



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2011

MARKS: 100

TIME: 3 hours

**This question paper consists of 23 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

In this examination you will be expected to demonstrate the following skills:

- The use of 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 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 TEN questions.
2. Answer any FIVE questions for a total of 100 marks.
3. Number the answer 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 reproduced colour visual sources where required to do so.
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. 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. Write neatly and legibly.

GLOSSARY

Use the following glossary of terms to make sure you understand how to approach a particular question.

- Analyse: A detailed and logical discussion of the formal elements of art, such as line, colour, tone, format and composition of the artwork
- Discuss: Present your point of view and give reasons for your statements
- Interpret: Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, et cetera and substantiate your findings by referring to similar specific examples.
- State: Give exact facts and say directly what you think – give your opinion, as well as an explanation
- Explain: Clarify and give reasons for your statement
- Compare: Point out differences and similarities in an ordered sequence within the same argument
- Visual sources: The reproduced images that are provided in this question paper or referred to in other sources
- Substantiate: To support/motivate your discussions with proof or evidence and examples of artworks and/or buildings

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE TWENTIETH CENTURY**

The art created by many black artists is most expressionistic, making use of deliberate distortion, expressive line and strong colour to ensure that the works have great visual and emotional impact.

- 1.1 The use of expressive line and colour in the painting by Louis Maqhubela (FIGURE 1a) is comparable to that in the work of the German expressionist Emile Nolde (FIGURE 1b).

Write a comparative analysis of the two works in which you discuss the following:

- The compositional devices used by each artist, including what you consider to be the focal point in each work, explaining the reasons for your choice
- The use of line, and how it works in each painting
- The choice of colour and its impact on the viewer
- The use of distortion in each artwork and the mood it creates
- Which artwork do you think has the greatest visual impact? Give reasons for your answer. (10)

- 1.2 Discuss the artworks by any TWO artists you have studied, whose work(s) have great visual impact, capturing a sense of the period in which they lived/live.

Your essay (at least ONE page) should include the following:

- Names of artists
- Titles of artworks
- Inspirations and influences
- Formal art elements
- Themes and meaning

(10)
[20]



FIGURE 1a: Louis Maqhubela, *Untitled*, oil on board, undated.

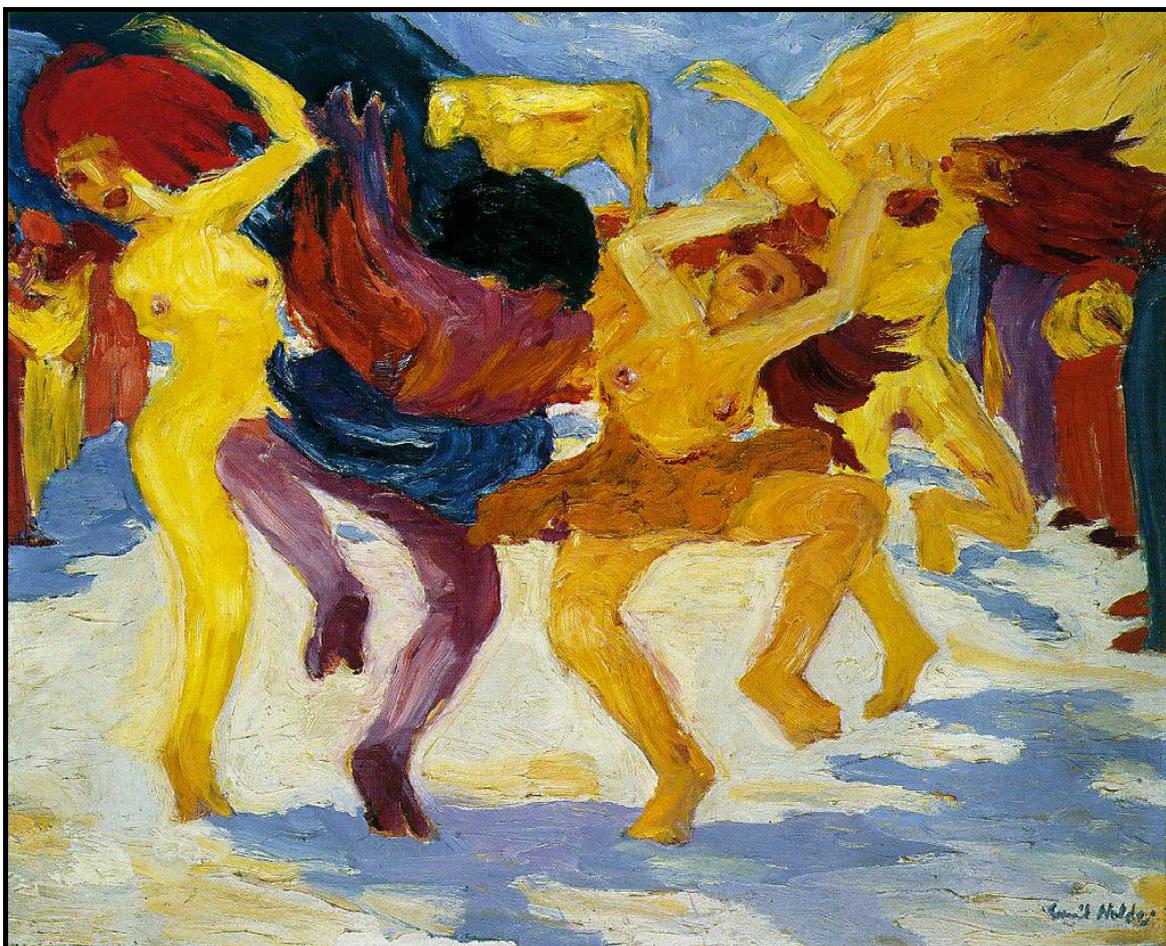


FIGURE 1b: Emile Nolde, *Dance Around the Golden Calf*, oil on canvas, 1910.

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART

The identity and individuality of a country develops through its history and is depicted through its art.

[Source: *Fusion Through Art, Reflections on a Legacy* by Sandra Markgraaf and Etta Judson]

- 2.1 Study the visual sources provided in FIGURE 2a and FIGURE 2b carefully and discuss how the artists of these works have related to their country through their art (at least ONE page).

Consider the following in your discussion:

- Influences of African and/or international art
- Subject matter
- Use of formal elements
- Styles and techniques
- The messages that are conveyed through the artworks (10)

- 2.2 In an essay, discuss any artist(s) you have studied, who you feel communicate a sense of identity in their work. You may use South African and/or overseas artists. Your essay (at least ONE page) should include a discussion/analysis of at least TWO specific artworks.

Consider the following in your answer:

- Where the artist(s) is/are from and how he/she/they communicate(s) this sense of identity in his/her/their artwork
 - Influences and/or inspiration
 - Mood created through themes or messages used by the artist(s) (10)
- [20]**

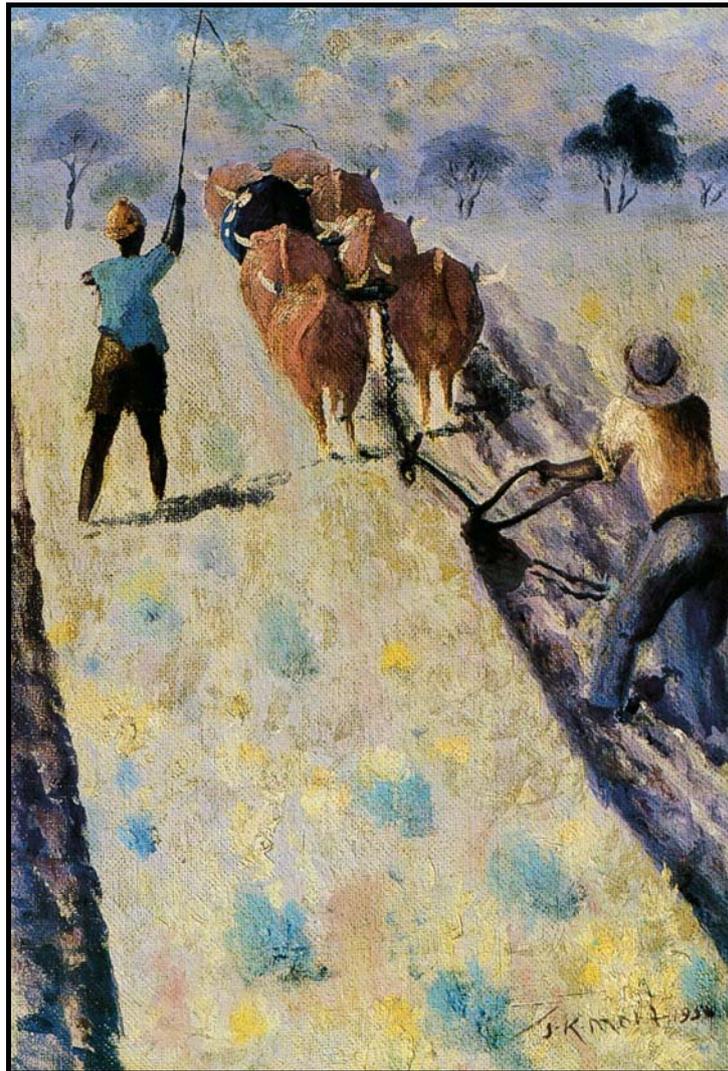


FIGURE 2a: John Mohl, *Ploughing*, oil on board, 1956.



FIGURE 2b: Helen Sebidi, *From the Lands Carrying Food*, oil on canvas, 1979.

QUESTION 3: ART AND POLITICS: RESISTANCE OR PROTEST ART IN SOUTH AFRICA

Both Sam Nhlengtwa (FIGURE 3a) and American artist, Martha Rosler (FIGURE 3b), show scenes of conflict – Nhlengtwa shows the struggle against apartheid, while Rosler shows the Iraqi war. Where Nhlengtwa uses mixed media in his work, Rosler uses photomontage.

3.1 Compare how these two works show conflict situations by referring to the following (at least ONE page):

- The conflict situation shown (Give a brief description.)
- The choice of images
- The influence of the chosen mediums (mixed media and photomontage) in each artwork (Look at the scale of objects, composition, et cetera.)
- The possible meanings of these artworks

(10)

3.2 Discuss any other TWO specific artworks you have studied that reflect on conflict situations and/or other injustices in society (at least ONE page).

Include the following in your answer:

- Name(s) of the artists and titles of artworks
- Issues addressed in the works
- Style of the works
- The use of the formal art elements
- Meaning and interpretation

(10)
[20]

Photomontage: The technique of making a picture by assembling pieces of photographs, often in combination with other graphic material

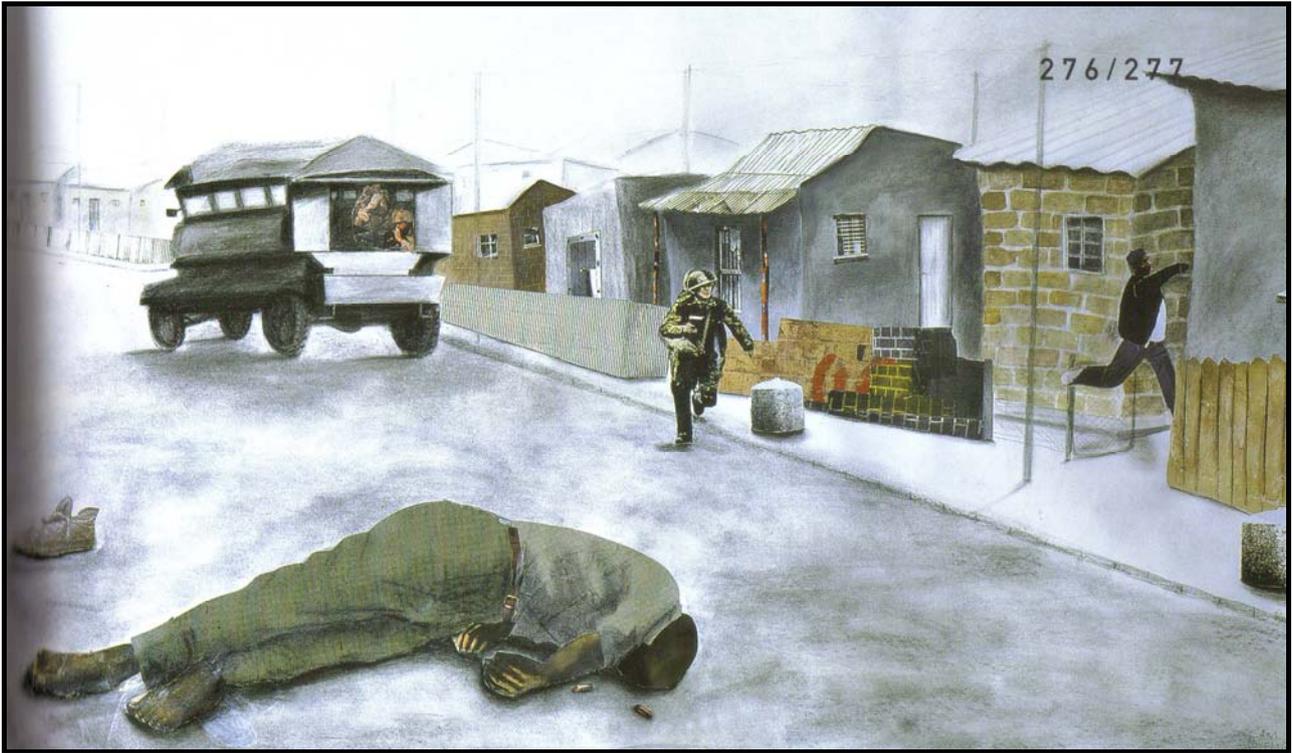


FIGURE 3a: Sam Nhlentwa, *The Brother is Dead*, mixed media on paper, 1998.



FIGURE 3b: Martha Rosler, *Gladiators*, from *Bringing the War Home: House Beautiful: New Series* (against the war in Iraq), photomontage, 2004.

QUESTION 4: CRAFT AND APPLIED ART

It is believed that wire art came about when young herd boys in KwaZulu-Natal, due to a lack of resources, started making their own toys with old wire and tin cans. Older people recognised the uniqueness and marketability of these wire toys and began making their own wire creations and selling them to tourists. The vibrant medium of wire art was born.

Walter Oltmann is an artist who works with wire and other industrial products. He makes artworks that are exhibited in both galleries (FIGURE 4c) and public buildings, such as his wire chandeliers for the Constitutional Court (FIGURE 4d).

4.1 Refer to all FOUR of the visual sources (FIGURES 4a–4d) and write a paragraph (approximately ½ page) in which you discuss the following:

- The adaptation of the indigenous technique of basketry to wire work
- The combination of traditional and industrial technologies
- Interpretation, function, form and use of materials in the artists' work
- The importance of wire work in job creation within the community, the tourist trade and empowerment of these artists

(8)

4.2 Write an essay (1–1½ pages) in which you discuss the work of any TWO craft artists you have studied. In your answer you must make specific reference to the use of materials and techniques by each artist.

(12)
[20]

Chandelier: A decorative light fitting hanging from the ceiling

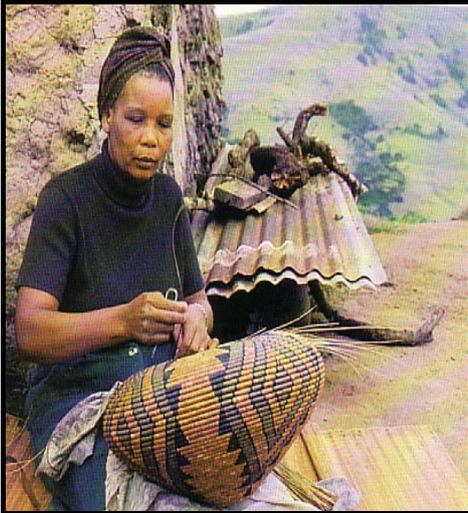


FIGURE 4a: Traditional basket weaver, KwaZulu-Natal.



FIGURE 4b: Bongani Joseph and Benjamin Witbooi, **BMW – Wire Model**, galvanised wire (59 x 107 x 155 cm), 2003.



FIGURE 4c: Walter Oltmann, **Larva Suit**, aluminium and steel wire (230 x 160 x 40 cm), 2003.



FIGURE 4d: Walter Oltman, **Wire Chandelier** (based on the branches and leaves of a tree), Constitutional Court, Johannesburg.

QUESTION 5: ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ARTWORKS

On 15 October 1985 a notorious event known as the 'Trojan Horse' incident occurred in Athlone, Cape Town. In the fierce resistance against apartheid the police went into the black township areas where they were met with resistance and stone throwing. To punish stone-throwers, policemen hid in packing crates in the back of a truck and were driven up and down a busy road. When the first stones hit the truck, the crates burst open and the police leapt out and opened fire. Three innocent children were killed.

The Trojan Horse Memorial (FIGURES 5a–5b)

This memorial was unveiled in Athlone in 2005. Graffiti has been used in that community for many years and so it was decided that the design team for the Trojan Horse Memorial would include graffiti in the memorial (FIGURE 5a). A screen of steel draws the viewer's attention to the wall and acts as a scaffolding to protect the graffiti. Sculptor Brett Murray, designed the silhouettes of cut-out men aiming rifles that emerge from a rectangular metal screen. The names of the three boys and testimonies from the words of mothers and guardians have been inserted under the graffiti (FIGURE 5b).

Manfred Zylla (FIGURE 5c)

One of the boys that died was an 11-year-old relative of Zylla's wife. The boy and his friends were on their way to the shops when this happened. The drawing of the boy in his coffin was done from photographs that Zylla took at the funeral.

5.1 Read the above information, study the visual sources (FIGURES 5a–5c) and discuss the following relating to this event (at least ONE page):

- The function of this memorial and the importance of placing such a memorial on the site where it occurred. Give reasons for your opinion.
- The significance of the original graffiti on the memorial
- The significance of the personal account of the event by the mothers and guardians of the boys who died
- How the artist, Manfred Zylla, expressed this event in his work (FIGURE 5c)
- Your reaction to the artwork. Substantiate your answer. (10)

5.2 The examples provided in FIGURES 5a–5c commemorate a specific historic event. Choose any other TWO buildings/memorials/artworks that you have studied which also commemorate a specific event that marked our history. Write an essay (at least ONE page) in which you discuss these two works in detail.

Refer to the following where relevant:

- Materials and techniques used
- Symbols and decorations used
- Site of the works
- Ideologies expressed and possible meanings for the visitor/viewer
- Evaluation of the success of these works (10)

[20]



FIGURE 5a: *The Trojan Horse Memorial*, ACG Architects and Development Planners and the Human Rights Media Centre (HRMC), 2005.

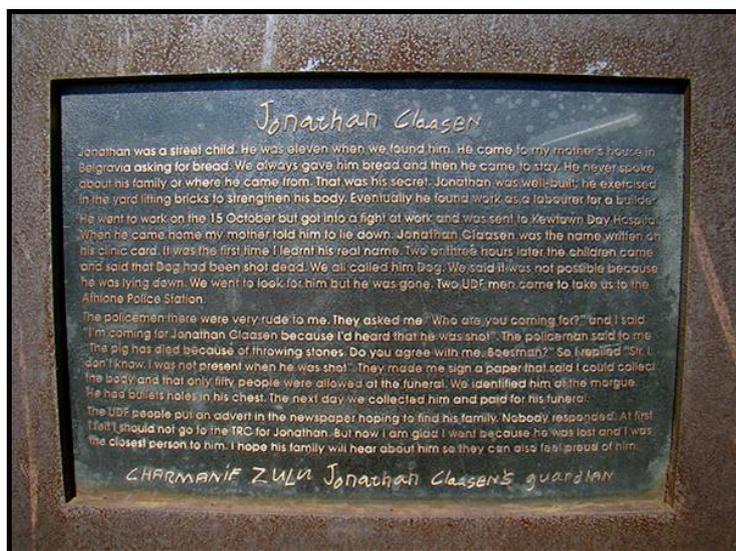


FIGURE 5b: Detail from the *Trojan Horse Memorial* showing a plaque with the personal testimony of the event by Jonathan's guardian.

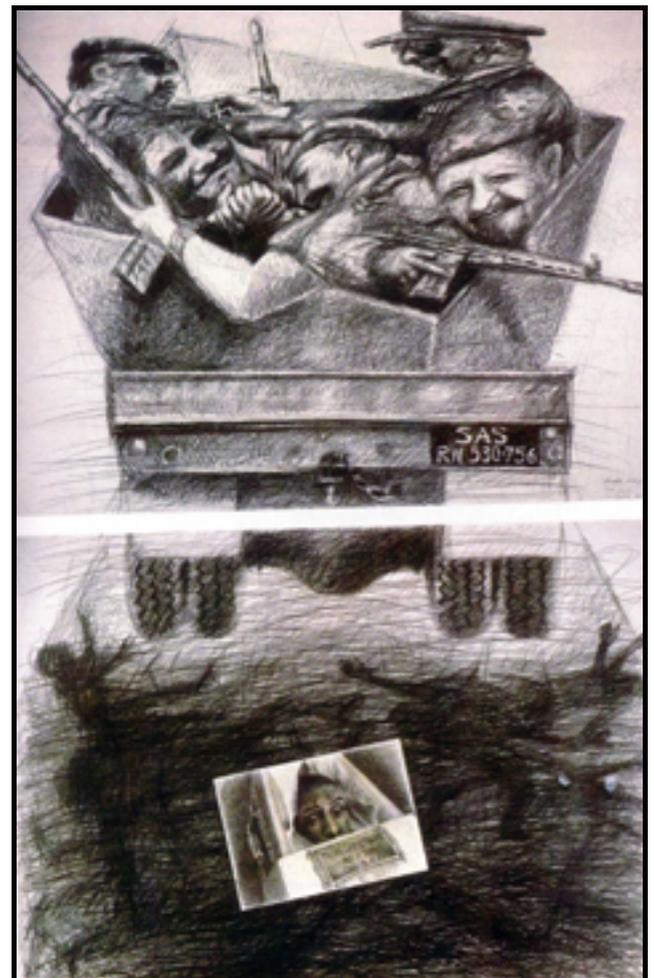


FIGURE 5c: Manfred Zylla, *Deathtrap*, pencil on paper, 1985.

QUESTION 6: ROLE OF FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA

It was during the apartheid years that community art centres were developed. These centres provided a haven for creative black artists who did not have the opportunity to study elsewhere. Many of the works produced at these centres placed a strong emphasis on human relationships and on the portrayal of the figure.

6.1 Discuss and compare the different ways in which the human figure(s) have been portrayed in FIGURES 6a–6b (approximately ONE page).

Consider the following in your answer:

- The use of the formal elements of art
- The use of materials and media
- Styles of expression
- What each artist was trying to communicate to the viewer (8)

6.2 Write an essay (approximately 1–1½ pages) in which you discuss at least ONE specific South African Community Art Centre you have studied.

In your answer you must include the following:

- The name of the Art Centre
- What it offered to the students
- A discussion of the contribution of this centre to South African art
- A specific discussion/analysis of the work(s) of at least ONE artist who trained at this centre (12)
[20]

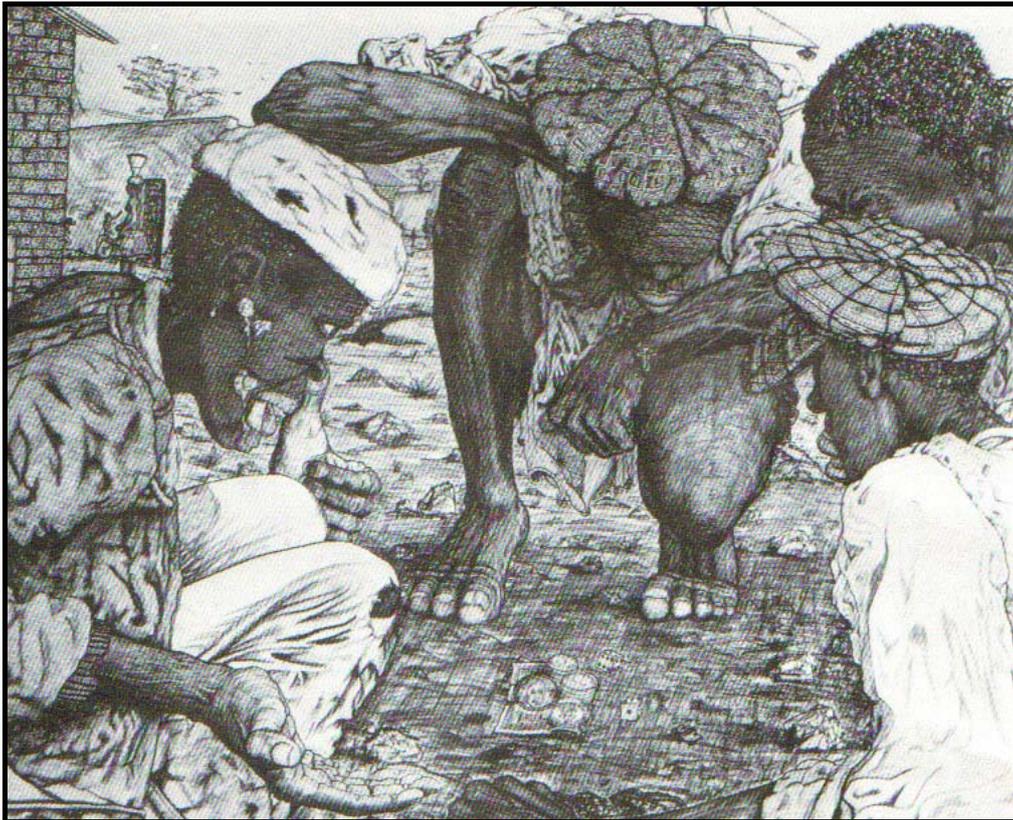


FIGURE 6a: Andrew Tshidiso Motjuoadi (Polly Street Art Centre), *Study for Township Life*, pencil on paper, 1965.



FIGURE 6b: John Muafangejo (Rorke's Drift Art Centre), *Hope and Optimism*, linocut, 1984.

QUESTION 7: MULTI-MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Berni Searle is a South African artist who, in South Africa during apartheid, would have been classified as 'Coloured'. Her work is a rebellion against the rigidity of race classifications. Central to her work is the presence and interpretation of her own body. The series, **Colour Me** (FIGURES 7a and 7b), takes the form of photographic installations.

The photos show her body covered in various coloured spices such as turmeric and cinnamon. By using the spices, she makes reference to her forefathers who came to the Cape as slaves, bringing with them their own distinct food traditions.

The Cape was a refreshment station for the Dutch East India Company's spice trade with Indonesia in the mid-17th century.

In **Traces** (FIGURE 7d) six tall, photo-based digital prints, are hung in two parallel rows. One row shows us the artist's naked body covered in powdered spices, the other row shows us the imprint of her absent body in the powders. Where the body is absent, a postal scale at the foot of each photograph is filled with spices, as if her body were somehow captured in the neat heaps of powders.

7.1 With reference to the above statement and the visual sources (FIGURES 7a and 7b), discuss some of the following in a short essay on Berni Searle (at least ONE page):

- The way in which she addresses race classifications by covering her body with different coloured spices
- The reasons why she uses her own body
- How spices are used by this artist, as opposed to their conventional use and the effect this has on the viewer
- The use of photography in her work
- What is your opinion of these artworks? Substantiate your answer. (10)

7.2 Discuss the work of any contemporary artist(s) that makes use of non-traditional media and/or techniques to convey a message of our time. Refer to specific artworks in your answer (at least ONE page). (10)

[20]

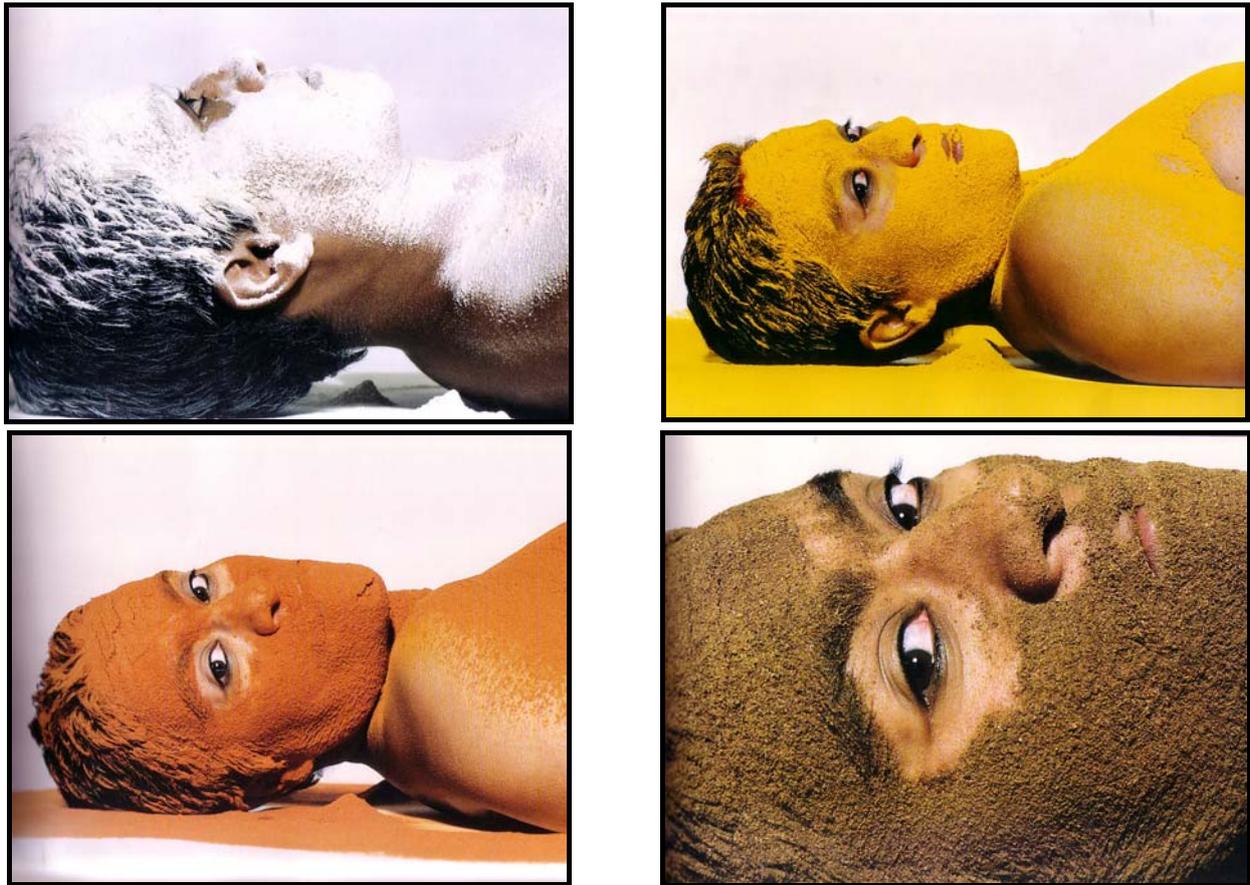


FIGURE 7a: Berni Searle, *Colour Me*, large scale coloured photographs. Spices/Substances used: flour, turmeric, paprika and cloves, 1999.



FIGURE 7b: Berni Searle, *Traces*, digital prints on tracing paper, real spices, 1999.

QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS, THE SPIRITUAL IN ART

In spiritual art both the female and male forms are used as sources of divine inspiration.

8.1 Study the visual sources in FIGURES 8a and 8b, and write a paragraph (approximately $\frac{1}{2}$ –1 page) in which you discuss how these artists have portrayed the female form.

Consider the following in your answer:

- Reasons for the use of the Virgin Mary/spiritual interpretations
- Intentions/Functions
- Similarities/Differences in each of the examples (hands, face and stance)
- Use of formal elements of art, for example form, shape and texture
- Your interpretation of why Victor defaced the female form. Give valid reasons for your views.

(8)

8.2 Discuss ONE work each by any TWO artists you have studied that have portrayed the female/male form in the spiritual realm (approximately $1\frac{1}{2}$ pages.)

(12)
[20]

Deface: To disfigure or deliberately spoil the appearance or surface



Our Lady of Sorrows or **Mother of Sorrows** are names by which the Blessed Virgin Mary is referred to in relation to sorrows in her life. Our Lady of Seven Sorrows is represented as sad and anguished, her expression being that of tears and sadness.

FIGURE 8a: Catholic sculpture in France, Perigord-Verdoyer Chateau. Carved marble. Unknown, no date.



Diane Victor's labour-intensive artwork is finely etched, but then defaced with stains and then slashed with a razor. This allows her to relieve the emotional tension resulting from working with disturbing subject matter.

FIGURE 8b: Diane Victor, *Lady of the Stains*, colour lithograph, 2009.

QUESTION 9: GENDER ISSUES IN SOUTH AFRICAN ART: MASCULINITY AND FEMINITY

Shifts have occurred in the way that male identity is represented within South African visual arts. There are several subthemes within this theme, namely masculinity and the exercise of power, the male as dispenser – and hence, arguably, the victim – of this power, and the questioning of traditional conceptions of masculinity and sexuality.

[Adapted from *Patriarch – Changing Representations of Male Identity in South African Visual Arts*. Brochure, South African National Gallery, Cape Town, December 2008–March 2009]

9.1 Read the statement above and discuss how the male identity is portrayed in any TWO artworks reproduced in FIGURES 9a–9d (at least ½ page).

In your answer refer to the following:

- Formal elements of art
- How these works question the traditional conceptions of masculinity
- Possible meanings and interpretations

(6)

9.2 Discuss the work of any TWO artists you have studied which question and reflect on male and/or female identity. Refer to specific artworks in your answer (approximately 1½–2 pages).

(14)
[20]



FIGURE 9a: Robert Hodgins, *Ubu and the Commanders-in-Chief*, oil on canvas, 1981–1982.



FIGURE 9b: Andrew Verster, *Bodyworks 1*, oil on canvas, 2006.



FIGURE 9c: Mustafa Maluka, *Don't Stand Me Down*, oil and acrylic on canvas, 2007.



FIGURE 9d: Kudzanai Chiurai, *Black Alter Ego*, mixed media, 2004.

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

Architects have to consider the aesthetic appeal of their designs along with the functionality of the structures. Each architect is influenced by global styles and movements, as well as considering the environment and sustainability of his/her buildings. The term 'green building' has become an important part of contemporary architecture.

Refer to the above statement and write an essay (at least TWO pages) in which you discuss any examples of contemporary architecture you have studied. You may refer to the visual sources provided in FIGURES 10a and 10b, and/or those of your own choice.

The following should be included in your essay:

- Names of buildings and architect(s)
- Function and site
- Style and use of materials and building techniques
- Socio-economic and environmental/sustainable/green issues
- Valid reasons why you find these buildings inspiring

[20]

Aesthetics: The philosophy of beauty, showing good taste



FIGURE 10a: **Bahrain Trade Centre**, Atkins Architecture firm, 2007.

This eco-friendly design incorporates three 29 metre wind turbines which generate power for the building, each supported by a 30 metre bridge connecting the two towers.



FIGURE 10b: **Straw House**, 2006.

TOTAL: 100