



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

VISUAL ARTS: PAPER I

Time: 3 hours

100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 11 pages. Please check that your question paper is complete.
 2. **ANSWER ALL FIVE QUESTIONS.**
 3. Read each question carefully before formulating your response.
 4. Write neatly and in a clear and structured manner: use full sentences and paragraphs according to the instructions of each question. **No marks** will be awarded for lists of facts or diagrams.
 5. Number your answers exactly as the questions are numbered.
 6. Underline the names of artists and artworks.
 7. You may not refer to the visual sources provided in one question in any of the other questions.
 8. Do not repeat information. **No marks** will be awarded for the same information repeated in another question.
 9. Where a question states **AND / OR**, you are allowed to discuss **ONE** aspect or **ALL** of the criteria mentioned.
 10. **PLEASE NOTE:** Allocate **45 minutes to an hour** of your time to answer **Question 5**.
 11. Answers must be completed in the Answer Book provided.
 12. It is in your own interest to write legibly and to present your work neatly.
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QUESTION 1 VISUAL LITERACY

Study **Images A, B** and **C**, read the accompanying text and then answer the questions that follow.

Use **Images A, B** and **C** for QUESTION 1 **ONLY**.

**Image A**

Sethembile Msezane

Manifestation of Self

2015

Installation

1

Image B

Sethembile Msezane

Manifestation of Self (detail)

2015

Photograph from installation in Image A

2

Image A

In *Manifestation of Self*, Sethembile Msezane used an antique dressing table and mirror, hair and photographs to create an installation that speaks of private spaces. She believes these spaces to be part of our personal identities. Through her choice of furniture, she makes the viewer aware of the interplay of public and private domains.

3



Image C

Njideka Akunyili Crosby

The Beautiful Ones, Series #9

2018

Mixed media

Image C

In this image Njideka Akunyili Crosby used layers of paint, coloured pencil, charcoal, transfers and collage on paper. She deliberately misspelt "beautiful" in the title to reference the novel, *The Beautiful Ones are not yet Born*, by the Ghanaian writer Ayi Kwei Armah.

Crosby addresses the complexity of personal, cultural, historical and political influences on people such as "The Beautiful Ones".

The subjects are anonymous and there is a suggestion that their futures are still unwritten.

4

- 1.1 Explain how Sethembile Msezane used medium and mode of working to create meaning in Image A. You may also refer to the detail (Image B) in your answer. (3)
- 1.2 Identify and briefly discuss the role that the elements of shape and texture play in creating visual interest. Refer to images A, B and C. (4)
- 1.3 Analyse how Akunyili Crosby used subject matter and visual elements to show the overlapping of different cultures in Image C. (4)
- 1.4 Compare and contrast the use of the subjects' gaze in expressing the artists' experiences as women in images A, B and C. (4)

[15]

QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING THE CONCEPTUAL ART OF THE 1970s

Study **Image D**, read the accompanying text, and then answer the questions that follow.



<p>Image D</p> <p>Käthe Kollwitz</p> <p><i>Mothers</i></p> <p>1919</p> <p>Lithograph</p>	<p>War changes the world. This is reflected directly by artists and the societies in which they worked throughout the Twentieth Century. Wars included the First and Second World Wars as well as the Cold War and the Vietnam War and several others.</p>
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5

- 2.1 Choose ONE work from an Art movement that occurred between the start of World War I (1914) and the beginning of World War II (1939) and ONE work from an Art movement that followed World War II (1945) that both reflect the influence of war.

For each of the **TWO** selected artworks, write down the name of the artist, the title of the artwork, mode, and a brief description of the artwork. State which specific war influenced each work.

(6)

- 2.2 For each selected artwork, analyse the way in which war is reflected in the subject matter, the mode **AND / OR** methods of the artist.

(6)

- 2.3 Do you think either of these works would have been created if no wars had taken place? Refer to one example to motivate your answer.

(3)

[15]

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

Study **Image E**, read the accompanying text and then answer the questions that follow.

**Image E**

Rubem Robierb

Climate Meltdown

2019

Ice

The Brazilian artist Rubem Robierb created a melting ice sculpture inspired by the climate emergency speech Greta Thunberg, the 16-year-old Swedish environmental activist, had given at the United Nations. The words "How Dare You" carved out of two tons of ice, and stretching 11 meters, floated across the pool at the Shore Club South Beach before melting. The goal, says the artist, is to confront the old systems of living that are being met with frustration by a younger generation. This artwork only lasted eight hours.

6

- 3.1 Choose one Contemporary International artwork that has qualities of impermanence and one that has a permanent form. For each of the TWO selected artworks write down the name of the artist, the title of the work and a brief description that includes the mode. (4)
- 3.2 Compare and contrast how the mode **AND / OR** medium contribute(s) to the effectiveness in communicating the concept of each work. (10)
- 3.3 Justify to what extent the relative permanence or impermanence of each of these works challenges "old systems of living". (6)
- [20]**

**QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE
APARTHEID ERA**

Read the text below, study **Image F** and then answer the questions that follow.

Separate and Unequal is the title of an essay looking at everyday imagery in Resistance Art. How the ... "treatment of everyday themes mirrors inequality or expresses dissent, both implicitly and explicitly. It highlights some of the mundane themes and issues that the artists chose to depict and how they turned to a diverse visual vocabulary to present everyday life ... to address what was sometimes very difficult subject matter."

Sipho Mdanda

8

**Image F**

Santu Mofokeng

Chief More's Funeral, GaMogopa

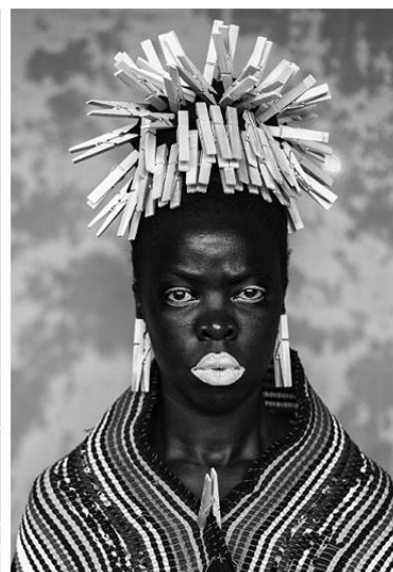
1989

Photograph

- 4.1 Refer to Image F. Explain how everyday imagery can also be read as a protest against apartheid policies. (2)
- 4.2 Select TWO relevant **South African Resistance artworks** by two *different* artists who used everyday subject matter in their art to protest against the apartheid regime.
- For EACH of the TWO selected South African artworks, provide the name of the artist and the title of the artwork, the mode and a brief description. (4)
- 4.3 Analyse BOTH artworks formally and conceptually to demonstrate how the artist transformed everyday subject matter into a protest against apartheid. (8)
- 4.4 In a comparative analysis, formulate how ONE of your selected artists AND Santu Mofokeng (Image F) invite the viewer to examine their own experience of power and privilege through the use of everyday imagery. (6)
- [20]**

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)

Look at **Image G** below, read the accompanying text and write an essay in response.

**Image G**

Zanele Muholi

Somnyama Ngonyama, Hail the Dark Lioness (Series)

Ntozakhe II, Parktown 2016

Somnyama IV, Oslo 2015

Bester I, Mayotte, 2015

Photographs

9

The activist Zanele Muholi is clear that her photographs are intended to encourage people to be brave enough to occupy spaces, brave enough to create without fear. She wants to teach people to re-think what history is all about, to re-claim it for themselves, to encourage people to use artistic tools such as cameras to counteract conflict.

10

Write an essay of approximately FOUR pages in which you evaluate to what extent conflict acts as a catalyst for the production of artworks, or whether artists create work in spite of conflict.

Select **THREE** Contemporary South African artists and **ONE** artwork by each selected artist to develop and substantiate your argument. If you are discussing a specific collection of an artist's work, clearly name and describe it.

(Please note: You may choose to discuss Zanele Muholi but you may not refer to the artworks above.)

Mark allocation for Question 5	
3 artists	6 marks
3 titles with brief descriptions of works	
Relevant facts (Please note: Write 6 facts to earn 4 marks per discussion of each artwork.)	12 marks
Development of argument	12 marks

[30]

Total: 100 marks

REFERENCE LIST

QUESTION 1

1. Image and text adapted from Design Indaba. 2020. Articles | Design Indaba. [ONLINE] Available at: <<https://www.designindaba.com/articles/creative-work/sethembile-msezane-why-she-uses-her-art-resistance>>. [Accessed 20 January 2020].
2. Image adapted from Sethembile Msezane. 2020. Sethembile Msezane [ONLINE] Available at: <<http://www.sethembile-msezane.com>>. [Accessed 15 March 2020].
3. Text adapted from IAM – Intense Art Magazine. 2020. Sethembile Msezane: Kwasuka Sukela: Re-imagined Bodies of a (South African) 90s Born Woman – IAM – Intense Art Magazine. [ONLINE] Available at: <<http://www.iam-africa.com/sethembile-msezane-kwasuka-sukela/>>. [Accessed 10 February 2020].
4. Text and image adapted from Victoria Miro. 2020. Njideka Akunyili Crosby: "The Beautiful Ones" | Victoria Miro. [ONLINE] Available at: <<https://www.victoria-miro.com/exhibitions/537/>>. [Accessed 27 February 2020].

QUESTION 2

5. Image taken from <www.metmuseum.org>. 2020. No page title. [ONLINE] Available at: <<https://www.metmuseum.org/blogs/now-at-the-met/2017/world-war-i-and-the-visual-arts-introduction>>. [Accessed 19 February 2020].

QUESTION 3

6. Text and image adapted from *The Guardian*. 2020. 'The idea is that art can help': how Art Basel Miami tackled the climate crisis | Art and design | **The Guardian**. [ONLINE] Available at: <<https://www.theguardian.com/artanddesign/2019/dec/10/art-basel-miami-climate-crisis>>. [Accessed 24 January 2020].

QUESTION 4

7. Image from The Guardian. 2020. South African photographer Santu Mofokeng – in pictures | Culture | The Guardian. [ONLINE] Available at: <<https://www.theguardian.com/culture/gallery/2020/feb/04/south-african-photographer-santu-mofokeng-in-pictures>>. [Accessed 12 February 2020].
8. Text adapted from Pissarra, M Ed, (2011). Visual Century, South African Art in Context, Volume 3, Wits University Press. [Accessed 27 February 2020].

QUESTION 5

9. Image taken from Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness – Visit Nottinghamshire. 2020. [ONLINE] Available at: <<https://www.visit-nottinghamshire.co.uk/whats-on/zanele-muholi-somnyama-ngonyama-hail-the-dark-lioness-p735981>>. [Accessed 14 March 2020].
10. Text adapted from Williamson S, (2009). South African Art Now, New York, Harper Collins [Accessed 28 February 2020].