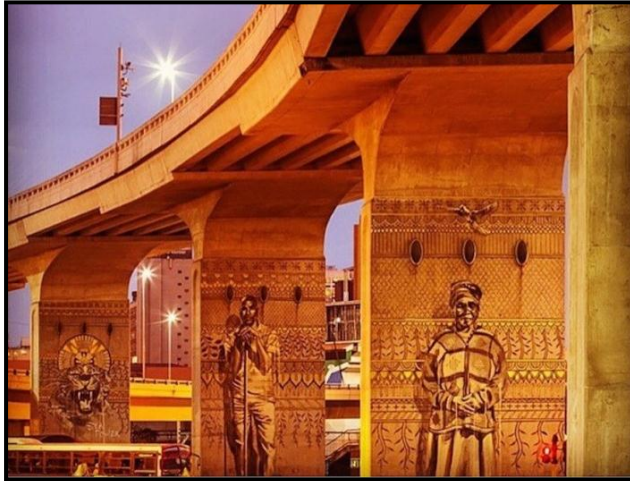


FIGURE 6a–d: Faith 47, **Warwick Triangle mural**, photograph of mural by Kierren Allen and Mark Edwards, Durban, South Africa, 2014. The portraits show the traders from the market.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

7.1 The poses of the women in FIGURES 7a–c tell very different stories. Discuss this statement by referring to the following:

- Colour
- Body language/Pose
- Mood/Atmosphere
- Message/Meaning

(10)

7.2 Write an essay in which you discuss TWO artworks which comment on the stereotypical perceptions of gender. Name the artist and title of the artwork.

(10)

[20]



FIGURE 7a: Melissa Huang, **Melissa**, oil on canvas, 2012.



FIGURE 7b: Loyiso Mkize, **Inyanga neenkwenkwezi (The moon and stars)**, oil on canvas, date unknown.



FIGURE 7c: Boyce Magandela, ***Nthabiseng (The Basotho Queen)**, acrylic on blanket (the blanket is used as a canvas), 2017.
(*Nthabiseng: make me happy)

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

As building techniques and technology are changing, more creative structures are built. The slim, reinforced concrete roof of the chapel gives the building its fluidity, complementing the curls of the 'holbol' gables typical of all Cape Dutch Manor houses.

8.1 Write a paragraph discussing FIGURES 8a, 8b and 8c in which you must refer to the following:

- Discuss the similarities between FIGURES 8a and 8b.
- Discuss the linear effect created on the buildings.
- Explain how the design of the building in FIGURES 8b and 8c relates to the surroundings. Motivate your answer.
- Comment on the windows in FIGURES 8a, 8b and 8c.

(8)

8.2 Discuss any TWO South African buildings that you have studied. Name the architect and title of the building/structure.

Consider some of the following for your answer:

- Location/Site
- Function/Purpose
- Influences
- Materials used
- Design and style

(12)

[20]

Gable: It is the decorative feature above the front door.

Holbol: It has an inward outward symmetrical curve referred to hol (hollow) and bol (ball) from which the gable gets its name.



FIGURE 8a: 17th Century, **Cape Dutch House** with thatched roof, photograph by Janet Davis.



FIGURE 8b: Steyn Studio and local architects TV3, **Bosjes Chapel (church)**, Cape, 2016.



FIGURE 8c: Steyn Studio and local architects TV3, **Bosjes Chapel (church)**, Western Cape, South Africa, 2016.

TOTAL: 100