



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 2009

MARKS: 100

TIME: 3 hours

This question paper consists of 23 pages, including full colour visual resources.

INSTRUCTIONS AND INFORMATION

In this examination you will be expected to demonstrate:

- 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 on which questions to answer.

1. This question paper consists of TEN questions. Answer any FIVE questions for a total of 100 marks.
2. Number the answers and sub-sections according to the numbering system used in this question paper.
3. Questions appear on the left-hand pages, with visual sources on the right-hand pages.
4. Ensure that you refer to the reproduced colour visual sources where required to do so.
5. Information discussed in one answer will NOT be credited if repeated in other answers. Cross-referencing of artworks is permissible.
6. 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.
7. Write essays in a clear, creative and structured manner, using full sentences and paragraphs where applicable. Lists of facts will NOT earn marks.
8. Write neatly and legibly.

GLOSSARY

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

Aesthetics:	Theory of beauty and art and the understanding of beauty.
Analyse:	A detailed and logical discussion of the formal elements, such as line, colour, tone, format and composition of the artwork, as well as a discussion of its contents.
Image:	Depiction of somebody or something on a painting, drawing et cetera.
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.
Explain:	Clarify and give reasons for your statements.
Indigenous:	Originating in and belonging to the country in which a work or artifact is found, rather than coming or being brought there from some other country or region.
Innovation:	The creation of new ideas, techniques and media.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Explain its meaning and contextualise it historically, culturally, socially, et cetera. Substantiate your findings by referring to similar specific examples.
State:	Give exact facts and say directly what you think – give your own opinion, as well as an explanation.
Substantiate:	Motivate your findings by providing relevant and specific examples to support your arguments.
Visual sources:	The reproduced images that are provided in the question paper.

QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s

Peter Clarke states that although many changes have occurred politically and socially in South Africa, it is still everyday scenes that inspire him in his art-making process.

- 1.1 By referring to FIGURES 1a and 1b, write a paragraph in which you discuss in detail how these two artists have used imagery from everyday life in their works.

You should consider the following:

- Subject matter
- Formal elements of art
- Styles and techniques used
- Your interpretation of the works. Substantiate ALL your arguments. (10)

- 1.2 Write an essay in which you discuss at least TWO artworks you have studied (African and/or Western), which demonstrate how the artists have been inspired by everyday scenes.

Your essay (ONE page) should include the following:

- Name of artist and titles of the artworks
 - Inspirations and influences on the works
 - Formal elements used in the works
 - Subject matter and meaning (10)
- [20]**



Fig. 1a: George Pemba, *Purple Dancing Lady*, 1974. Oil on canvas.



Fig. 1b: Peter Clarke, *For some the Pathway to Education lies between Thorns*, 1993.
Woodcut.

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950

Irma Stern made a significant contribution to early South African art. Her adoption of an expressionistic style gives her historical importance, as she explored different cultures, visual traditions and aesthetic values.

- 2.1 In the images provided in FIGURES 2a and 2b, it is evident that the artists have been influenced by both African and Western art.

Study the visual sources provided (FIGURES 2a and 2b) and compare these works by discussing the following:

- Differences and/or similarities in the compositions
- Handling of space, colour, form and composition
- Style/Technique
- Subject matter and meaning of the work

(10)

- 2.2 In their search for an African identity, many artists turned to African and/or other indigenous art forms for inspiration, not only for their use of images, but also for stylistic innovation.

Do you agree or disagree with the above statement? Substantiate your answer by discussing the works of any TWO local and/or Western artists whose work you have studied.

Consider the following in your essay (at least ONE page):

- Names of the artists
- Titles of any works discussed
- Inspiration/Influences on the works
- Formal elements used in the works
- Subject matter and meaning in the works that give a sense of the artist's identity

(10)
[20]



Fig. 2a: Irma Stern, *Playing Children*, 1924. Oil on canvas.



Fig. 2b: Emile Nolde, *The Last Supper*. Oil on canvas.

QUESTION 3: ART AND POLITICS – RESISTANCE ART

Graffiti artists applied their images as public forms of 'communication art' on walls or similar surfaces. Traditional mural art as well as graffiti art are said to be modern forms of ancient rock art. *Today's murals generally represent political statements and create a sense of power.*

3.1 Do you agree or disagree with the above statement?

Study the visual sources provided in FIGURES 3a, 3b and 3c and write an essay (at least ONE page) in which you justify your answer by discussing the following:

- Images used
- Style and technique used
- Medium used
- Use of site/Significance of site
- Artist's intention/message
- Visual impact on the viewer

(10)

3.2 With reference to at least TWO specific artworks you have studied (African/Western), write an essay (at least ONE page) in which you discuss how a sense of power and authority is evident in these artworks. Discuss and analyse your chosen examples in detail.

(10)

[20]



Fig. 3a: Unknown artist, ***Resistance mural***, 2003. Angola.



Fig. 3b: Unknown artist, ***Resistance mural***.
Cuba.



Fig. 3c: Unknown artist, ***Resistance mural***.
Ireland.

QUESTION 4: CRAFT AND APPLIED ART

To refer to someone or a society as *traditional* implies that their whole lifestyle and thinking follows the old practices of the past. *Traditional* objects are those made by people in such a society. Today, however, the boundaries between traditional and contemporary have become blurred for a number of diverse reasons, such as urbanisation and economic changes.

- 4.1 Craft and Applied Art have always served its purpose in preserving tradition in South Africa.

Do you think enough is being done today to preserve traditional craft and applied art skills?

Substantiate your answer by referring to the visual sources provided in FIGURES 4a to 4e.

(5)

- 4.2 Write an essay on the works of at least TWO artists who either work according to tradition, or in a more contemporary fashion, or who combine traditional and contemporary approaches successfully.

In your essay you should include the following:

- Names of craft artists
- Type of craftworks created
- Use of materials
- Use of traditional and/or contemporary techniques
- Any other relevant information related to each of the artists discussed

(15)
[20]



Fig. 4a: Alline Ndebele, ***Nqakamatshe and his multi magics***, 1988. Weaving.

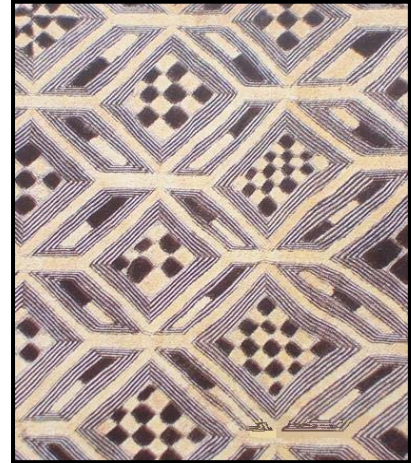


Fig. 4b: Artist unknown, ***Typical Kuba cloth from the Democratic Republic of the Congo***.



Fig. 4c: Hylton Nel. **Ceramic plate.**



Fig. 4d: Ardmore Studio, KwaZulu-Natal. **Ceramics.**



Fig.4e: Nesta Nala. ***Traditional Zulu pots***. KwaZulu-Natal.

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

Albert Speer, Hitler's architect, designed the Berlin Dome, meant to accommodate 130 000 party members for ceremonies, declarations of war and peace, et cetera.

'Speer knew that authority demanded an architecture of absolute regularity, like the rhythm of army boots on concrete. Its purpose was to promote unity, not articulate feeling.'

[Source: *The Shock of the New*, page 56. Hughes, R. 1980]

By studying the text and images provided in FIGURES 5a and 5b, one can see that 'architecture has its own language of power'.

Write an essay (at least TWO pages) in which you substantiate this statement, with reference to at least TWO architectural designs and/or sculpture(s) and/or artwork(s) you have studied which relate to the theme of *POWER, COMMEMORATION AND/OR MEMORIALS*.

[20]

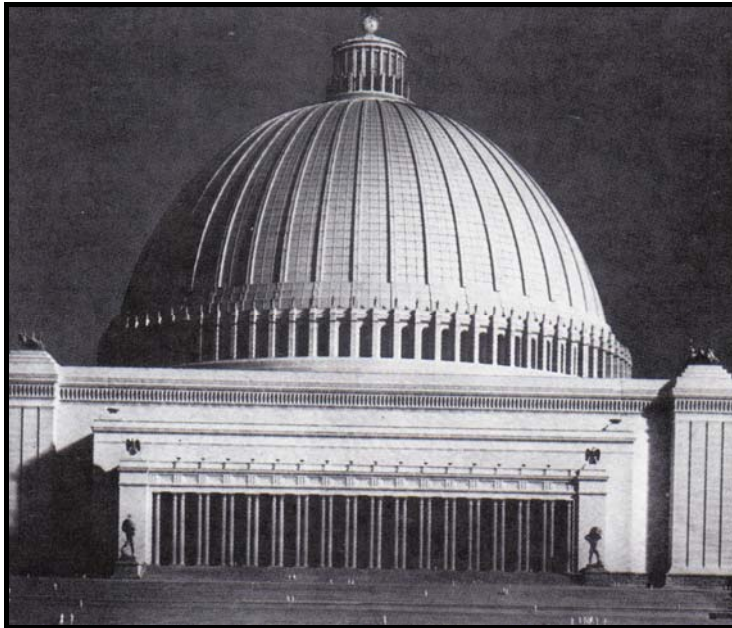


Fig. 5a: Albert Speer, *Model for the Berlin Dome*. Germany.

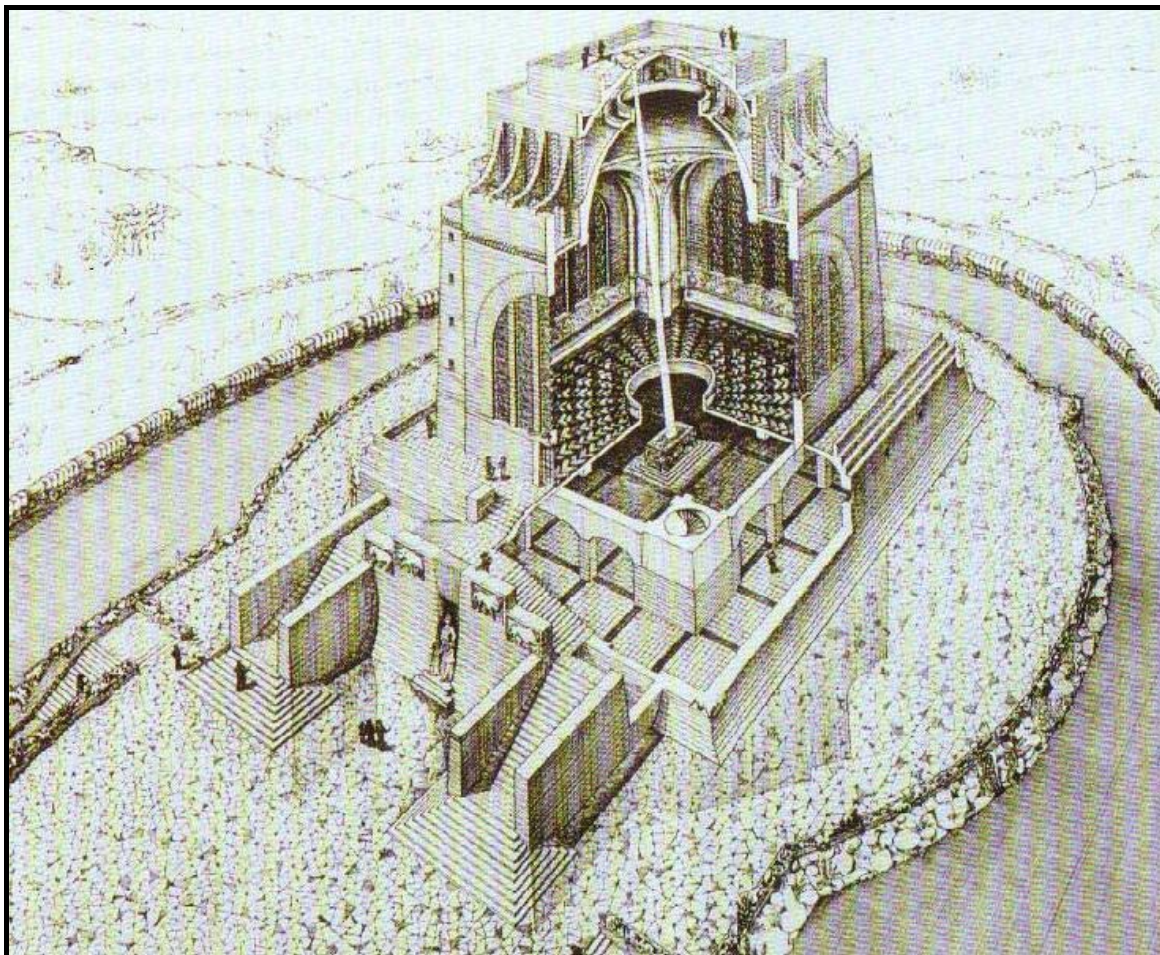


Fig. 5b: Gerhard Moerdijk, *Drawing for Voortrekker Monument*, 1948.

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

In *Battle of Rorke's Drift* (FIGURE 6a) John Muafangejo gives his own interpretation of the historical battle scene between the English and Zulu soldiers.

In *Third of May* (FIGURE 6b) Goya shows the mass execution of the Spanish citizens during the French occupation of Spain.

- 6.1 Write a short essay (at least ONE page) in which you compare and discuss how the two artists have interpreted these two historical events.

In your answer consider the following:

- Use of imagery
- Use of symbolism
- Formal elements of art used
- Style/Technique used
- Subject matter and meaning
- Which work do you respond to the most? Give reasons for your opinion. (10)

- 6.2 John Muafangejo created the above artwork whilst studying at Rorke's Drift. Select Rorke's Drift or any other art centre you have studied and discuss the following:

- How this art centre came about
 - The influence this centre had on its students
 - Discuss specific artwork(s) by at least ONE student from this centre
 - Give your opinion on the contribution of this art centre on the development of South African art (10)
- [20]**

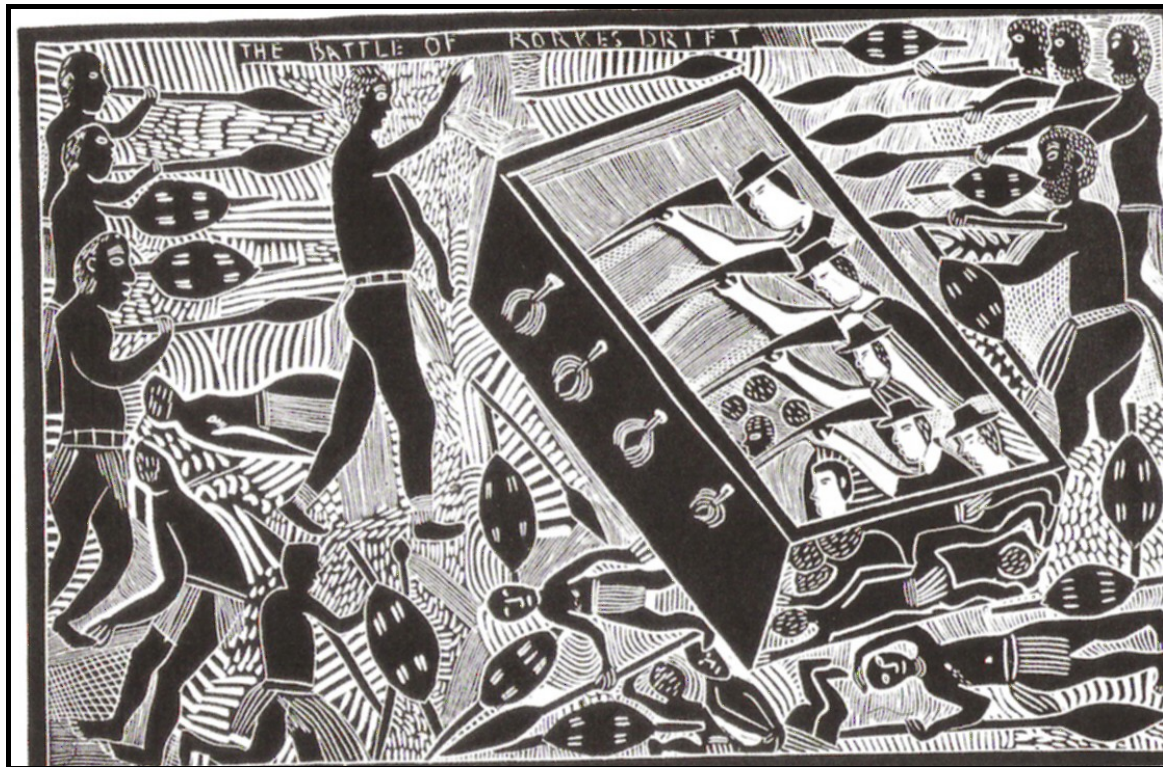


Fig. 6a: John Muafangejo, *The Battle of Rorke's Drift*, 1979. Linocut.



Fig. 6b: Goya, *Third of May*, 1808. Oil on canvas.

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

Kay Hassan is a South African artist best known for his large-scale paper constructions made from billboard materials. ***Flight*** is an installation that uses bicycles as part of the work.

William Kentridge in his ***Shadow Procession*** used the technique of shadow theatre. He created dark cut-out figures that are made to move from the left side of the screen to the right, accompanied by a haunting soundtrack by street musician, Alfred Makgalemele.

Both these works deal with displaced people and their meagre belongings, relating to OUR South African history of forced removal, but one must bear in mind that this is an issue prevalent in many other societies around the world.

7.1 By studying the above statements and the visual sources provided, discuss the use of multimedia in FIGURES 7a and 7b (ONE page), by referring to the following:

- Reasons why you think these artists preferred the use of installations and films above more traditional media such as oil paint or bronze sculpture
- Possible influences on the artists (African and Western)
- Possible meanings/interpretation of these works. Give reasons for your answer.

(8)

7.2 Write an essay (1½ pages) in which you refer to at least TWO specific artworks that you have studied where the artist(s) have made use of multimedia in a contemporary way. (You may include works other than the above by Hassan and Kentridge.)

In your essay you should include the following:

- Name of artist and titles of artworks
- Analysis of artworks
- Use of materials and techniques used
- Subject matter and/or meanings in the artworks

(12)
[20]



Fig 7a: Kay Hassan, *Flight*, 1995/6. Installation view.

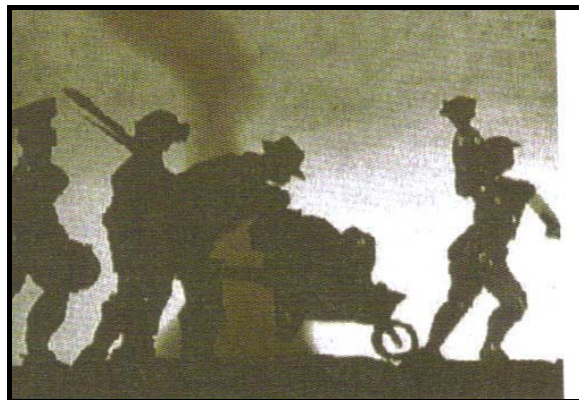


Fig. 7b: William Kentridge, *Shadow Procession*, 1999.
35 mm film transferred to video and DVD.

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

For centuries the arts and spirituality have been intrinsically linked. Art is often used as a vehicle to communicate these beliefs to a wider audience.

8.1 Choose at least TWO of the images provided in FIGURES 8a to 8d and discuss how the artists have communicated spiritual beliefs through their work (ONE page). Consider the following:

- Technique and medium used
- Use of imagery/symbolism
- Use of the formal elements of art
- Any other information related to the artworks

(10)

8.2 Write an essay (at least ONE page) in which you discuss any TWO artworks you have studied in which the artist(s) have used their chosen art form to communicate to the viewer issues of religion and/or spirituality.

In your essay you must include the following information:

- Name of artist(s)
- Title of works
- Discussion of how the artist(s) has/have used the formal elements of art to communicate his/her/their message
- Discussion of how the artist(s) has/have used their chosen medium to aid communications of their messages

(10)
[20]



Fig. 8a: **Power Figure from the Democratic Republic of the Congo**, No date. Woodcarving.



Fig.8b: Bonnie Ntshalintshali, **The Resurrection**, 1995. Ceramic sculpture.



Fig 8c: Paul Gauguin. **Yellow Christ**, 1889. Oil on canvas.



Fig 8d: **Hindu Temple Sculpture**, no date. Painted cement.

QUESTION 9: GENDER ISSUES

Many artists these days explore issues around gender, both their own and in society. At times often shocking and controversial images are used to make their point in their artworks.

Using the visual sources provided in FIGURES 9a, 9b, 9c, 9d, and/or any other artworks you have studied, write an essay (TWO pages) in which you discuss these issues.

Consider the following in your answer:

- How the artists have entered into the 'gender debate'
- The different ways in which the male/female forms have been portrayed
- Similarities and differences
- Interpretation/Communication of gender issues

[20]



Fig. 9a: Isolde Krams, **The Monument**, 1994. Cement fondue, resin.

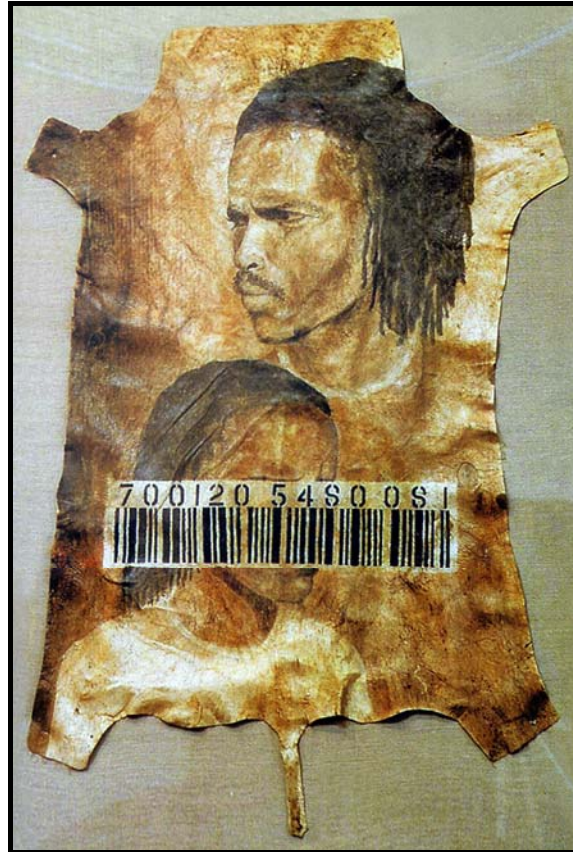


Fig 9b: Langa Magwa, **New Identity**, 1998. Cow hide.



Fig. 9c: Johannes Phokela, **Saving Fontana Spatial Concept 1, 11, 111, (detail)**, 2005.



Fig. 9d: Kiki Smith, **Untitled**, 1993. Mixed media.

QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA

'Green is the new black!' This catchphrase indicates that it is now not only trendy to be 'green aware' in our architectural designs but absolutely essential if we want to save our planet. Kofi Annan reinforces this in the following statement:

'Our biggest challenge in this new century is to take an idea that seems abstract – sustainable development – and turn it into a daily reality for the world's people.'

[Source: *The Property Magazine*, KwaZulu-Natal, April 2008]

New trends in world architecture show that it is not enough to design and build something that merely looks good or makes people think. Architects now have to be aware of ecological and environmental issues as well.

Write an essay in which you discuss specific buildings you have studied which show evidence of the architects' awareness of such issues. Include in your essay the following:

- Names of architects
- Names of examples used
- Function of buildings
- Use of new and traditional building materials
- Use of environmental/ecological design issues
- Site and significance of site
- Influences – both local and international, if relevant
- Decorative/Stylistic features

[20]

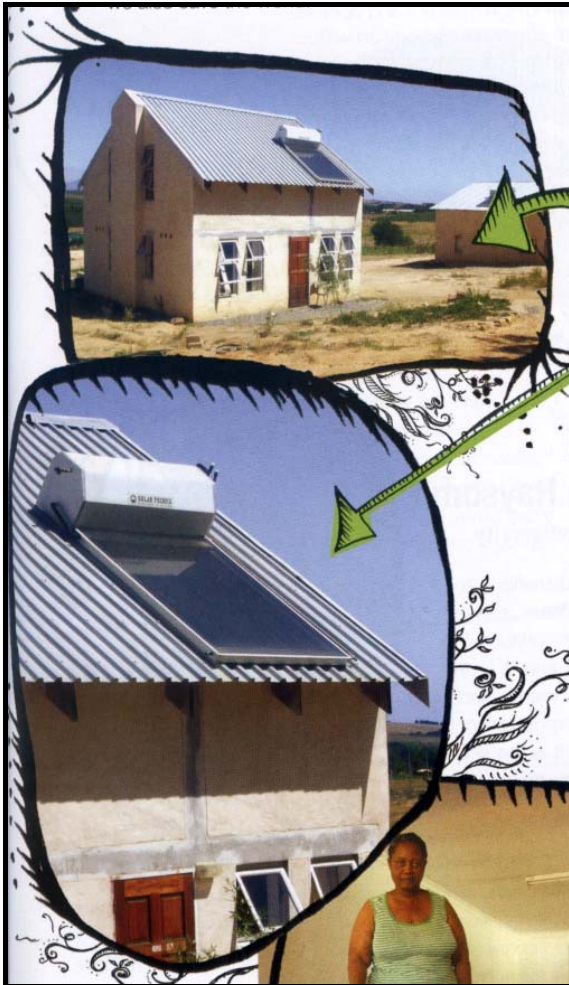


Fig. 10a: **'Green is the new black'.**

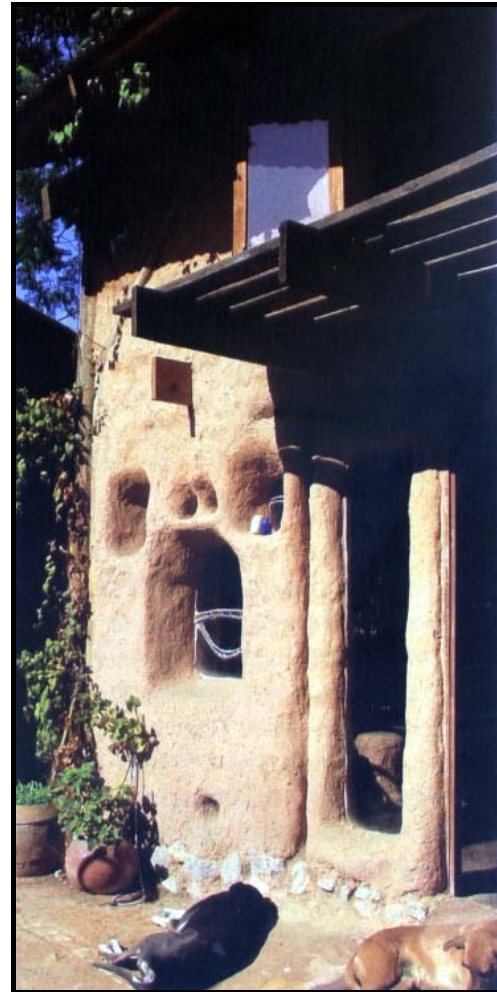


Fig. 10b: **House made from straw-bales and straw-clay.** Cullinan.

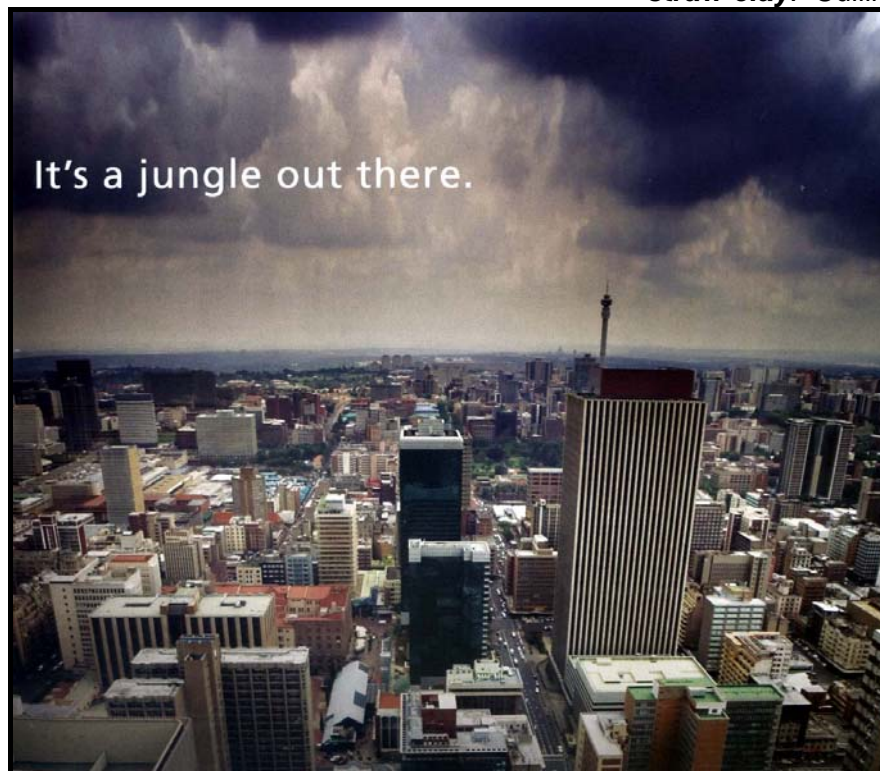


Fig. 10c: **Cityscape.**

TOTAL: 100