



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2023**

**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. You MUST use your own studied artworks in the second part of each question.
  - You may NOT use artworks that appear in this question paper as your examples of studied artworks.
  - You may NOT repeat the same studied artworks in different questions.
7. Name the artist and title of EACH artwork you discuss in your answers for the artwork you have studied. Underline the title of an artwork or the name of a building/structure.
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. Time management and length of answers:
  - You should spend approximately 36 minutes per question on your selected FIVE questions.
  - 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 1–1½ page(s)
    - 20 marks: a minimum of 2 pages
10. Write neatly and legibly.

**LEAVE THIS PAGE BLANK.**

**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

The paintings by Impressionist artist Pierre-Auguste Renoir (FIGURE 1a) and the South African artist Dada Khanyisa (FIGURE 1b) show people socialising with one another.

1.1 Discuss the paintings in FIGURE 1a and FIGURE 1b.

Use the following guidelines:

- Different actions among people
- Facial expressions
- Light and shadow creating mood and atmosphere
- Focal point
- Style of the paintings

(10)

1.2 Write an essay in which you discuss the artworks of any TWO South African artists that you have studied (ONE artwork per artist). Discuss the relationships among people or between people and their environment.

Use the following guidelines:

- Subject matter
- Influences
- Formal art elements
- Media and technique
- Meaning/Message of the artwork

(10)  
[20]

**Impressionism:** 19<sup>th</sup> century art movement that started in France



FIGURE 1a: Pierre-Auguste Renoir, *Luncheon of the Boating Party*, oil on canvas, 1880–1881.



FIGURE 1b: Dada Khanyisa, *Khaw'phinde um'trye* ('Try It Again' in isiXhosa), acrylic and mixed media, 2018.

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

The artist, Lina Iris Viktor, was born in Europe. Her parents were from Liberia in West Africa. Her self-portrait in FIGURE 2a was influenced by both African and European artworks.

2.1 Do you think FIGURE 2a was influenced by FIGURES 2b and 2c?

Use the following guidelines in your response:

- Colour
- Posture or expression
- Repetition and pattern
- Meaning/Messages

(10)

2.2 Write an essay in which you discuss TWO artworks by South African artists that you have studied (ONE artwork per artist). Discuss the influence(s) of African or indigenous art forms in these works.

Use the following guidelines:

- Influence(s)
- Formal art elements
- Composition
- Style
- Meaning/Messages

(10)  
[20]

**Syzygy:** a pair of connected or contrasting things (FIGURE 2a)

**Byzantine:** art produced in the Eastern Roman Empire from approximately the 300s to the 1400s. The art depicts mainly Christian subjects and important leaders (FIGURE 2b)

**Mosaic:** an image made of small pieces of coloured stone, glass or ceramic (FIGURE 2b)

The **Dan people** are an ethnic group from West Africa (FIGURE 2c).



FIGURE 2a: Lina Iris Viktor, **Syzygy**, gold, acrylic, photographic print on canvas, 2015.



FIGURE 2b: Byzantine artist, **Empress Theodora and Attendants** (detail), mosaic, 6<sup>th</sup> century.



FIGURE 2c: Dan people of Liberia, **Face Mask**, wood, date unknown.

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

Poverty is a sociopolitical concern across the world. People experience hunger, limited access to education, reduced basic services and discrimination as a result of poverty.

3.1 Discuss how poverty is portrayed in the artworks in FIGURES 3a and 3b by considering the following:

- The symbolism of the rats, crucifix and musicians in FIGURE 3a
- The pose, dress and surroundings in FIGURE 3b
- How do the chosen mediums and styles in FIGURES 3a and 3b impact on the message?

(8)

3.2 Write an essay in which you discuss the artworks of any TWO artists that you have studied (ONE work per artist). Discuss how these artists have exposed sociopolitical issues in their work.

Refer to the following guidelines:

- Subject matter
- Use of medium(s) and techniques
- Composition
- Explain the sociopolitical issues addressed in the artworks.
- Do you think the issues are successfully communicated to the viewer? Motivate your answer.

(12)  
[20]

**Bowery:** a neighbourhood in Lower Manhattan in New York City

**Derelicts:** abandoned or neglected people; outcasts





FIGURE 3a: Ronnie Goodman, *No More Homeless Deaths*, linocut, 2011.



FIGURE 3b: Duane Hanson, *Bowery Derelicts*, life-size body-cast figures made from resin and painted, 1969–1970.

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

Samuel Makoanyane documented traditional musicians from Lesotho, while Collen Maswanganyi depicts the rhythm of contemporary musicians in Limpopo.

4.1 Discuss how the sculptors in FIGURES 4a and 4b portray musicians.

Refer to the following guidelines:

- Describe the clothing, musical instruments and poses.
- The effect of colour
- Discuss the differences in technique between working in clay and working in wood.
- Explain why FIGURE 4a can be described as naturalistic and FIGURE 4b as stylised.

(10)

4.2 Write an essay about the artworks of any TWO artists/craft artists that you have studied (ONE artwork per artist). Discuss how these artists show their personal stories, crafts and/or spirituality in their work.

Use the following guidelines:

- Influences and inspiration
- Media and technique
- Formal art elements
- Possible meaning/purpose/function

(10)  
[20]



FIGURE 4a: Samuel Makoanyane, *Series of Musicians*, clay figures, c. 1930s.



FIGURE 4b: Collen Maswanganyi, *In Business with Our Husbands*, pine wood and acrylic paint, 2013.

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

Artists at different times transformed unusual, non-art materials into art. The artworks in FIGURES 5a, 5b and 5c make use of bicycle parts or the rubber of tyre tubes in unexpected ways.

5.1 Consider the relationships among the artworks provided in FIGURES 5a, 5b and 5c.

Use the following guidelines:

- How did the bicycle become a bull's head in FIGURE 5a? Describe the creative process.
- Why do you think Duchamp combined a bicycle wheel with a stool in FIGURE 5b?
- How have the materials been transformed in FIGURE 5c? Consider the texture of the materials.
- How does the title contribute to the meaning of the artwork in FIGURE 5c?

(10)

5.2 Write an essay in which you discuss TWO artworks that you have studied (ONE artwork per artist). Discuss how alternative art forms or multimedia have been used in the artworks.

Use the following guidelines:

- Influences
- Brief description
- Use of materials and techniques
- Possible meaning/message

(10)  
[20]

**Limbo:** an uncertain state; neither here nor there



FIGURE 5a: Pablo Picasso, *Bull's Head*, bicycle parts, 1942.



FIGURE 5b: Marcel Duchamp, *Bicycle Wheel*, metal wheel mounted on a painted wooden stool, 1913.



FIGURE 5c: Patrick Bongoy, *Killing Time (Conversations in Limbo)*, recycled rubber, fibreglass cast, found wooden log, life-size, 2017.

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

### WHAT IS A SOUTH AFRICAN IDENTITY?

We constantly search to define who we are as South Africans. Our identity is shaped by values, heritage, gender, race, language and experiences. Popular culture and consumer products also contribute to our identity.

- 6.1 Discuss the impact of popular culture and consumer products on identity, as portrayed in FIGURES 6a and 6c.

Use the following guidelines:

- The relationship between the Bart Simpson and the African figure
- The relationship between the Lion matchboxes and the portrait of the man in FIGURE 6c
- Use of the colour yellow
- Differences in style between FIGURES 6a and 6c
- Which artwork do you think best portrays a South African identity? Give reasons for your answer.

(8)

- 6.2 Write an essay in which you discuss TWO South African post-1994 democratic artworks that you have studied (ONE artwork per artist). Discuss how the artworks reflect South African identity.

(12)  
[20]

**Bart Simpson:** A fictional character in an American animated television series, *The Simpsons*. He was a naughty and misunderstood 10-year-old boy.



FIGURE 6a: Brett Murray, **Africa**, painted cast bronze, 2000.



FIGURE 6b: Brett Murray, **Africa** (detail), painted cast bronze, 2000.



FIGURE 6c: Richard Smith, **Africa**, mixed media on paper, date unknown.

## QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Toxic masculinity refers to a misguided idea of 'manliness' that is defined by aggression and domination.

Traditional Western artists often depicted strong and militant male figures, while contemporary artists have challenged these outdated views on 'manliness'.

7.1 Compare the depiction of manliness in FIGURES 7a and 7b.

Use the following guidelines:

- The male figures' bodies and actions
- Composition
- Colour
- How is manliness portrayed? (10)

7.2 Write an essay in which you discuss TWO artworks that you have studied (ONE artwork per artist). Discuss how masculinity and/or femininity are portrayed in these works.

Use the following guidelines:

- Choice of visual imagery
  - Colour
  - Medium and techniques
  - Gender issues addressed (10)
- [20]**





FIGURE 7a: Peter Paul Rubens, *The Lion Hunt*, oil on canvas, 1621.

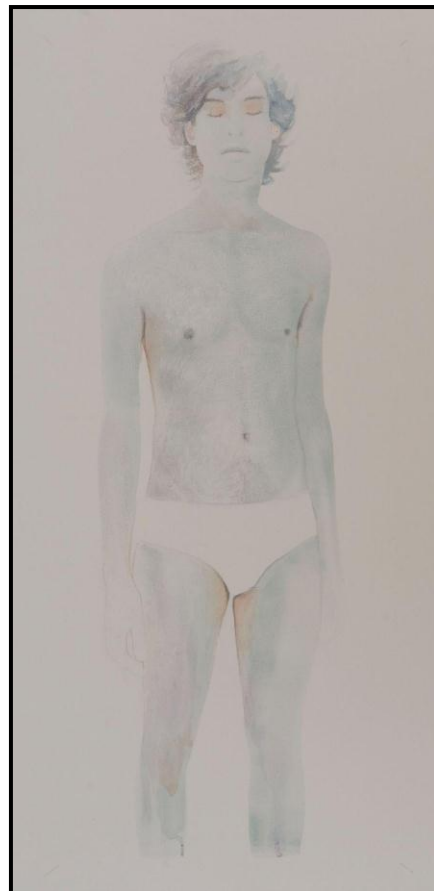
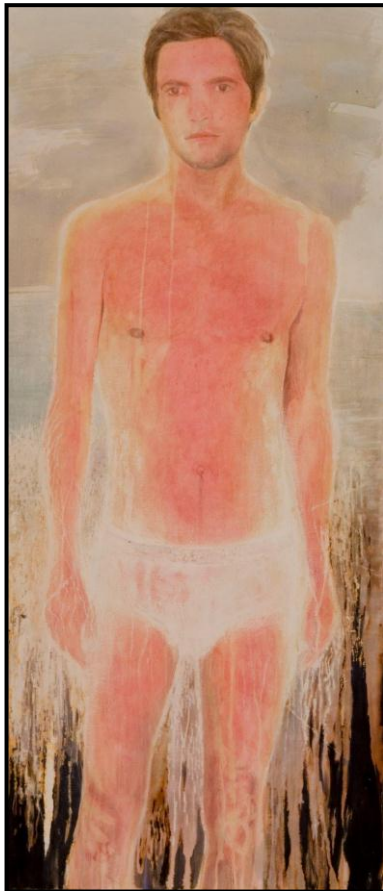


FIGURE 7b: Justin Brett, *Series from Out of Site*, watercolour and bleach on paper, life-size, 2009.

## QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

The *Garden Café* in FIGURE 8a is inspired by the huts (mat houses) of the Khoisan, who were the first people to inhabit the Breedekloof Valley in the Western Cape.

The architecture of the *Garden Café* brings together indigenous and contemporary influences. It also combines nature with the built environment.

8.1 Refer to FIGURES 8a, 8b and 8c and answer the following questions:

- Comment on the function of TWO architectural materials used in the *Garden Café*. Refer to the images in FIGURES 8a and 8b.
- How did the Khoisan mat house (FIGURE 8c) influence the entrance to the *Garden Café* (FIGURE 8b)?
- What effect would the entrance have on the visitor?
- How does the building in FIGURE 8a connect with the surrounding nature?
- Comment on TWO contemporary influences evident in FIGURE 8b. (8)

8.2 Write an essay in which you discuss any TWO South African buildings or structures that you have studied.

Refer to the following in your essay:

- Function(s)
- Use of materials and techniques
- Stylistic features
- Environmental influences
- What does the architect see as important issues or considerations in his/her projects? (12)

[20]

**Mat house:** The mat house was a portable and curved structure that was covered with woven mats that the Khoisan used as they migrated seasonally with their cattle. FIGURE 8c shows the structure without the woven mats.



FIGURE 8a: Steyn Studio, **Garden Café**, curved oak beams, glass and concrete, 2020.

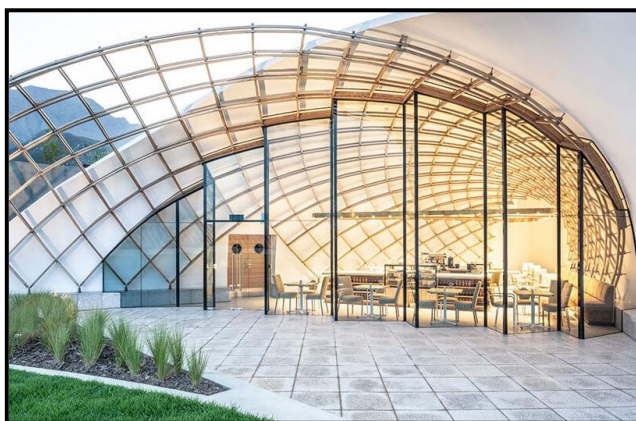


FIGURE 8b: Steyn Studio, **Garden Café entrance**, curved oak beams, glass and concrete, 2020.



FIGURE 8c: Khoisan people, **Structure of the mat house**, branches, date unknown.

**TOTAL: 100**