basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

2023

MARKS: 100

TIME: 3 hours

This question paper consists of 19 pages.
This question paper must be printed in full colour.

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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 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.

8. Candidates may NOT discuss artworks 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:

    ¶ 6ï 8 marks: a minimum of ½ï ¾ page
    ¶ 10ï 14 marks: a minimum of 1ï 1½ 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

Impressionist artist, Edgar Degas, captures the reality of his times. Kerry James Marshall concentrates on the close relationship between the couple.

1.1 Discuss the artworks in FIGURE 1a and FIGURE 1b by describing the stories told by the artists.

Use the following guidelines:

- ¶ Narrative/Stories
- ¶ Similarities and differences
- ¶ Composition
- ¶ Style
- ¶ Mood (8)

1.2 Discuss the work of any TWO South African artists (ONE artwork per artist) you have studied whose work portrays scenes from their everyday lives.

You must include the following in your answer:

- ¶ Subject matter
- ¶ Art elements
- ¶ Influences
- ¶ Style and technique
- ¶ Possible meaning and message (12)

[20]

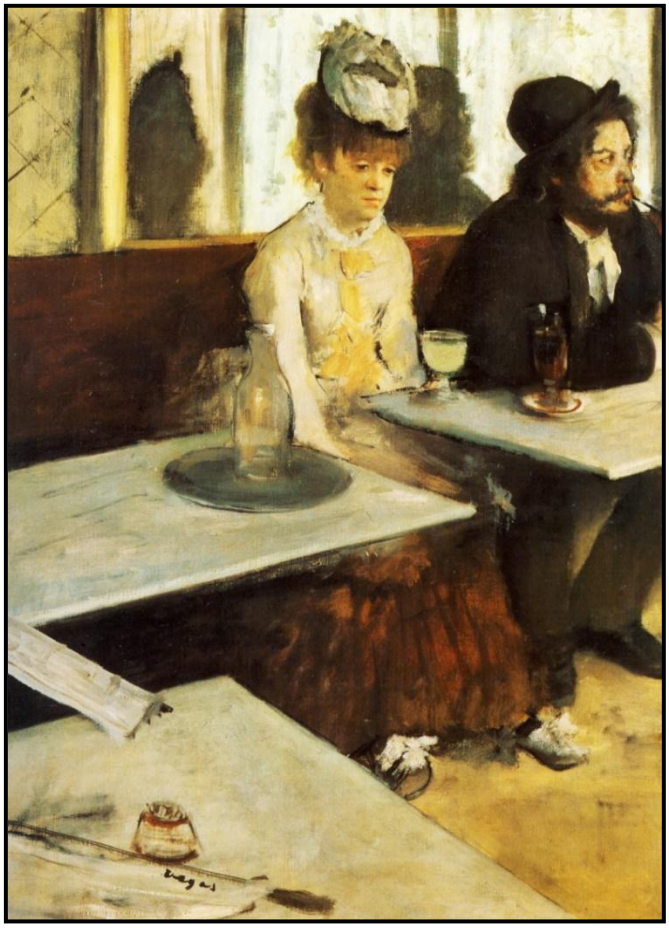

FIGURE 1a: Edgar Degas, ***The Absinthe Drinker***, oil on canvas, 1876.

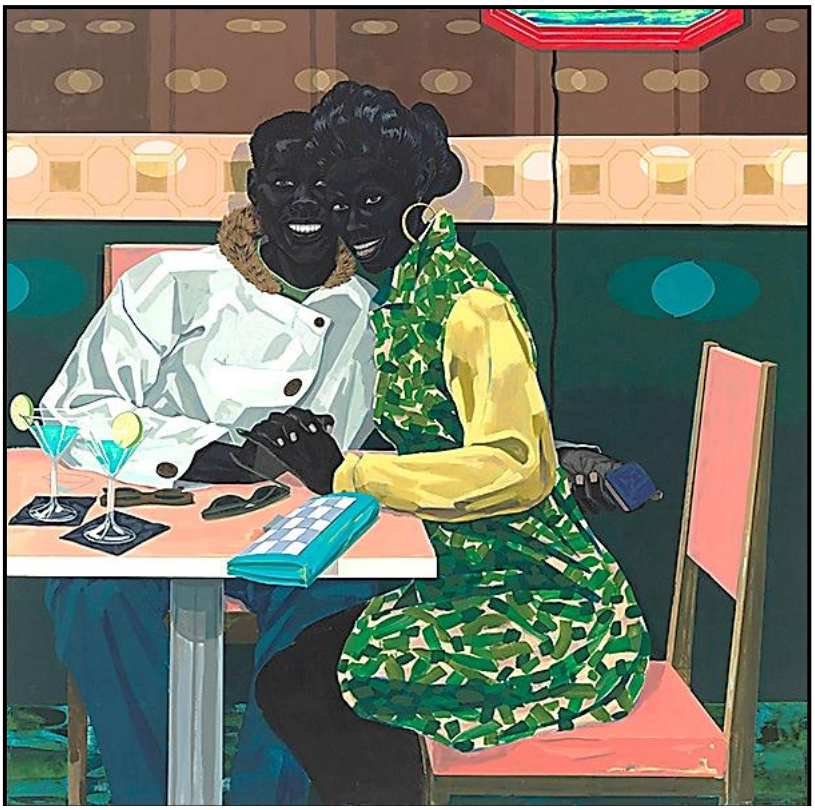

FIGURE 1b: Kerry James Marshall, ***Untitled (Club Couple)***, acrylic on board, 2014.

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

South African artists often portray art containing indigenous or African symbols and motifs to create interesting artworks.

2.1 Discuss the use of indigenous and/or African images or symbols in FIGURES 2a and 2b.

Use the following in your answer:

- Images and composition
- Symbolism
- Media and technique in FIGURE 2b
- Possible meaning and message (10)

2.2 Discuss TWO artworks (ONE artwork per artist) that explore African culture.

Use the following guidelines:

- Subject matter
- Art elements
- Influence of indigenous and/or African symbols
- Style and technique
- Possible meaning and message (10)

[20]

FIGURE 2a: Speelman Mahlanghu, ***Abstracted African life***, oil on canvas, 2014.

FIGURE 2b: Lucky Sibiya, ***Woman and Flower***, carved and painted wood panel, 1994.

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

Our land carries the memories of past battles.

In ***Terra Incognita*** (FIGURE 3a) created in 1991 just before South Africa's first democratic elections, Penny Siopis uses South Africa's conflicting history as source material. She makes us aware of our past atrocities in the struggle for land.

3.1 With reference to the statement above, write a paragraph in which you refer to the following:

- ¶ Your interpretation of the large, crawling 'girl-giant' and her placement in the composition
- ¶ Media and technique
- ¶ Use of colour and texture to create mood
- ¶ Possible meaning and message (8)

3.2 Write an essay in which you analyse TWO artworks by TWO different artists who explore sociopolitical issues in their artworks.

Use the following guidelines:

- ¶ Subject matter
- ¶ Art elements
- ¶ Influences
- ¶ Material and techniques
- ¶ Possible meaning and messages (12)

[20]

Atrocity: an extremely cruel and violent action

FIGURE 3a: Penny Siopis, ***Terra Incognita***, oil and collage on board, 1991.

The figure and the land form a collage with imagery from historical battles in South Africa.

Terra Incognita: Unknown or unexplored territory

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

In the words of the artist, Sophie Peters:

'Women are great warriors as they endure many hardships but still overcome the obstacles facing them.'

4.1 With reference to the statement above, write a paragraph in which you discuss how the artist expresses unity.

Use the following guidelines:

- Subject matter and brief description
- Composition
- Texture and mark making
- Use of line
- Possible meaning and message (10)

4.2 Discuss the work of any TWO artists who create art, craft and/or spiritual works of rural South Africa.

Refer to the following guidelines:

- Influences
- Media and technique
- Possible meaning/purpose/function
- How do these artworks/crafts/spiritual works contribute to society? Elaborate. (10)

[20]

FIGURE 4a: Sophie Peters, ***UNITY***, linocut on paper, 2004.

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

Vivien Kohler makes use of alternative forms to comment on current South African issues.

Discuss the use of alternative art forms and materials by referring to FIGURE 5a and any TWO South African multimedia and/or new media artists that you have studied. **[20]**

FIGURE 5a: Vivian Kohler, ***My Iron Lung***, found metal objects, grout and oil on board, 2014.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Artists aim at revealing that the world is a stage, focusing on how appearances can change, sometimes blurring the truth and hiding an individual's true identity.

6.1 Compare FIGURE 6a and FIGURE 6b by referring to the following:

- ¶ Where the scene is taking place
- ¶ Pose and placement of the figure
- ¶ Significance of the objects
- ¶ Colour
- ¶ Mood
- ¶ Meaning and message relating to identity (10)

6.2 Discuss any TWO South African artworks that deal with issues of identity.

Use the following guidelines:

- ¶ Subject matter
- ¶ Media and technique
- ¶ Art elements
- ¶ Possible meaning and messages (10)

[20]

Contentment: A state of happiness and satisfaction

FIGURE 6a: Angela Banks, ***Table of Contentment***, oil on canvas, 2019.

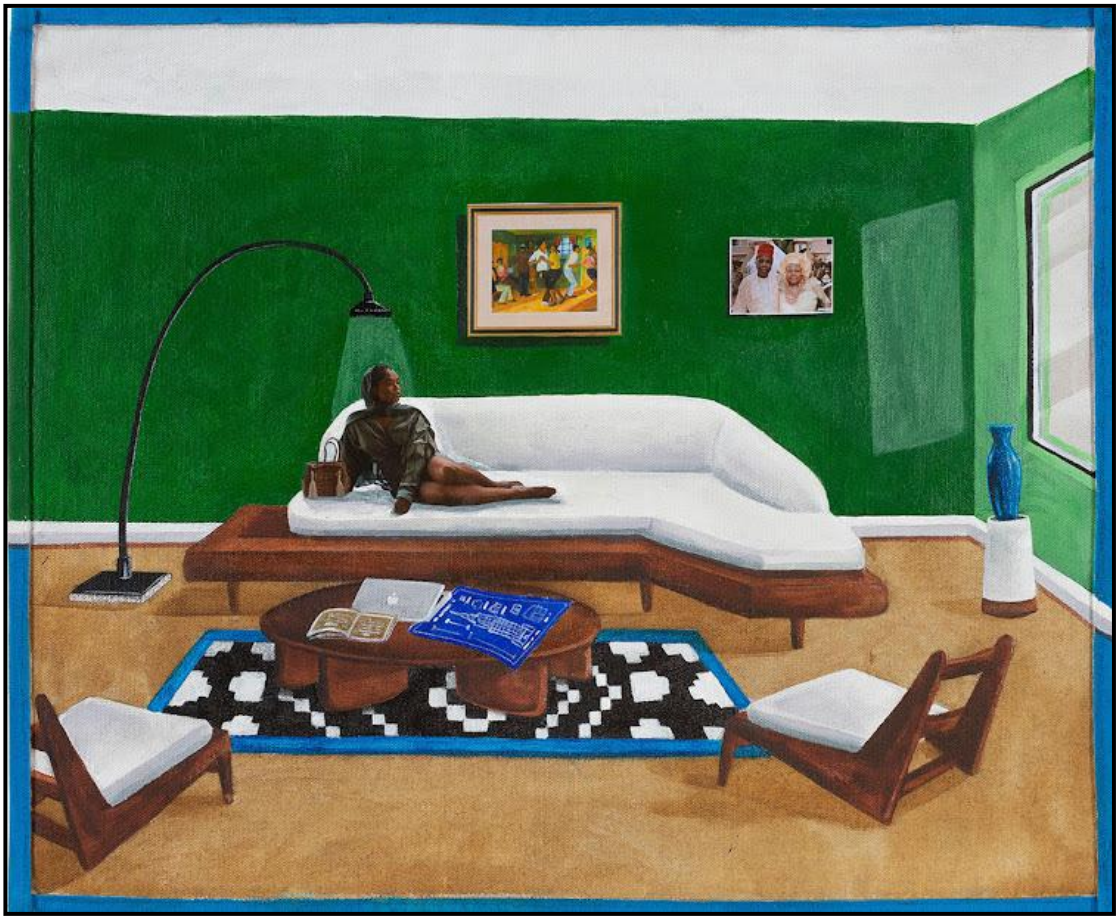

FIGURE 6b: Kathlego Tlabela, ***Ikoyi Lagos*** (study), acrylic, ink and collage on canvas, 2020.

QUESTION 7: GENDER ISSUES

'All that glitters is not gold.'

Contemporary artists challenge preconceived ideas of gender.

7.1 Discuss the artworks in FIGURE 7a and FIGURE 7b by considering the following:

- ¶ Portrayal and placement of the figures
- ¶ Colour
- ¶ Use of decorative elements and texture
- ¶ Visual images
- ¶ Possible meaning and message (10)

7.2 Discuss the work of any TWO artists (ONE artwork per artist) who also explore the challenges of gender stereotypes and preconceived ideas. (10)
[20]