



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**VSLA.1**

**VISUAL ARTS P1**

**NOVEMBER 2009**

**MARKS: 100**

**TIME: 3 hours**

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

## **AFTERNOON SESSION**



**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 on which questions to answer:

1. This question paper consists of TEN questions.  
Answer any FIVE questions for a total of 100 marks.
2. Questions and sub-sections of questions must be numbered clearly and correctly.
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 in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions for each question. Lists of facts will be severely penalised.
8. Write neatly and legibly.

**GLOSSARY**

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

<b>Aesthetics:</b>	Theory of beauty and art and the understanding of beautiful things.
<b>Analyse:</b>	A detailed and logical discussion of the formal elements, such as line, colour, tone, format and composition of the artwork.
<b>Compare:</b>	Point out differences and similarities in an ordered sequence within the same argument.
<b>Contextualise:</b>	Relating to, or depending on the framework of information; relating to the situation, time (era) and location to which the information belongs.
<b>Discuss:</b>	Present your point of view and give reasons for your statements.
<b>Interpret:</b>	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.
<b>Substantiate:</b>	To support/motivate with proof or evidence.
<b>Visual sources:</b>	The reproduced images that are provided in the examination paper.

**QUESTION 1: THE EMERGING VOICE OF BLACK ART**

Many people have experienced hardship and suffering in South Africa, the rest of Africa and overseas. Artists often interpret these experiences and emotions in their art.

- 1.1 Study FIGURES 1a and 1b carefully and write an essay (at least ONE page) in which you discuss the above statement.

Make as many observations as you can, regarding the following:

- The theme of the paintings
- Style of the works
- Formal elements of art used
- Medium and technique used
- Differences and similarities between the artworks
- The sense of suffering conveyed through the works (10)

- 1.2 In an essay (at least ONE page), discuss ONE example each by any TWO artists you have studied, whose work portrays the lives they have led and the experiences they have encountered.

Your essay should include some of the following information:

- Name of the artist(s)
  - Title of the artwork(s)
  - Themes/Meaning
  - Medium and technique
  - Style of art
  - Social/Economic and/or other influences (10)
- [20]**



FIGURE 1a: Otto Griebel, *The International*, 1928 – 1930. Oil on canvas, Berlin.



FIGURE 1b: George Pemba, *Inkanyamba (Snake)*, 1987. Oil on board.

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

Often faced with rejection and contempt, it was with determination, passion and courage that a few artists managed to bring South African art in line with modern visions of art from overseas.

By referring to the visual sources in FIGURES 2a, 2b, 2c and 2d and/or any other examples you have studied, write an essay (at least TWO pages) in which you debate the cross-cultural influences between European and South African artists as seen in their works.

You need to include the following information in your essay:

- Inspiration/Influences/Sources
- The cross-cultural influences seen in the works
- The use of the formal elements of art
- Any other themes and messages that are conveyed through the artworks

**[20]**



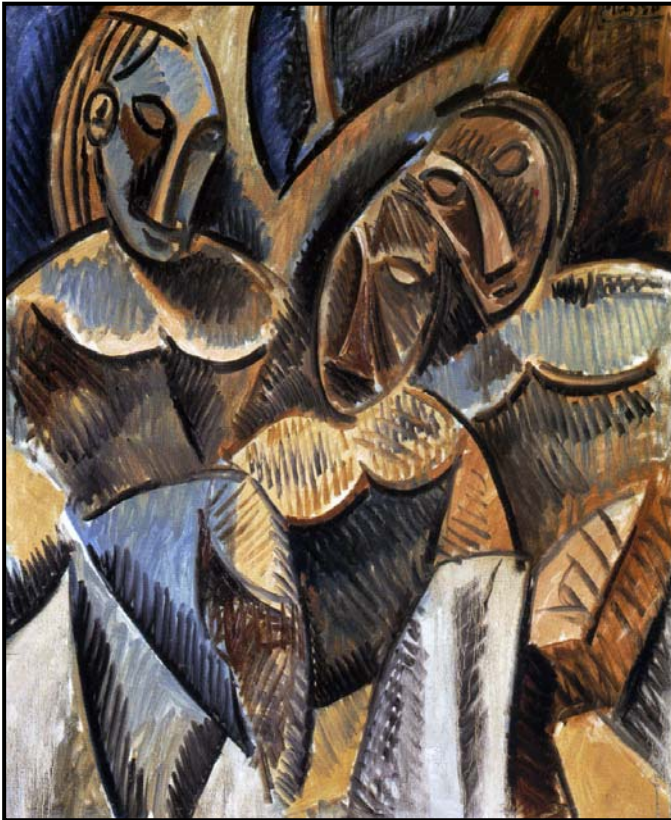


FIGURE 2a: Pablo Picasso, *Three Figures under a Tree*, 1907. Oil on canvas.



FIGURE 2b: Ernst Ludwig Kirchner, *The Street*, 1913. Oil on canvas.



FIGURE 2c: Irma Stern, *Woman with a Jug*, 1949. Oil on canvas.

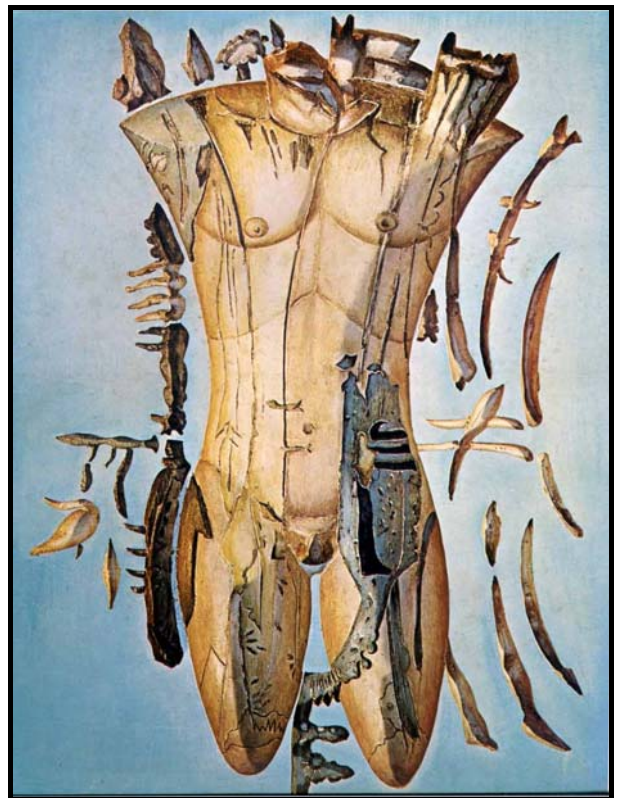


FIGURE 2d: Alexis Preller, *The Unfound Kouro*, 1969. Oil on canvas.

**QUESTION 3: ART AND POLITICS: RESISTANCE ART**

Artists who make strong socio-political statements in their work, often do so through the use of satire, caricature and distortion. In this way, they force the viewer to confront or experience an unpleasant socio-political reality which the viewer would prefer to avoid.

- 3.1 Using the visual sources provided in FIGURES 3a, 3b, 3c and 3d, write an essay (at least ONE page) in which you discuss any TWO of the works.

Do you agree/disagree with this statement? Substantiate your answer by referring to the following:

- The initial impact of each work, and the message you feel the artist is trying to convey
- The variety of ways in which the artists have communicated their message, including the use of the formal elements of art
- How satire, caricature and/or distortion have been used in each of the works

(8)

- 3.2 Write an essay (at least 1½ pages) on ONE work each by any TWO artists you have studied who you feel have made strong socio-political comments in their work. (You may NOT use the visual sources provided in QUESTION 3.1.)

Your answer should include the following:

- Names of the artists
- Titles of the artworks
- Influences
- Meaning/Messages conveyed through their artworks
- Use of formal art elements

(12)  
[20]

**GLOSSARY:**

**Caricature:** To represent or imitate in an exaggerated, distorted manner

**Distortion:** The act of making something more noticeable than usual – to exaggerate forms, colours and content

**Satire:** A technique of writing or art which principally ridicules its subject, often as an intended means of provoking or preventing change

**Socio-political:** Social issues influenced by political events or actions



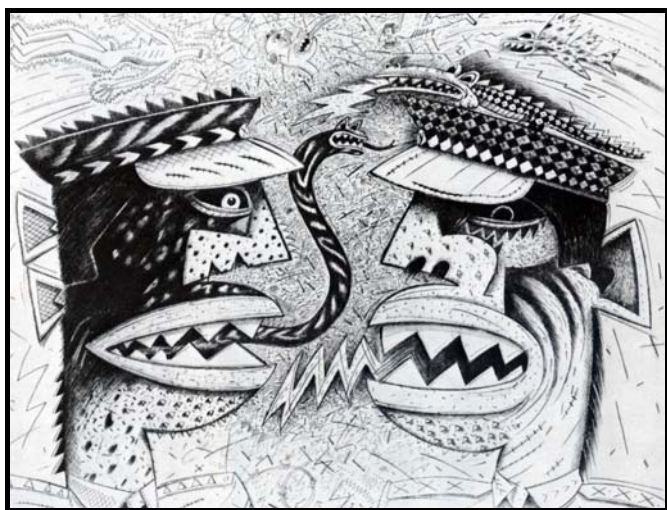


FIGURE 3a: Norman Catherine, **Carnivores**, 1988.  
Drypoint.



FIGURE 3b: Jane Alexander, **Dog**, 1984.  
Mixed media.

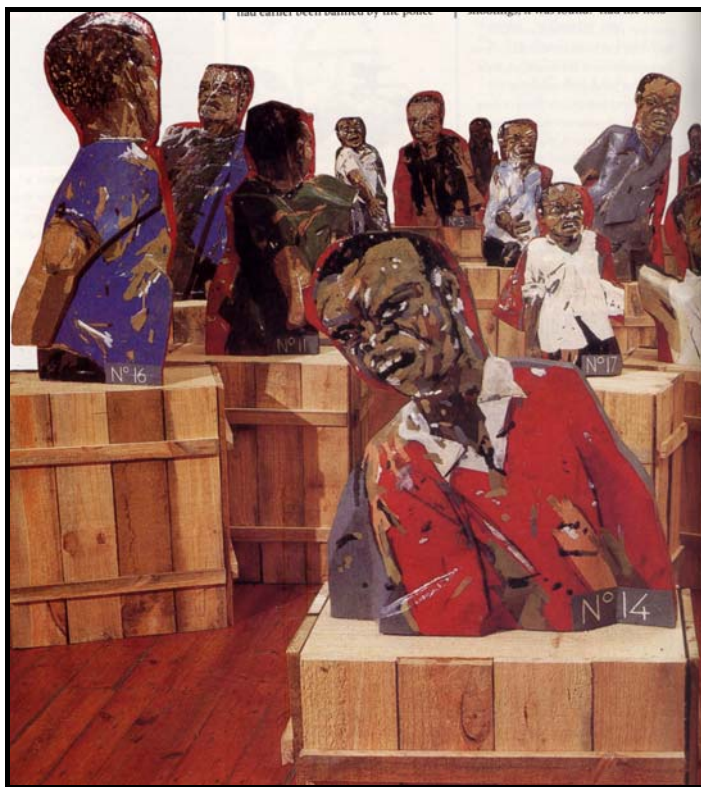


FIGURE 3c: Kevin Brand, **19 boys running** (detail), 1988.  
Mixed media.



FIGURE 3d: Helen Sebidi, **Mother Africa**, 1988.  
Oil pastel and collage on paper.

**QUESTION 4: CRAFT AND APPLIED ART**

South African craft art is excelling in every way in this country. Local craft artists are blazing a trail of creativity, individuality, quality and hope. Their influences and craft works are reflective of South Africa's rich and diverse cultural heritage.

- 4.1 Study the images provided in FIGURES 4a, 4b, 4c, 4d, 4e and 4f and write a short essay (at least ONE page) in which you discuss the different ways these craft artists have worked with both materials and decorative elements in their design. Also consider the crossover between traditional and contemporary aspects in their works. (8)
- 4.2 With reference to the above statement, write an essay (at least 1½ pages) in which you discuss the work of at least TWO craft artists whose work you have studied.

Mention must be made of the following:

- Name of the craft artist
  - Influences
  - Discussion of medium and technique used
  - Use of decorative elements
  - Stylistic characteristics
- (12)  
**[20]**





FIGURE 4a: Lobolile Ximba and Khipena Mnyaka, **Bead Cloth Sculpture**, no date.



FIGURE 4b: Carrol Boyes, **Pewter Jug**, no date.



FIGURE 4c: Reuben Ndwandwe, **Basket**, no date. Ilala palm.



FIGURE 4d: Clive Sithole, **Pot with oxen decoration**, no date.

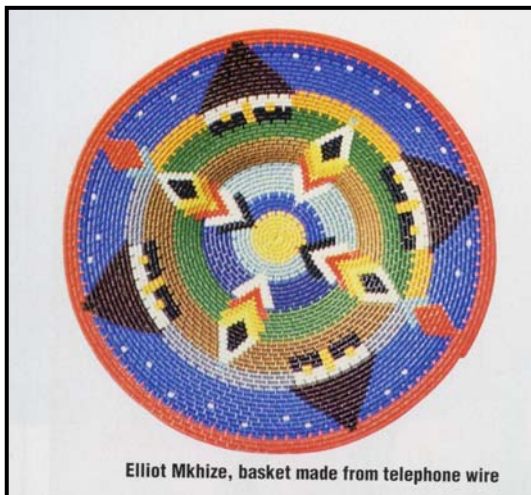


FIGURE 4e: Elliot Mkhize, **Basket**, no date. Telephone wire.

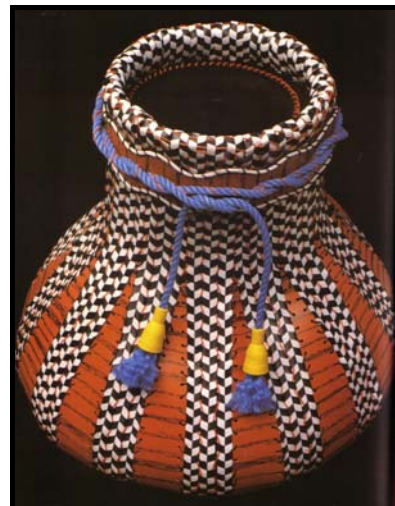


FIGURE 4f: Contemporary American basket made from plastic sheeting, no date.

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

**Many artists use a 'gentle' beauty to create deeply disturbing artworks that act as a voice of our social conscience.**

After listening to radio reports from the Truth and Reconciliation Commission, artist Judith Mason produced a triptych called ***The Man who Sang and the Woman who Kept Silent*** (1998). This artwork was created as a tribute after Mason heard two stories told at the Truth and Reconciliation hearings. The first story was of a man, Herold Sefola, who wanted to kneel and sing "Nkosi Sikelel' iAfrika" before being executed.

The second story was of a woman, Phila Ndwande, who was stripped naked and tortured for ten days before being shot, execution style, through her head while kneeling. Phila had attempted to restore her modesty and dignity by making a pair of panties for herself out of a blue plastic bag.

As her tribute to Phila and Herold, Judith Mason stitched together a dress from blue plastic bags, painted them, and finally wrote a letter to the woman around the hem of the dress. The dress is inscribed with a text saying, "Sister, a plastic bag may not be the whole armour of God, but you were wrestling with flesh and blood, and against powers, against the rulers of darkness ..." She then painted the triptych as a tribute to the two victims.

5.1 Study the statement above as well as the visual source provided in FIGURE 5 and comment on the following in a short essay (at least ONE page):

- The manner in which the title engages the viewer
- The way in which Mason pays tribute to victims of the apartheid system
- Mason's choice of imagery
- Technique and stylistic characteristics
- Your response to the artwork

(8)

5.2 Write an essay (at least 1½ pages) on TWO specific buildings/public sculptures/artworks you have studied, which pay tribute to specific events/ideals and/or people.

(12)  
[20]

### GLOSSARY:

**Apartheid** means *separateness* in Afrikaans. This was a system of legal racial segregation enforced by the National Party government between 1948 and 1994.

**The Truth and Reconciliation Commission:** The TRC was a court-like forum in South Africa created after the abolition of apartheid. Anyone who felt that he or she was a victim of its violence was invited to come forward and be heard. Perpetrators of violence could also give testimony and request amnesty from prosecution.





FIGURE 5: Judith Mason, *The Man who sang and the woman who kept silent*, (Part of the Blue Dress series, which is on display at the Constitutional Court), 1998. Mixed media.



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

Sandile Zulu attended the Art and Craft Centre at Rorke's Drift (FIGURE 6a) and since then his artwork has evolved into a minimalist style (FIGURE 6b). In his current work he now makes use of "found objects", natural energies, everyday organic materials, fire, wind, water, earth, the skins of animals, seeds, roots, grass, glue, cardboard, paper, urban waste, glass beads, plastic, string, rope, chicken bones, industrial moulds, metal and sponge rubber, amongst others.

6.1 Refer to FIGURES 6a and 6b, and write a short essay (at least ONE page) in which you discuss the change of style/direction in Sandile Zulu's work, taking the following into account:

- Use of materials
- Use of imagery
- Techniques
- Use of minimalist style
- Your interpretation of the meaning of the two artworks (8)

6.2 In the form of an essay (at least 1½ pages), discuss any adult South African art centre you have studied.

You must refer to the following guidelines as points of reference:

- Funding and purpose of the centre
  - Type of artworks created
  - The work of at least ONE artist who studied at the centre
  - Subject matter, medium and techniques used (12)
- [20]**

**GLOSSARY:**

**Minimalist:** Extreme simplification of form



FIGURE 6a: Sandile Zulu, *Manual labour*, no date. Linocut.

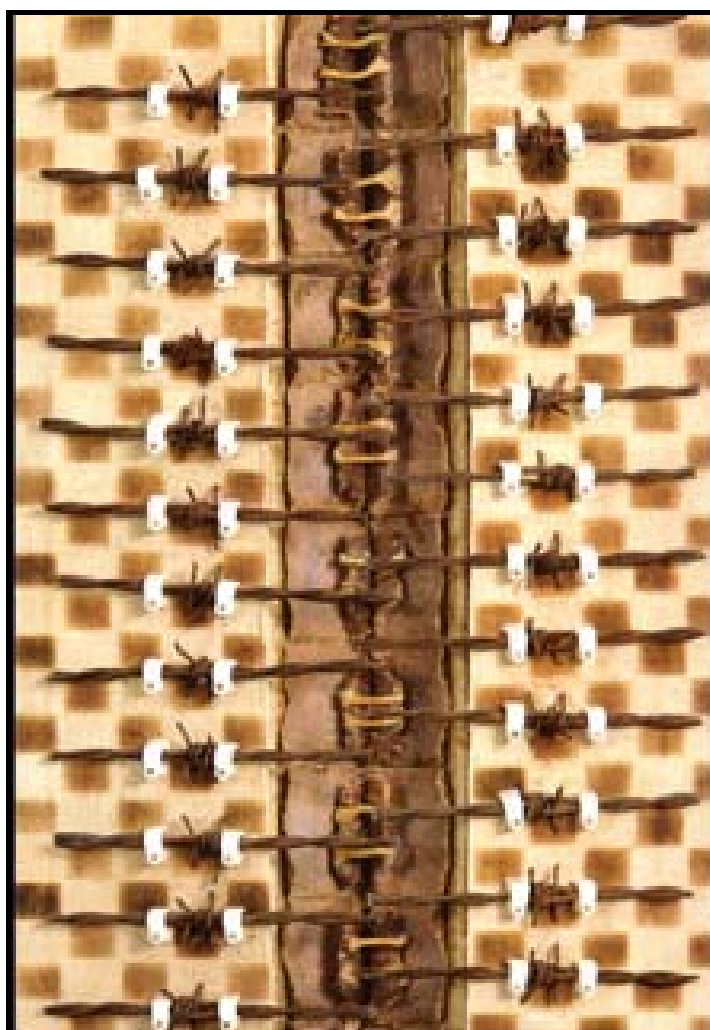


FIGURE 6b: Sandile Zulu, *Involution 2*, 2002. Fire, water, air, earth, metal, barbed wire and canvas.

**QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ARTFORMS IN SOUTH AFRICA**

The nomination in 1999 of Tracy Emin's *The bed* for the prestigious Turner Prize in England was very controversial. Emin shares her most personal space in showing her bed with empty alcohol bottles, cigarette butts and stained sheets.

- 7.1 As can be seen from Emin's work, multimedia artists create art by using the non-traditional and unconventional. By referring to the visual source in FIGURE 7, write a short essay (at least ONE page), in which you discuss/debate the merits of multimedia art.

The following information should be considered in your essay:

- Is this art?
- Why Emin makes use of 'found' objects to create her artwork
- Your interpretation of the work
- Any other valid comments

(6)

- 7.2 Write an essay (at least 1½ to 2 pages) in which you discuss the work of at least TWO specific multimedia artists you have studied, whose work goes beyond the boundaries of what is normally considered to be "art".

(14)  
**[20]**



FIGURE 7: Tracy Emin, *The bed*, 1998. Installation piece.

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

Artists have always used geometry and/or other means of representation of the sacred in architecture and artworks of a religious nature.

8.1 Study the visual source provided in FIGURE 8 carefully and briefly discuss in a paragraph (a minimum of ½ page), the following:

- Use of geometry and symmetry
- Use of imagery/symbols
- Use of colour, line and shape

(6)

8.2 Artists approach the portrayal of the sacred and religious in art in different ways.

Write an essay (at least 1½ to 2 pages), in which you verify this statement by discussing the artworks of TWO artists you have studied.

Use the following guidelines:

- Name of the artist
- Title of the artwork/building/object
- Function (as religious/ritual object, where applicable)
- Stylistic characteristics
- Any other relevant information

(14)  
**[20]**

**GLOSSARY:**

**Symbol:** A symbol is a form/sign that represents something else by association, resemblance or convention, especially a material object used to represent something invisible. Symbols indicate (or serve as a sign for) and represent ideas, concepts or other abstractions.



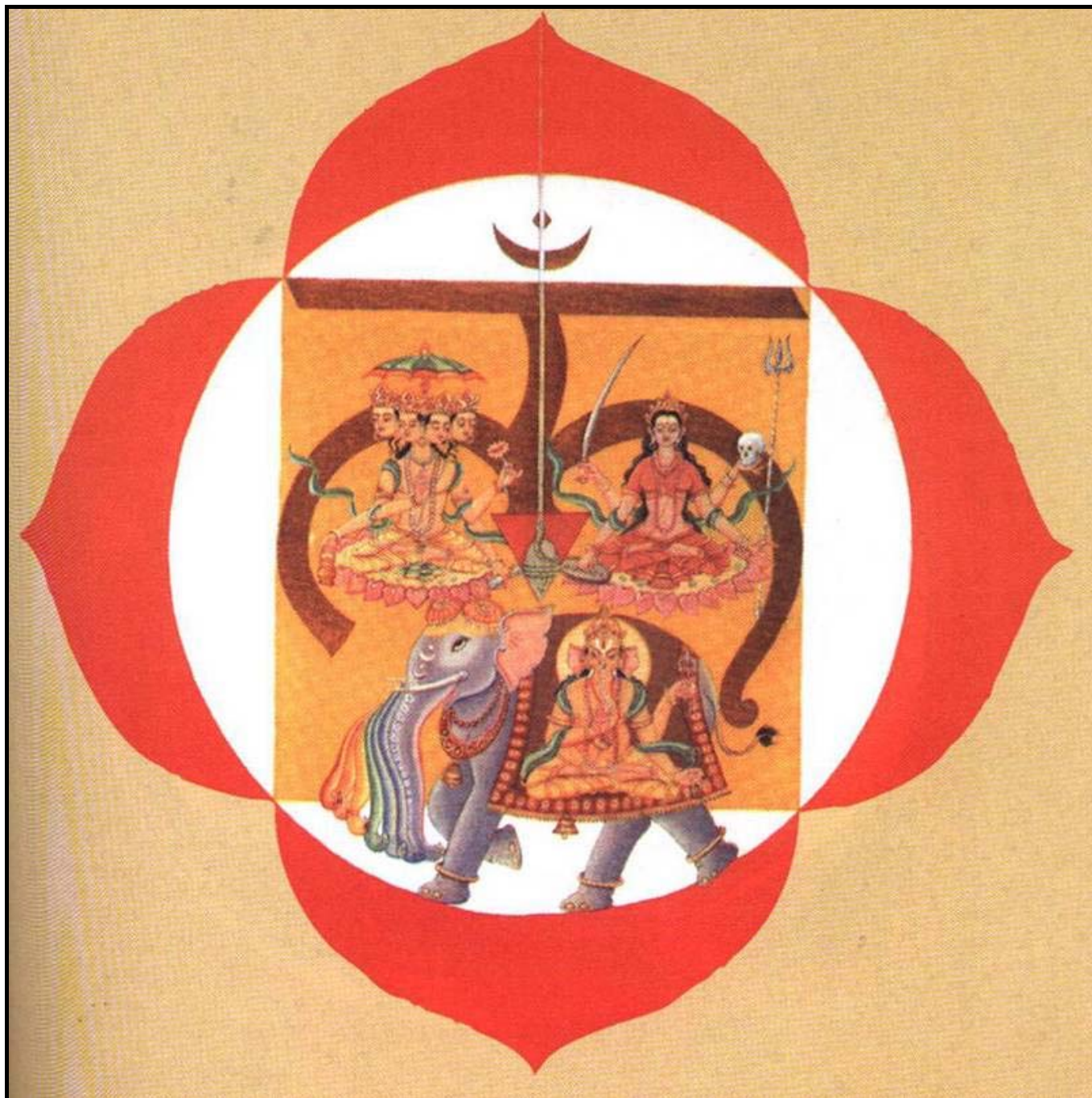


FIGURE 8: **Muladhara Chakra**, detail from an artist's drawing, no date. (Hindu image portraying the root centre of physical experience.)

**QUESTION 9: GENDER ISSUES**

- 9.1 By making specific reference to the artwork in FIGURE 9, write an essay (at least ONE page), in which you discuss the gender issues that are being conveyed through this artwork.

Consider at least THREE of the following points in your discussion:

- Appropriateness of the title
- Technique and style
- The message being conveyed
- The use of imagery to convey a strong message
- Women and media culture
- Play on words in the title

(8)

- 9.2 Gender issues have always carried great potential for controversy, often resulting from unfortunate stereotypes.

In the light of the above statement, write an essay (at least 1½ pages), in which you discuss the work(s) of any artist(s) you have studied who explore the concept of gender in their work.

(12)  
[20]

**GLOSSARY:**

**Stereotype:** A fixed or conventional notion of a person or group, allowing for no individuality.



FIGURE 9: Diane Victor, *Weighing and Wanting*, 2005. Black-and-white etching.

**QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA**

"For the first time the world's most interesting architect is a woman and the world is waking up to her ..." [*Intelligent Life Magazine, The Economist*, Summer 2008]

Zaha Hadid is an Iraqi-born, female architect who is considered one of the most influential architects working today. Amongst other things, she has been instrumental in designing gallery spaces, affordable housing and urban parks for the 2012 London Olympic Games.

10.1 Refer to FIGURES 10a and 10b, as well as the above statement, and write an essay (at least 1 to 1½ pages) on at least ONE contemporary architect and his/her work(s) you have studied, that follows a similar outlook on architecture.

(10)

10.2 People in both South Africa and around the world are changing their views towards the preservation of the environment through responsible approaches in architecture and city planning. Write an essay (at least 1 to 1½ pages) in which you refer to some of the following:

- Low-cost housing
- The use of eco-friendly building materials/components
- Location
- Socio-economic effects and environmental impact

(10)  
**[20]**





FIGURE 10a: Zaha Hadid, *London's Olympic Aquatic Centre for 2012.*

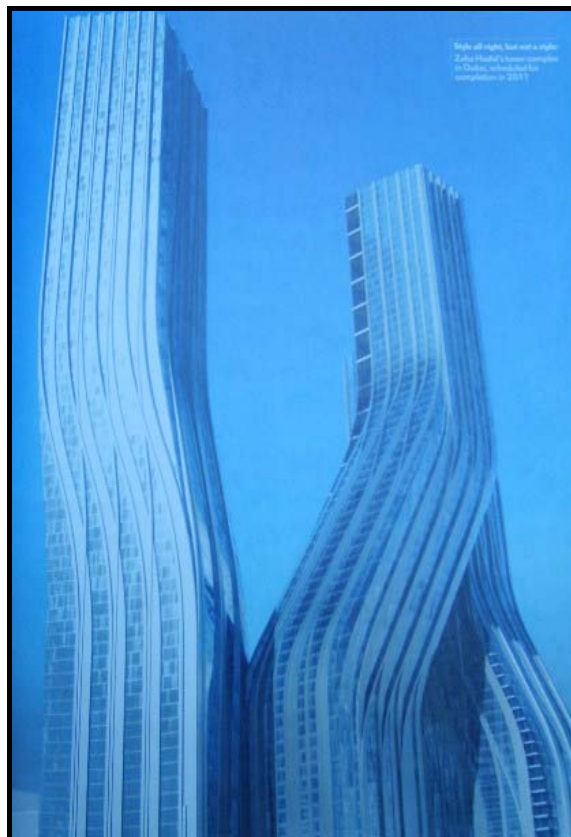


FIGURE 10b: Zaha Hadid, *Tower complex in Dubai.*

TOTAL: 100