



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VSLA.1

VISUAL ARTS P1

FEBRUARY/MARCH 2010

MARKS: 100

TIME: 3 hours

This question paper consists of 23 pages.

AFTERNOON SESSION



INSTRUCTIONS AND INFORMATION

In this examination you will be expected to 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 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 answers and subsections of questions 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.
9. Write neatly and legibly.

GLOSSARY

Use the following glossary to make sure you understand how to approach a particular question:

Aesthetics:	Theory of beauty and art and the understanding of beautiful things
Analyse:	A detailed and logical discussion of the formal elements, such as line, colour, tone, format and composition of an artwork
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Discuss:	Present your point of view and give reasons for your statements.
Epitomise:	To summarise the essential characteristics
Explain:	Clarify and give reasons for your statements.
Innovation:	A new creation (a new device or process) resulting from study and experimentation
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 specific examples.
Mortality:	The concept that death is inevitable to every living creature
Motivate:	To substantiate
Reconciliation:	The re-establishing of good relations
Reflection:	To recollect (think about) a past experience or event and the impact it has had
Substantiate:	To support with proof or evidence
State:	Provide exact facts and say directly what you think – give your opinion, as well as an explanation.
Visual sources:	The reproduced visual images that are provided in this question paper

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s**

Throughout the ages artists have chosen to represent women in many different ways. From the typical 'earth mother' to the 'seductress', the many aspects of women have been expressed.

- 1.1 Study the visual sources in FIGURES 1a to 1c and discuss (about ONE page) the manner in which these artists have referred to the female form in their works. (8)
- 1.2 Write an essay of at least 1½ pages in which you discuss examples by any TWO artists you have studied and whose works show the influence from international/overseas art and/or the art of Africa.
- In your essay, include the following information:
- Name of artist(s) and title of work(s)
 - Subject matter
 - Style of artworks
 - Context of work – in terms of local and international influences

(12)
[20]



FIGURE 1a: Gerard Sekota, *The artist's mother and stepfather*, 1946.
Oil on canvasboard.



FIGURE 1b: George Pemba, *Portrait of the artist's mother*, 1946. Oil painting.



FIGURE 1c: Willem de Kooning, *Woman 1*, 1950 – 1952. Oil painting.

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

A search for true identity is when a person or an artist is looking for his/her cultural 'roots' through visual art forms.

- 2.1 Walter Battiss researched South African rock art and probably discovered his own cultural 'roots' through this. By studying FIGURES 2a and 2b, write an essay (about ONE page) in which you discuss the differences and similarities between the two images.

Your answer should include the following:

- Use of imagery
- Use of medium and technique
- Formal elements of art
- Stylisation
- Any other information you could relate to these images (8)

- 2.2 Write an essay of at least 1½ pages in which you discuss the artworks of any TWO artists whose work portrays a search for their cultural roots.

Consider the following:

- Use of medium and technique
 - Influences
 - Stylistic characteristics
 - Establishing a true African identity in their artworks (12)
- [20]**

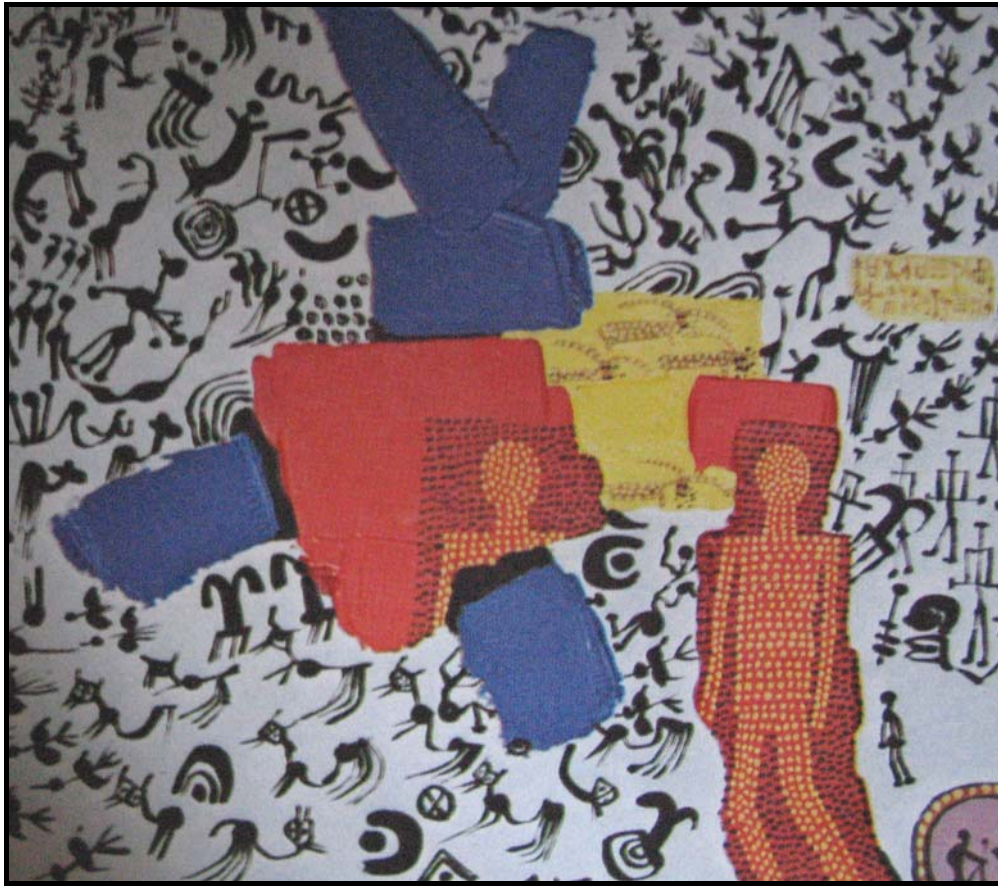


FIGURE 2a: Walter Battiss, ***Symbols of life***. Date unknown.

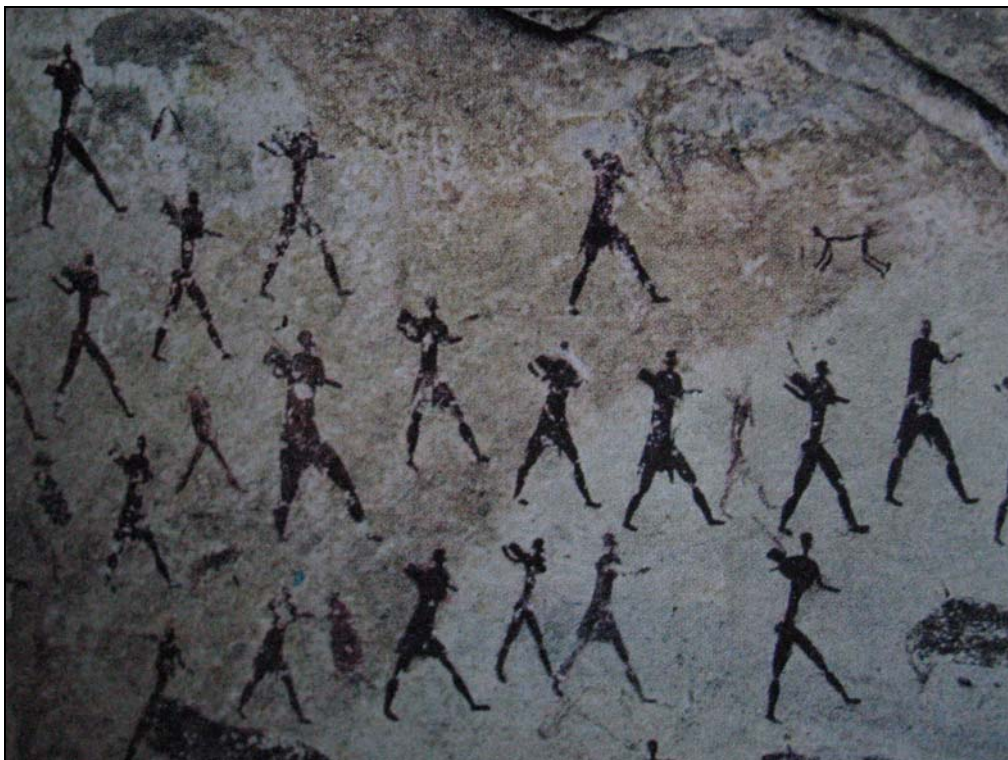


FIGURE 2b: ***San rock art***, artist(s) unknown. Date unknown.

QUESTION 3: ART AND POLITICS: RESISTANCE ART

Art has always been used as a tool in politics, either as propaganda or as resistance. From examples showing the power of leaders, to the issues around socio-political change in South Africa, art has the power to communicate on many different levels.

- 3.1 The visual sources in FIGURES 3a to 3d represent a broad spectrum of cultures and periods, yet have a lot in common.

By referring to any TWO examples you have studied, state whether you agree with the above statement. Substantiate your answer by writing a short essay (ONE page) in which you discuss the similarities and/or differences in the two examples.

Use the following as a guideline:

- Use of formal elements of art
- Composition
- Theme/Possible message/meaning
- Your response to the visual sources
- Do they successfully convey a message of power or resistance? (8)

- 3.2 Write an essay of at least 1½ page in which you refer to at least ONE artist or ONE group of artists who has used his/her/their art as a tool for protest or propaganda.

Refer to the following:

- Name of the artist(s) or group of artists
- Title of the artworks (where applicable)
- Media and technique
- Influences
- Stylistic characteristics
- Success of art as a tool for resistance or propaganda (12)

[20]**GLOSSARY:**

Propaganda: Information that is spread for the purpose of promoting some cause

Resistance: To oppose something that you disapprove of or disagree with



FIGURE 3a: Eugene Delacroix, *Liberty leading the people* (detail). Oil on canvas.



FIGURE 3b: Hubert Lanzinger, *The flagbearer*, 1937. Oil on canvas.

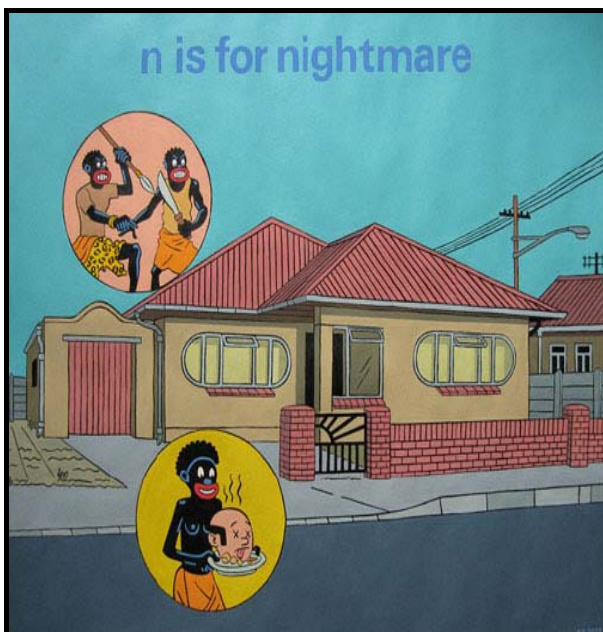


FIGURE 3c: Johan Kannemeyer, *N is for nightmare*.



FIGURE 3d: Gino Boccasile, *Anti-semitic postcard by Fascist propaganda*, 1943 – 1944.

QUESTION 4: CRAFT AND APPLIED ART

'Art and Craft in the eye of the Beholder?
Curio, collectable, craft and art. Is there a difference?'

– Penny Haw, *Business Day Art*, March 2004

- 4.1 In the form of a paragraph (about ONE page), discuss your understanding of the words *curio*, *collectables*, *craft* and *art*. Refer to FIGURES 4a to 4d as points of reference.

Use the following guidelines:

- Differences/Similarities between the traditional or contemporary approaches
- Aesthetic/Artistic value of the art/craft piece
- Target market

(8)

- 4.2 In the form of an essay of at least 1½ page, discuss the work of any TWO craft or applied artists you have studied.

Refer to the following:

- Names of artists
- Discussion of medium and technique used
- Use of decorative elements
- Influences – cultural, socio-economic, availability of materials

(12)
[20]



FIGURE 4a: ***Beadwork/Weaving***



FIGURE 4b: ***Wood curios***



FIGURE 4c: ***Plastic utensils***



FIGURE 4d: ***Ceramics***

**QUESTION 5: ART AND POWER – MEMORIALS, COMMEMORATIVE BUILDINGS
AND ARTWORKS****Commemorations may be temporary or permanent ...**

Artist Willem Boshoff has created temporary gardens using artificial flowers which are reminiscent of the memorial gardens in Europe. Flowers have always been offered as an expression of sympathy in a time of mourning. Boshoff uses symbolic colour that illustrates the loss the world has experienced.

Why are commemorative buildings/memorials and architecture such powerful forms of expression?

By referring to the above statement and the visual sources in FIGURES 5a and 5b or those of your own choice, write an essay of at least 2½ pages in which you include the following:

- Names of examples of at least TWO commemorative buildings/memorials you have studied
- Use of materials and techniques
- Significance of the site of the building/structure
- Purpose/Function of the building/structure
- Discussion of decorative features/imagery, where applicable
- Your response to these structures and their meaning/significance

[20]

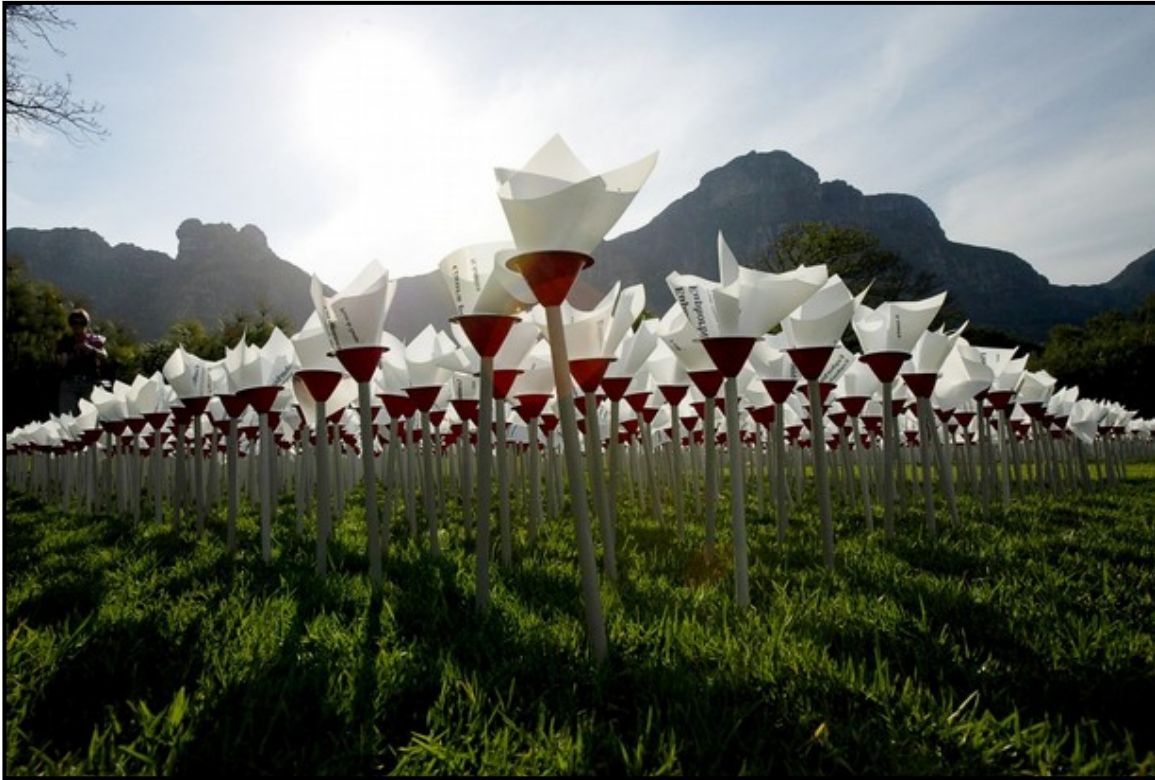


FIGURE 5a: Willem Boshoff, ***Garden of words***, 2007. Installation, Kirstenbosch.



FIGURE 5b: Willem Boshoff, ***Garden of words*** (detail), 2007.
Installation, Kirstenbosch.

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

When black artists were denied the right to study art at major tertiary institutions, several art training centres developed in South Africa during the 1950s and 1960s. Many students who attended the Rorke's Drift Art and Craft Centre came from mission schools. Much of the subject matter used was of a religious nature or depictions of daily events. Christian mythology was often intertwined with the stories of Africa which had been handed down through word of mouth.

6.1 Study the two visual sources (FIGURES 6a and 6b) and write an analysis (about ONE page) of the two works. Your answer should include the following:

- Discussion of the choice of medium
- Use of the elements of art
- Technique and style
- Subject matter

(8)

6.2 Write an essay (about 1½ pages) in which you discuss ONE adult art centre you have studied and the work of at least ONE artist from that art centre whose work reflects the stylistic direction and philosophy of the art school.

Your essay should include the following information:

- Name of art centre
- Type of training provided
- Funding
- Philosophy of the centre
- Name of artist
- Subject matter
- Stylistic characteristics
- Technique

(12)
[20]



FIGURE 6a: Azaria Mbatha, *Joseph and Mary – the flight into Egypt*, 1960. Linocut.



FIGURE 6b: John Maufangejo, *Judas Iscariot*, date unknown. Linocut.

QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Damien Hirst is a British artist. His *Golden calf* and *Diamond skull* are essentially condemnations of how overheated and mad the art market can be. The *Golden calf* sold at R130 million on auction.

- 7.1 After studying the visual sources, FIGURES 7a to 7d, and the text above, write a short essay (about ONE page) in which you analyse how Damien Hirst has used diverse imagery and media in his artworks to investigate issues of mortality, adornment, and the fickleness of the international art market.

Substantiate your answer by considering the following:

- Subject matter
- Formal elements of art
- Styles/Medium and techniques
- Your interpretation of the works
- Does his work enhance or demean/degrade the status of art? (8)

- 7.2 Write an essay of at least 1½ pages in which you discuss at least TWO specific artworks that you have studied where artist(s) have made use of multimedia in a contemporary way. (12)

[20]

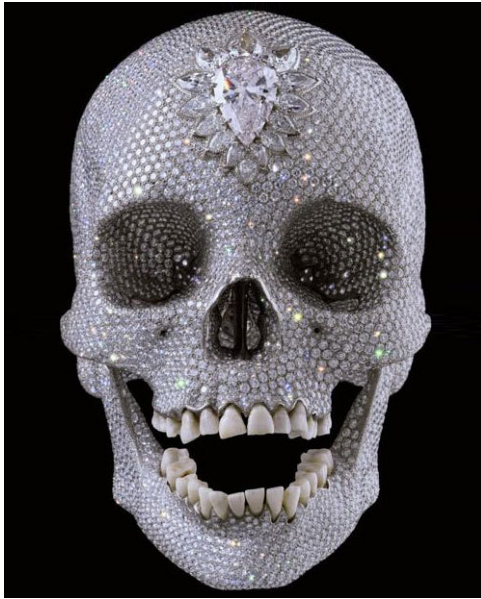


FIGURE. 7a: Damien Hirst, ***For the love of God***, 2007. Industrial diamonds on a cast of a human skull.



FIGURE 7b: Damien Hirst, ***Make believe***, 2008. Mixed media and candy.



FIGURE 7c: Damien Hirst, ***Zebra***, 2008. Zebra in a glass tank of formaldehyde.



FIGURE 7d: Hirst, ***Golden calf***, 2008. Mixed media, calf in formaldehyde, 18 carat gold horns, hooves and sun disc.

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

Spiritual and religious works of art convey a non-verbal message, whichever form it takes, regardless of culture, religion, date or location. In the past, only the highly educated and members of the clergy were able to read. Visual imagery was thus used to convey spiritual ideas to the illiterate masses.

- 8.1 Study the wide variety of imagery in FIGURES 8a to 8d, all related to religion and spirituality. Explain in your own words (about ONE page), the message that is being conveyed by each image. Also state the effectiveness of these images in illustrating a spiritual or religious idea. (8)
- 8.2 In an essay (about 1½ to 2 pages), analyse and compare the artworks of TWO artists whose themes are related to the sacred and/or religion.

Refer to the following:

- Name of the artist(s) and title(s) of the artworks
 - Formal elements of art
 - Use of medium and technique
 - Use of imagery to convey ideas
 - Stylistic characteristics
 - Spiritual or religious significance (this could be personal or universal) (12)
- [20]**



FIGURE 8a: Pippa Skotnes, **Lamb of God**, 2003. Installation that includes the skeletons of horses, crucifixes, narratives of the /xam bushpeople of the Kalahari, as well as photographic works and works that deal with Catholicism. The skeletons have been turned into books by writing on and gilding the surface of the bones, and adding pages in vellum and other precious materials. Cultural History Museum, Oslo.



FIGURE 8b: Salvador Dali, **The temptations of Saint Anthony**, 1946. Oil on canvas.

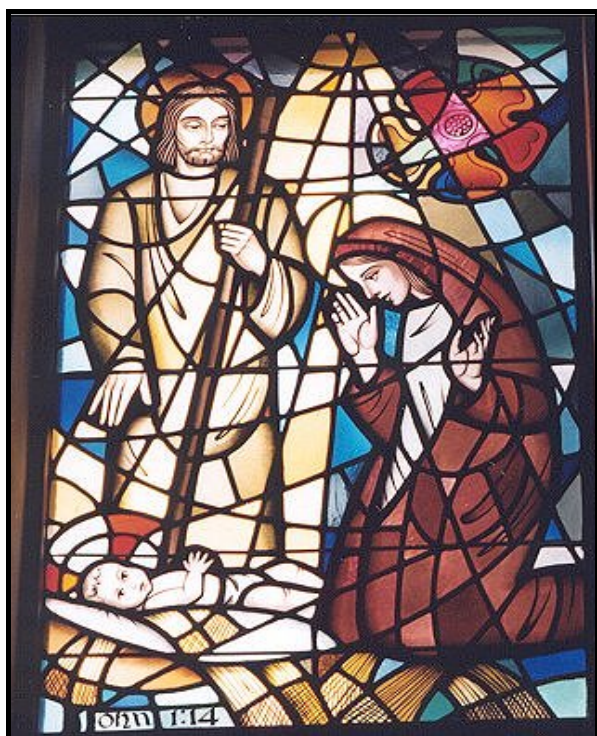


FIGURE 8c: 540 BC. Detail from a Christian stained-glass window. Untitled.



FIGURE 8d: Michael Zondi, **Head of a prophet**, 1977. Wood.

QUESTION 9: GENDER ISSUES

One is so used to the male and female being portrayed in a stereotypical manner in the media. Many artists challenge these stereotypes in their work.

Write an essay of at least 2 to 2½ pages in which you discuss how artists have challenged or accepted these stereotypes in their work. You may refer to the visual sources (FIGURES 9a to 9d) and/or other specific artists you have studied.

You must include the following in your answer:

- Name of artist(s) and title of work(s)
- Aspects of gender and stereotyping portrayed in the work(s)
- Style and technique used
- Any other relevant information

[20]**GLOSSARY**

Stereotype: A preconceived idea that is false or incorrect – often linked with prejudice



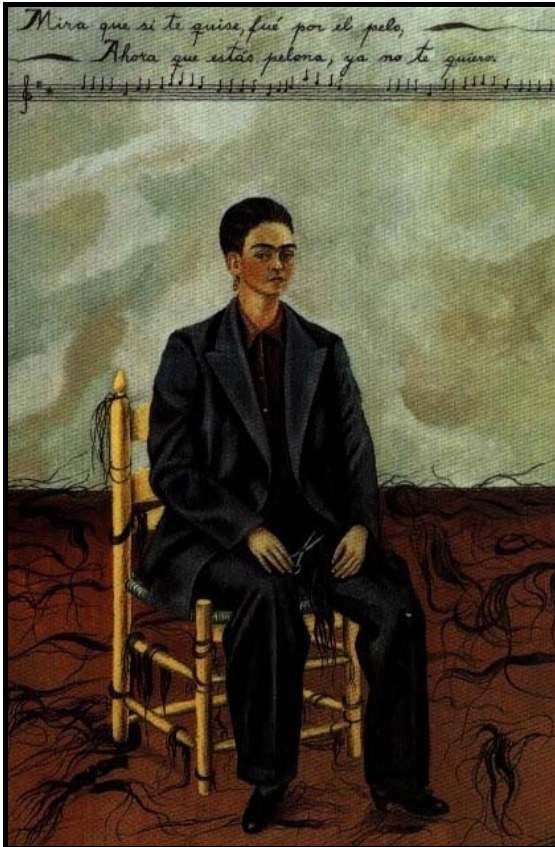


FIGURE 9a: Frida Kahlo, **Self-portrait with cropped hair**, 1940. Oil on canvas.



FIGURE 9b: Kate Moss, Chanel Perfume, 2004.



FIGURE 9c: Eric Fischl, **The bed, the chair, dancing, waiting**, no date. Oil on canvas.

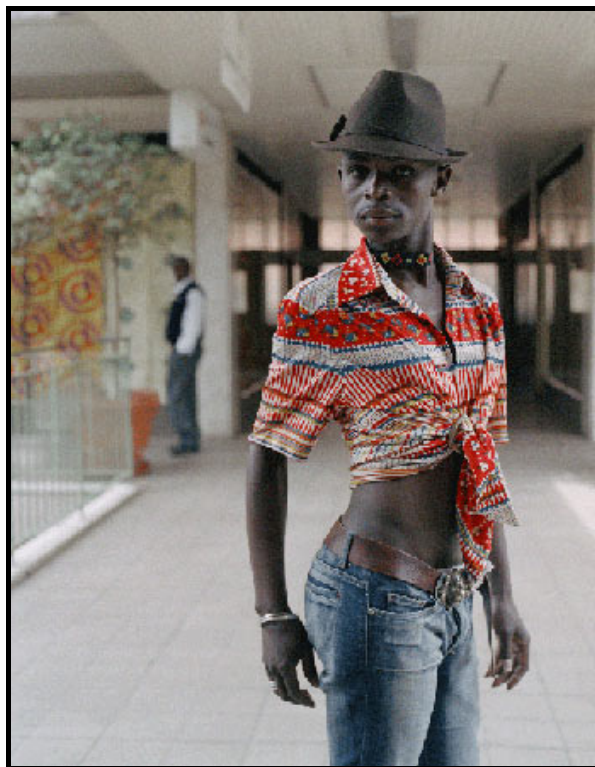


FIGURE 9d: Zanele Muholi, **Martin Machepa**, 2006. Photographic image.

QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA

Local and international architects alike, are currently striving to create aesthetically pleasing yet sustainable buildings. From skyscrapers and corporate buildings to domestic homes, the challenges of using materials wisely, are being seen across the globe.

Using the above quote as a starting point, write an essay (at least 2 to 2½ pages) in which you discuss any TWO examples of contemporary architecture that you have studied. You may refer to the visual sources, FIGURES 10a to 10b, or any of your own choice.

The following should be included in your essay:

- Name of buildings and architects
- Function and site
- Style and use of materials and building techniques
- Socio-economic and environmental issues
- Valid reasons why you find these buildings inspiring

[20]



FIGURE 10a: Dr David Fisher, *Dynamic architecture – The rotating tower*.
No date.

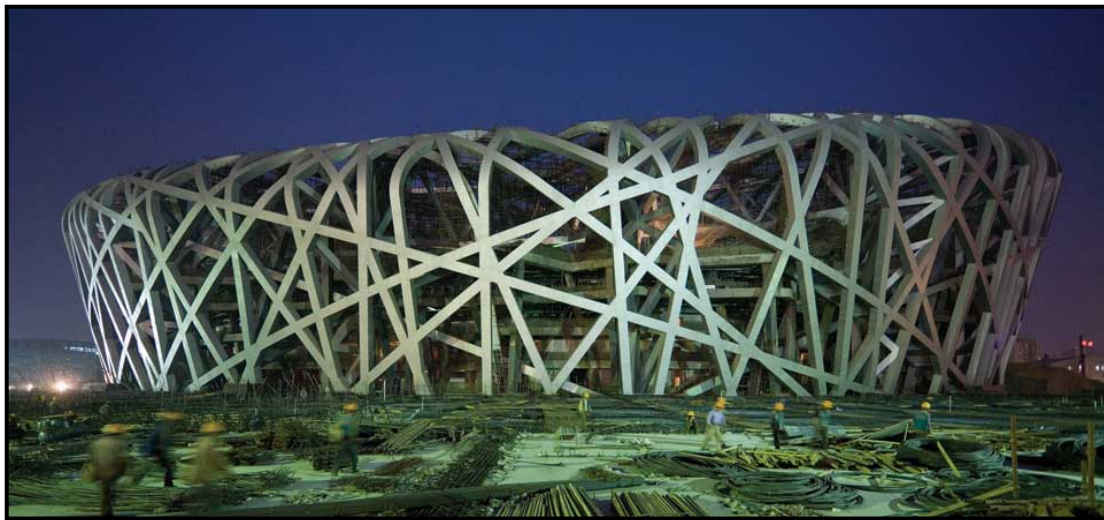


FIGURE 10b: Herzon and De Meuron, *National Stadium, Beijing*, 2007.

TOTAL: 100