NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2022

VISUAL ARTS: PAPER I
REPHRASED

Time: 3 hours 100 marks

READ THE INSTRUCTIONS

1. This question paper has 9 pages and an insert of (i) page. See that you have all the pages.

2. **ANSWER ALL FIVE QUESTIONS.**

3. Read each question before you answer.

4. Write neatly. Use full sentences and paragraphs. The question will tell you what to do. You will get **no marks** for lists of facts or diagrams.

5. Give your answers the same numbers as the questions.

6. Underline the names of artists and artworks.

7. You may not use (mention) the visual sources that are in one question in any of the other questions.

8. Do not repeat artists, facts, arguments **and/or** artworks. You will get **no marks** if you write the same information in another answer.

9. If a question says **AND/OR**, you must write about **ONE** aspect, or **ALL** of the criteria mentioned.

10. **PLEASE NOTE:** Use ***45 minutes to an hour*** to answer **Question 5**.

11. Answer in the Answer Book.

12. Write neatly.

IEB Copyright © 2022

QUESTION 1 VISUAL LITERACY

Use **Images A, B** and **C**. Read the text on pages 2 and 3.
Answer the questions.

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

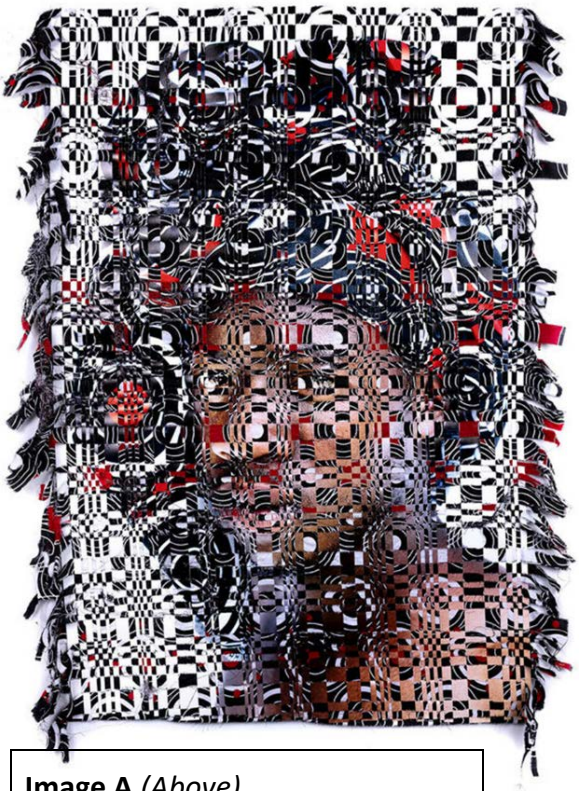


Image A *(Above)*

Kyle Meyer

Undefined 37a

2019

Archival Pigment Print Hand Woven with Wax Print Fabric

111,8 × 76,2 cm

1



Image B *(Above)*

Kyle Meyer

Undefined 107

2018

Archival Pigment Print Hand Woven with Wax Print Fabric

167,6 × 111,8 cm

"For my series *Interwoven*, I look at homosexuality in a hyper-masculine culture within Swaziland. Homosexuality is illegal in this small African country. Homosexual men must hide their sexuality. They may not show their true identity. I became friends with some of these men in Swaziland. They told me about their personal stories of struggle. I asked them to choose a piece of local fabric. Women usually wear this fabric. I made unique (special) wraps on each of their heads. Men are not allowed to wear these head-wraps in public. This was one simple way for them to show their individuality that they always have to hide."

2

IEB Copyright © 2022

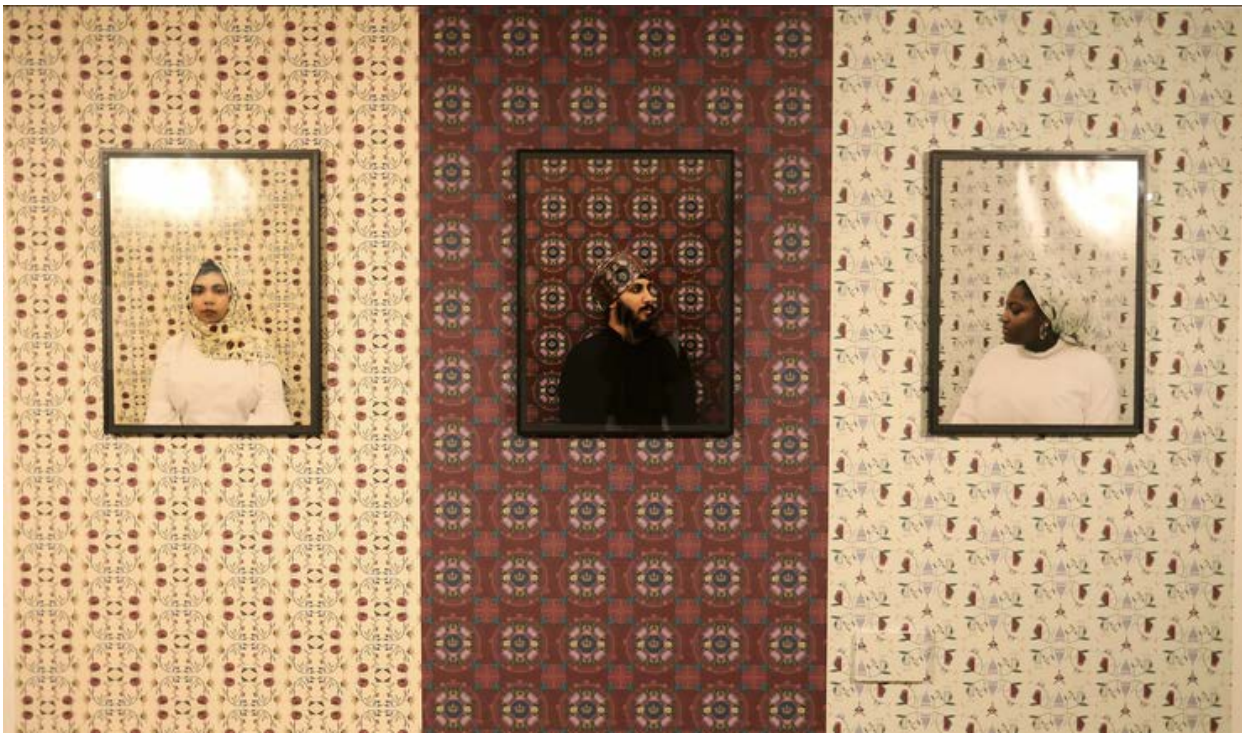


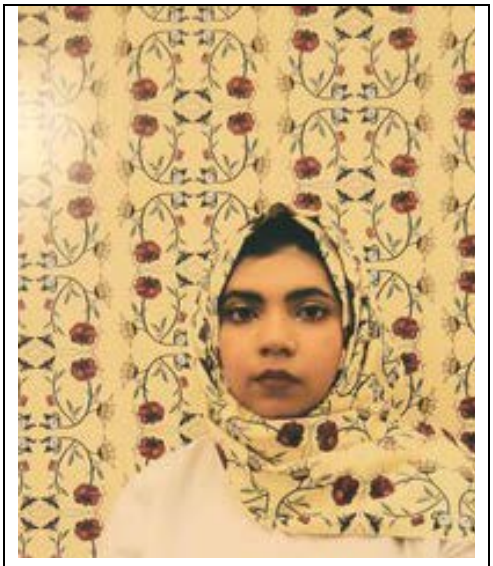
Image C *(above)* and **detail** *(right):*

Farwa Moledina

Interwoven, 'ways of belonging'.

2018

Wallpaper and photographic print.



Detail

Look at Farwa Moledina's *Interwoven* series. People are photographed against wallpaper that looks like traditional English wallpaper when you first look at it. It is a combination of elements of British symbolism. The people wear their traditional headdresses. The fabric of the headdress is of the same pattern as the wallpaper. It shows the people have adapted to the local British culture, but they still keep their Islamic root values. The people represent the union of cultures and the inheritance of traditions both Islamic and Western. They keep together their own individual ways of belonging (fitting in).

3

IEB Copyright © 2022

1.1 Use **Images A** and **B**.
Think about **AND** explain the **title** '*Undefined*' if you think about the concept **behind the artworks** AND the **formal, stylistic characteristics** of the artworks. (4)

1.2 Does **Image A** OR **B** have a **more distinct** (definite) **focal point**?
Give TWO **reasons**. (2)

1.3 Look how the artist used the visual tools, ***pattern*** and ***repetition,*** in **Image C**.
Explain ***pattern*** and ***repetition***. (2)

1.4 Give AND explain the function of **ONE visual element** that is **prominent** (large/stands out) in **Images A**, **B** and **C**. (3)

1.5 **Images A, B** and **C formally** and **conceptually** embody (represents) this **year's practical theme** of *Interwoven.*
How? Give **ways**. (4)
[15]

IEB Copyright © 2022

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

Read the text and statement below, and then answer the questions that follow.



Pablo Picasso once said, 'good artists borrow, great artists steal.'

4

Outspoken (not afraid to give his honest opinion) British comic-book artist Dave Gibbons said this about Lichtenstein.

'We have a word in the business called swiping. When you are looking for an idea, you riffle (look) through your comics. You see what somebody else did. A lot of Lichtenstein's work is so close to the original. It actually owes a huge debt to the work of the original artist' (many of his works come from other artists).

5

2.1 **Choose ONE** artwork from the **list of movements** that **'borrows or steals'** aspects (ideas) from a source of inspiration.
Choose then ***another*** artwork from a **different movement** that shows a **unique type of art**.

Dada, Surrealism, Abstract Expressionism and Photo Realism.

- **Select** the artworks.
- Write the **names** of the **artists**.
- Give the **titles** of the **artworks**.
- **Explain** each artwork. (4)

2.2 Look at your **first artwork**.
The artist **borrows or steals** from their **source of inspiration.**
How **AND/OR** what?
Refer to the artwork. Explain. (4)

2.3 Look at your **second artwork**.
The artist **created a unique form** of **art**. **How**?
Refer to the artwork. Explain. (4)

2.4 **Which** of these **artists influenced more future artists** and **movements**?
Write what you think. Give **reasons** for your answer. (3)
[15]

IEB Copyright © 2022

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

Use **Image D** and **E**.
Read the text.
Answer the questions.



Image D *(Above)*
Wim Delvoye
Sylvie; 2006
Tattooed pig.

Wim Delvoye started tattooing on live pigs in 1997. He wanted to try something new in the art market. He created living works of art. The tattooed pigs live on a farm. People could buy them as 'artworks'. Owners can only take them home once they are deceased.

6



Image E *(Above)*
Jess Yen
Tattoo (Untitled); 2020
Tattoo ink on skin.

World famous Japanese tattoo artist Jess Yen, aka Horiyen, says that a tattoo must have a good composition. It must be visually powerful. People who see it from far away must be attracted to come closer.

7

3.1 **Images D** and **E** are examples of **'living works of art'**.
Why? Explain (2)

3.2 **Which** of these artworks is more **accessible** (easy to get) to the **general public**?
Give TWO **reasons** for your answer. (2)

3.3 ***'Living works of art'***
Choose AND explain **TWO artworks** by **TWO different** conceptual **AND/OR** contemporary **international artists**.
You may use Wim Delvoye but NOT the artwork in Image D.

For **EACH** artwork

- **Write** the **name** of the artist.
- **Write** the **title** of the artwork.
- **Explain** each artwork. (4)

IEB Copyright © 2022

3.4 Explain the **ways how** your **selected artworks** could be **viewed as** 'living works of art'.

Give the **artists'**

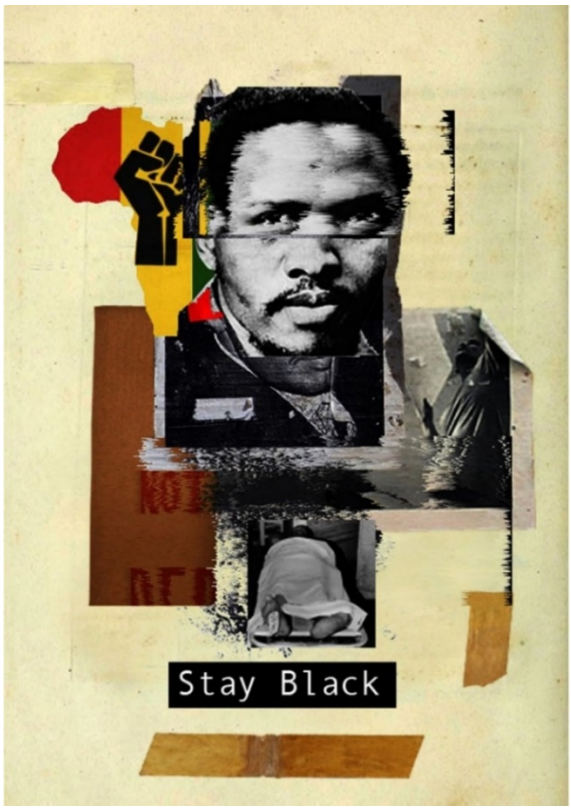
- **use** of **subject matter**,
- **concept**,
- **medium <u>AND/OR</u>**
- **creative process** to explain your answer. (8)

3.5 **Which** of the **artists** in Question **3.4** is **successful** when making art more **accessible to the general public**?
Give **reasons** for your answer. (4)
[20]

IEB Copyright © 2022

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA (Circa. 1950–1994 CE)

Read the text. Use **Image F**. Answer the questions.



At the time of his death, Biko had a wife and three children. He left them a letter that said in one part: "I've devoted (gave) my life to see equality for blacks, and at the same time, I've denied (ignored) the needs of my family. Please understand that I take these actions, not out of selfishness or arrogance, but to preserve a South Africa worth living in for blacks and whites. **8**

Biko also said that "It is better to die for an idea that will live, than to live for an idea that will die." **9**

Image F

Lungile Mbokane

Steve Biko Tribute

2016

Mixed Media

4.1 Use **Image F**.
Write the **visual clues** that show the **ultimate** (final, most important) **sacrifice** Steve Biko made to **fight against the apartheid regime**. (2)

4.2 Choose **TWO** relevant **South African artworks (circa. 1950–1994)** by **TWO** *different* artists whose work shows the **idea of sacrifice**.

For **EACH** of the **TWO** artworks

- **Write** the **name** of the artist.
- **Write** the **title** of the artwork.
- **Explain** each artwork.

(Please note: you may explain artists who came from **formal and informal** art centres during the **1950s and onwards**.) (4)

4.3 For **EACH** selected artwork,
the artist **visually and conceptually shows** the **sacrifices** made by the **oppressed** (people treated unfairly, do not have the same rights) during the **apartheid regime**. **How**? Explain. (10)

4.4 **Do you feel** that the **sacrifices** in Question **4.3 helped to build** a **South Africa worth living in**?
Give **reasons** for your answer.
Refer specifically to at least **one** of the **artworks** you have explained. (4)
[20]

IEB Copyright © 2022

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)

Read the text. Write an essay.



Artist, Mzoxolo X Mayongo, describes his 'boyhood identity' as a confusing one. Growing up, he did not fit in with the stereotypes of *kasi* (township boy). He also did not fit into the suburban landscape. He was in between. It was difficult to know his 'true identity'. He says 'that tension of duality has always been there. It was always difficult to find balance between the two worlds, soft and hard, masculine and feminine.'

10

Write an essay.
Length: FOUR pages
Write about the **extent to which** (how much, how difficult) South African contemporary artists who looked at the **idea of identity** deal (had to do) with the **idea** of **'*cultural duality*'** in a **contemporary South African context**.

Choose **THREE** Contemporary South African artists and **ONE** artwork by each artist. Explain your argument.
If you explain a **specific collection** of an artist's work, you must **name** AND **explain** it.*****

****You may use Mzoxolo X Mayongo.***

Mark allocation for Question 5	
3 artists	6 marks
3 titles and explain the works	
Correct 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

IEB Copyright © 2022