



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P1

EXEMPLAR 2008

MARKS: 100

TIME: 3 hours

This question paper consists of 23 pages.

INSTRUCTIONS AND INFORMATION

In this examination you must 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 social and historical context
- An understanding of distinctive artistic and creative styles

Read the following instructions before deciding on which questions to answer.

1. Answer any **FIVE** questions for a total of 100 marks.
2. Number the answers and sub-sections correctly 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. No marks will be awarded for information discussed in one answer if repeated in other answers. Cross-referencing of artworks is permissible.
6. Name the artist and title of each artwork you refer to.
7. Write in a clear, creative and ordered manner, using full sentences and paragraphs where applicable.
8. Write clearly and legibly.

GLOSSARY OF TERMS USED

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 (such as line, colour, tone, format et cetera) and composition of the work.
- 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.
- Interpret:** Analyse and evaluate (give an informed opinion). Contextualise and substantiate with specific examples.
- State:** Say directly what you think – give your opinion as well as an explanation.

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

- 1.1 Write a short essay (1 – 1½ pages) in which you compare the two paintings (FIGURES 1a and 1b) by considering the following aspects:
- Subject matter
 - Use of perspective
 - Composition
 - Use of form
 - Style of painting
- (10)
- 1.2 Which of these two paintings creates the most convincing feeling of the place portrayed? Give reasons for your answer by referring to the specific details in the artwork.
- (2)
- 1.3 Discuss the artwork of ONE overseas artist whose work you have studied, which gives you a similar sense of the people and/or places of his/her time. The artist chosen may fall into any time period but must NOT be from Africa/South Africa.
- (8)
[20]

In the paintings (FIGURES 1a and 1b), Peter Clarke and Gerard Sekoto both portray similar everyday scenes.



FIGURE 1a: Gerard Sekoto, *Yellow houses – a street in Sophiatown*, 1940.



FIGURE 1b: Peter Clarke, *Wind blowing on the Cape Flats*, n.d.

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

'Our nation is moving forward into an era during which the interwoven, seamless histories of its peoples will be dominant in shaping our national identity. Clearly, we are, as a people, looking to the past to make sense of our identity in the present.'

[Thabo Mbeki, at the opening of the Origins Centre in Johannesburg on 7 March 2006]

2.1 In a paragraph, discuss how Skotnes and Battiss have created artworks that evoke an African identity. Refer to the two visual sources in FIGURES 2a and 2b. (5)

2.2 Artists need to turn to the past in their search for their own cultural identity.

Discuss this statement by referring to artworks by TWO artists who explore their own cultural identity. You may use South African/Pan African and/or Western/European artists.

You may use any of the following aspects as a guideline for your answer:

- Inspiration/Influence/Sources
- Communication and interpretation of a cultural identity
- Formal elements
- The art-making process
- Any other themes and messages that are conveyed through their artwork

(15)
[20]



FIGURE 2a: Cecil Skotnes, *Conversation*, 1971.
Coloured engraved wood panel.

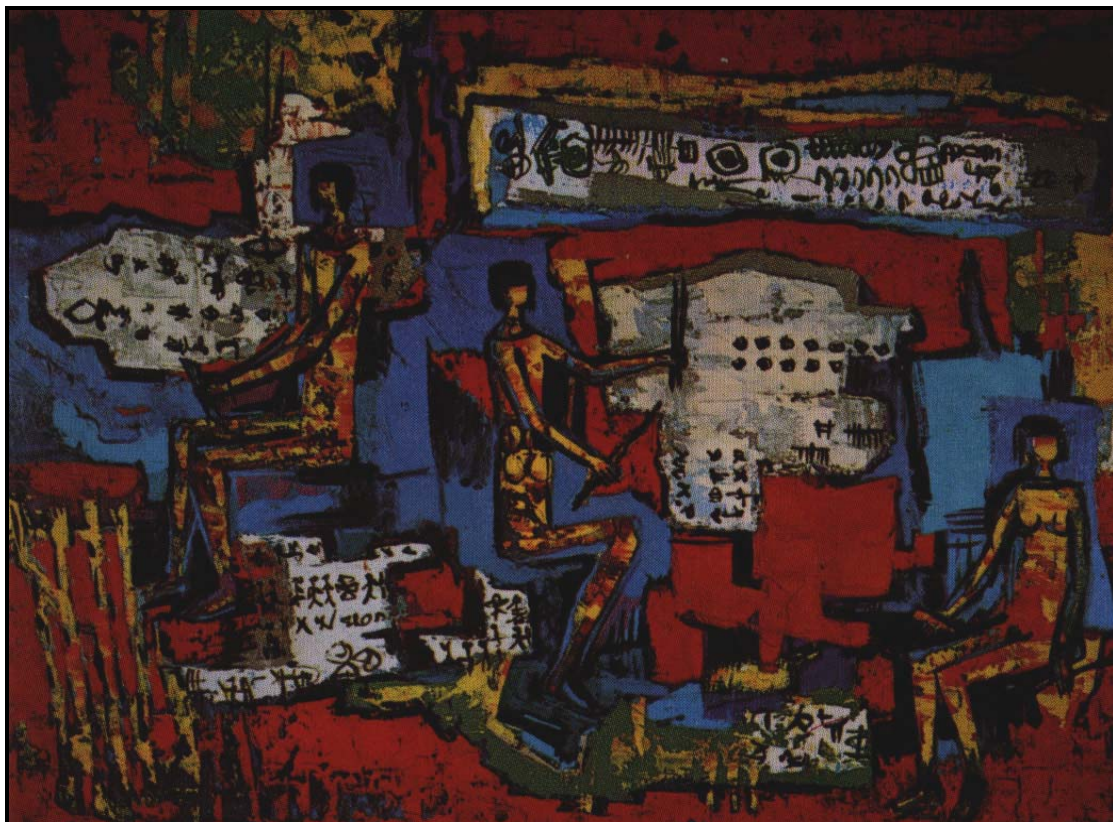


FIGURE 2b: Walter Battiss, *Rock Artists*, 1965. Oil on canvas.

QUESTION 3: ART AND POLITICS – RESISTANCE ART

The two artworks by Jane Alexander and Norman Catherine were created during the 1980s in South Africa, when many artists protested through their work against the evils of apartheid. In both these artworks the images/symbols of the oppressors (the people who upheld the apartheid system) are shown in an aggressive, disturbing manner.

With reference to the above statement write an essay (minimum 2 pages) in which you do the following:

- Discuss and compare the ways in which the oppressors are portrayed and symbolised in the artworks by Jane Alexander and Norman Catherine (FIGURES 3a and 3b) by referring to the following:
 - Possible meaning(s) of the title of each work
 - The use of art elements such as shape, texture, et cetera
 - Reasons for the use of both human and animal elements
 - Reasons for the use of different mediums in the work of these two artists
- You may also include ONE other artist you have studied, who has responded to the apartheid system and/or other issues affecting the society he/she lived in.

[20]

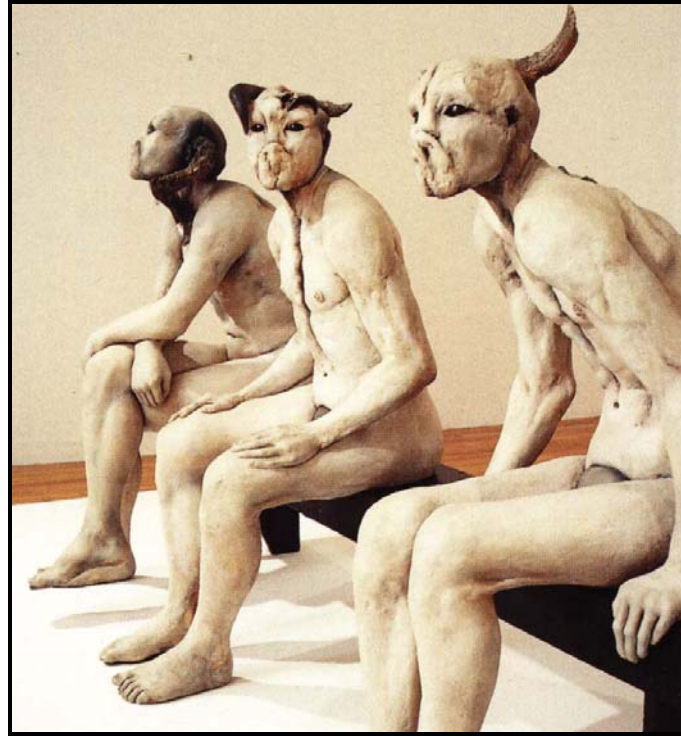


FIGURE 3a: Jane Alexander, *The Butcher Boys*, 1985. Mixed media including plaster, bone and a wooden bench.



FIGURE 3b: Norman Catherine, *Dog of War*, 1988. Etching.

QUESTION 4: CRAFT AND APPLIED ART

Craftwork has recently become a 'trendy' fashion that is sought after by interior designers, fashion gurus and tourists alike. Its status has gone from low to high, where good craft artists can now command excellent prices for their creations.

Esther Mahlangu practises traditional Ndebele wall art. Her work has been internationally acclaimed and she has exhibited all over the world for nearly 15 years. She also applies these wall patterns and shapes on canvas and other objects such as the painted shoes and the BMW.

- 4.1 By referring to all the visual sources provided in FIGURES 4a – 4d, explain in a paragraph your understanding of the much-debated issue between what is considered to be 'fine art' or 'craft'. (5)
- 4.2 Mahlangu says that these days she sees her art as a commercial commodity that empowers the women of previously disadvantaged communities and not as a statement about her community.
- Using the images provided in FIGURES 4a – 4d or any others of your choice, explain how the crafts can contribute significantly to the upliftment of the artist, the community and the country. (5)
- 4.3 Discuss the use of materials and techniques in the work of any other South African craft artist you have studied. (10)
- [20]**

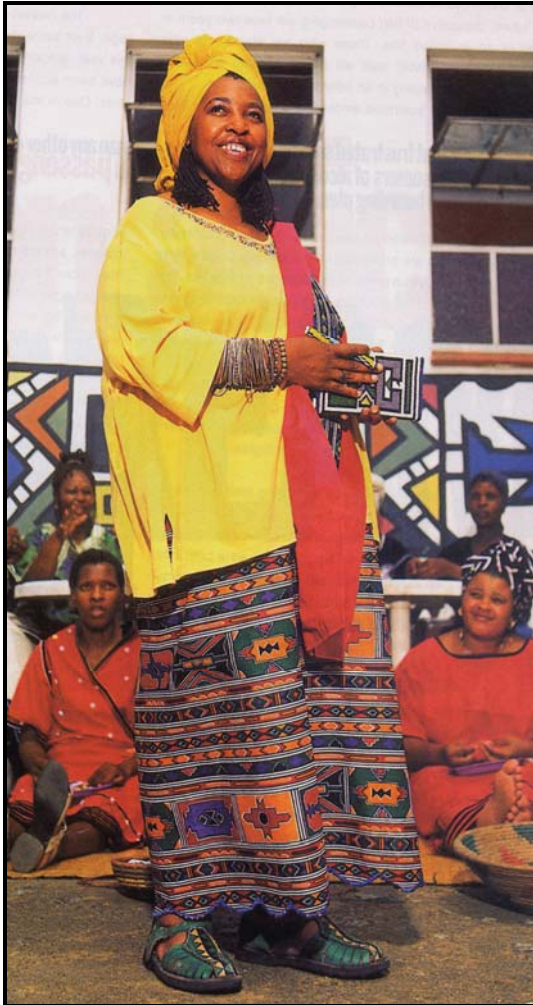


FIGURE 4a: Ndebele-inspired fashion outfit.

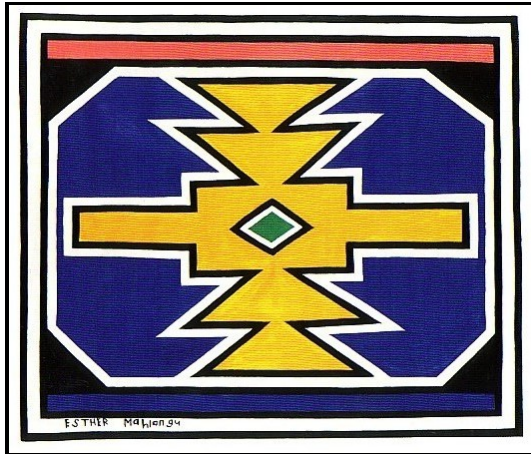


FIGURE 4b: Esther Mahlangu, *Untitled*, n.d.
Acrylic paint on canvas.



FIGURE 4c: Esther Mahlangu, *SA ahead*, 2003.

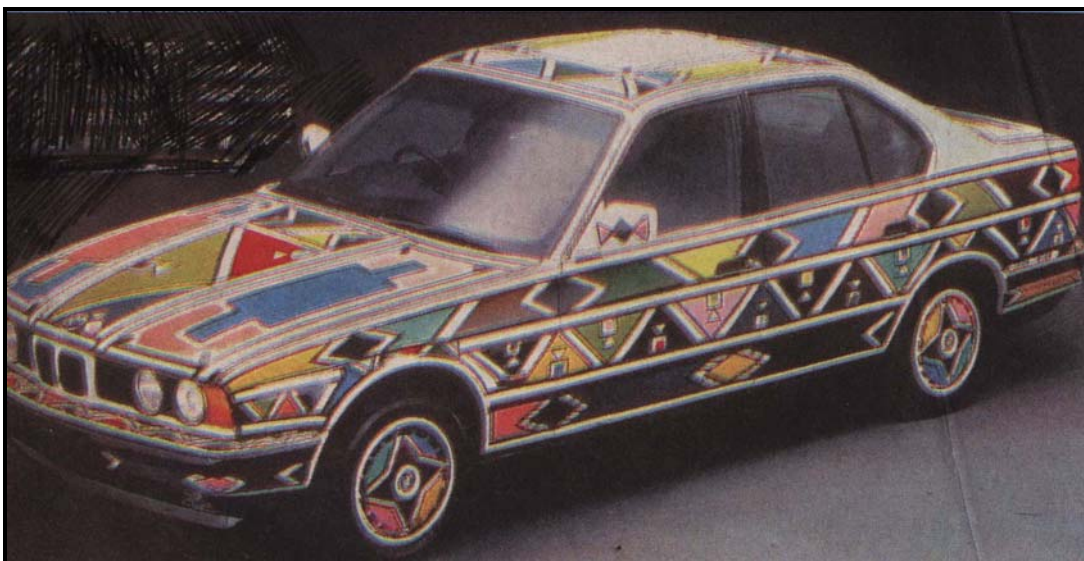


FIGURE 4d: Esther Mahlangu, *Painted BMW*, 1991.

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

From time immemorial, structures have been built to symbolise power or status. From ancient Egyptian temples to Gothic cathedrals in Europe, to the twentieth and twenty-first century skyscrapers, often referred to as 'cathedrals to wealth', man has always expressed a need to represent his achievements in this manner.

By referring to the above statement and the images provided in FIGURES 5a – 5d, or those of your own choice, write a short essay (2 – 3 pages) in which you include the following:

- Names of examples discussed
- 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: *The Arch of Constantine*, Rome.



FIGURE 5b: Gerhard Moerdyk, *Voortrekker Monument*, Pretoria



FIGURE 5c: Mies van der Rohe, *The Seagram Building*, New York.

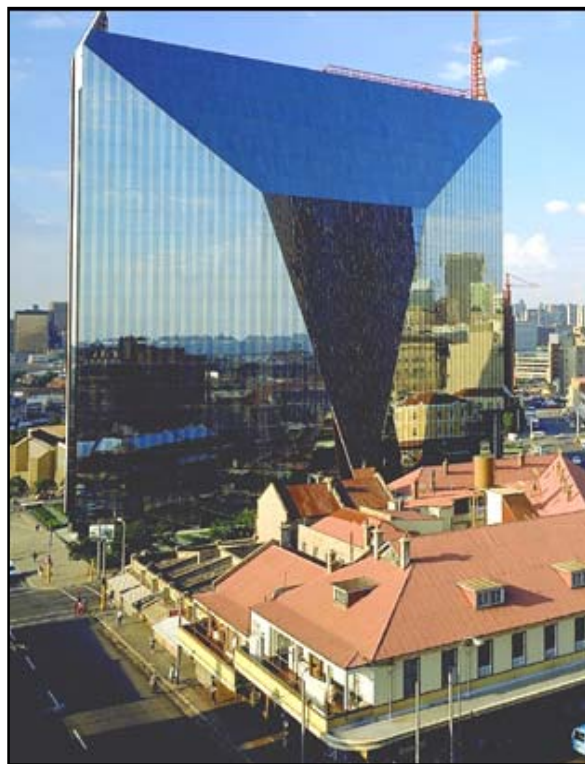


FIGURE 5d: Helmut Jahn, *De Beers Headquarters, 11 Diagonal Street*, Johannesburg.

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

In the late 1960s and 1970s, Rorke's Drift in KwaZulu-Natal became one of the most important training centres for black artists. Its aims were to nurture the unique artistic heritage of Africa and to extend this heritage with new influences, so that it would find its rightful place in an evolving and changing society.

Cyprian Shilakoe and Dan Rakgoathe were two exceptionally important artists who both trained at the Rorke's Drift Art Centre.

6.1 By comparing and discussing the artworks in FIGURES 6a and 6b, especially with regard to the use of the formal elements, technique and mood, say which artwork you feel, is visually the most successful piece. Give reasons for your answer. (8)

6.2 Write a paragraph in which you discuss and analyse TWO other artworks by artists who trained at the Rorke's Drift, Polly Street, or Nyanga Art Centres. Include in your discussion the important role this/these centre(s) played in the training of black artists. (12)
[20]



FIGURE 6a: Dan Rakgoathe, *Council of Solace*, 1973.
Lino cut, 43 x 41,5 cm.

Dan Rakgoathe wrote the following words to his work *Council of Solace* as appeared on the exhibition card to his 1989 retrospective show:

'Beloved, stay well ...
May peace profound remain with you
And solace light about you glow
In a flicker of flame of the trembling rose
Farewell - '

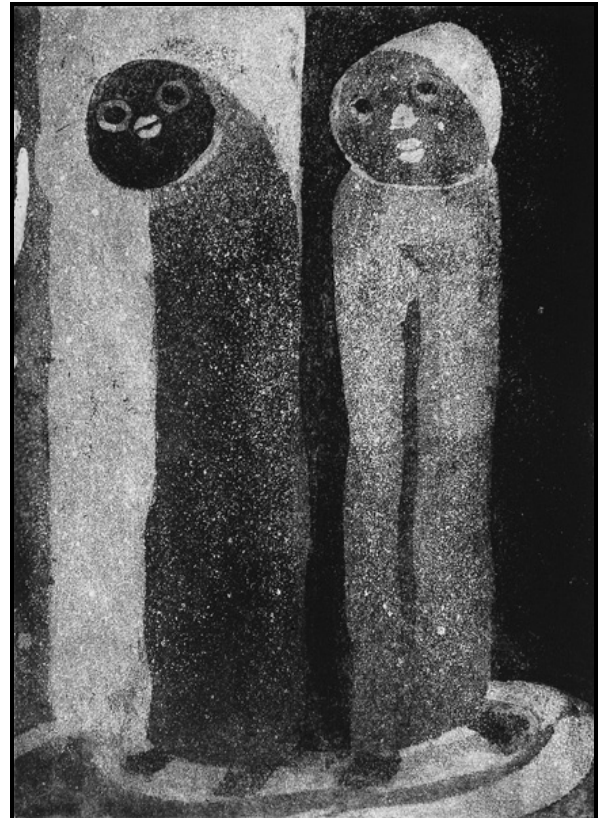


FIGURE 6b: Cyprian Shilakoe, *Let's wait till they arrive*, 1971. Etching.

The intensity of his obsession with the spirit world and the realm of dreams is evident in his artworks. Shilakoe died tragically at a young age in a motor car accident. He had the following prophesy:

'I am going to leave this world, but I will be
back – and you people, you are going to
remember me.'

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

There are some artists who do it for the money; others who do it just for themselves; and then there are the Jan van der Merwes of this world who do it for society, creating a potent message for all to sit up and take notice.

Van der Merwe is considered one of South Africa's major contemporary artists. In his exhibition, *The Archaeology of Time*, are 30 years' worth of works, most in his signature rusted metal and found objects. He deals with everything from women and child abuse, to war, the effects of TV violence on kids, apartheid, life, death and everything underpinned by a deep spiritual message.

[Source: *Unearthing the fragility of life*, from an article by Geraldine Fröhling, *Sunday Times*, November 2006]

7.1 After studying the visual sources (FIGURES 7a – 7d) and the text above, write a short essay (1 – 1½ pages) using the following points as a guideline for your discussion:

- The significance of the use of *rust* in the work of Van der Merwe and its connection to the title of his exhibition, *The Archaeology of Time*
- How he has created a feeling of 'time passed by' in his installation *Wag (Waiting)*
- Any other relevant information based on the visual and written information you have been given about this artwork

(10)

7.2 Many contemporary artists that make relevant social commentary, use alternative media, such as installations.

Discuss an artist whose work you have studied who has worked in this manner. Substantiate whether the choice of medium adds to or detracts from the message and whether the work would have the same impact if executed in a traditional medium.

(10)
[20]

INSTALLATION BY JAN VAN DER MERWE

This installation honours the women and children of the Anglo-Boer War concentration camps, as well as those women and children of today that remain captive in situations resulting from poverty and social upheaval.



FIGURE 7a: Jan van der Merwe, *Wag (Waiting)*, 2000. Rusted metal, found objects and clothing.



FIGURE 7b: Jan van der Merwe, *Wag (Waiting)*. Detail.



FIGURE 7c: Jan van der Merwe, *Wag (Waiting)*. Detail.



FIGURE 7d: Jan van der Merwe, *Wag (Waiting)*. Detail.

QUESTION 8: ART AND THE SPIRITUAL REALM

The expression of religious and/or spiritual concerns have always been a part of the visual arts.

- 8.1 Do you think that the use of Bibles and Bible text in Wim Botha's installation adds to the meaning of the artwork, or could he just as well have used old telephone directories to create the form he needed? Substantiate your answer in a short paragraph. (3)
- 8.2 Although Hlungwane and Peter Schütz have both worked with traditional materials, their work is vastly different. Which of the two works do you consider to be of a more religious/spiritual nature? Give reasons for your answer. (5)
- 8.3 Discuss the work of any other artist from any time period that you have studied, who also communicates a strong religious/spiritual message in his/her work. You must include the following information in your discussion (1 – 1½ pages):
- Name of artist and title of work
 - Medium used
 - Message/Content of the work
- (12)
[20]



FIGURE 8a: Wim Botha, *Commune: Suspension of Disbelief*, 2001. Carved Bibles and Bible text. Installation.



FIGURE 8b: Jackson Hlungwane, *God and Christ*, 1990. Wood.



FIGURE 8c: Peter Schütz, *Durban Icon*, 1999. Wood and paint.

QUESTION 9: GENDER ISSUES

9.1 Discuss how the visual sources (FIGURES 9a – 9d) comment on the role of modern women. You must refer to the following in a short essay (1 – 1½ pages):

- How the media perpetuates certain images of women. Explain what the image in the advertisement (FIGURE 9a) conveys and how this was achieved
- How the postures of the women (FIGURES 9a – 9d) comment on their different roles in society
- Interpretation of the two works by Lisa Brice (FIGURES 9c – 9d), by referring to the media, titles and any other elements used
- How these artworks (FIGURES 9c – 9d) make one aware of concerns relating to women

(12)

9.2 Discuss another work by ONE artist who has explored feminist/women issues and/or any other issues relating to gender in his/her work. The artist may be Pan African/South African or from overseas (1 page).

(8)
[20]

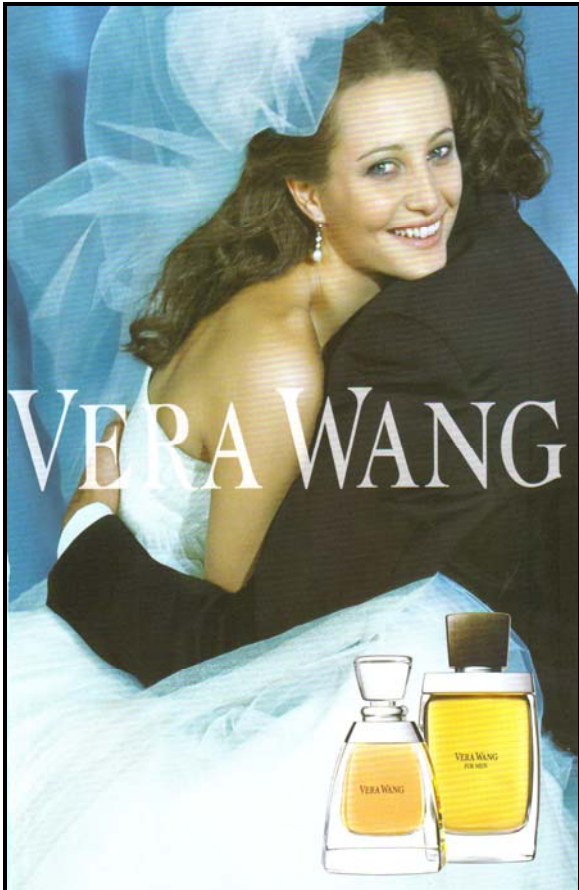


FIGURE 9a: Vera Wang perfume advertisement.

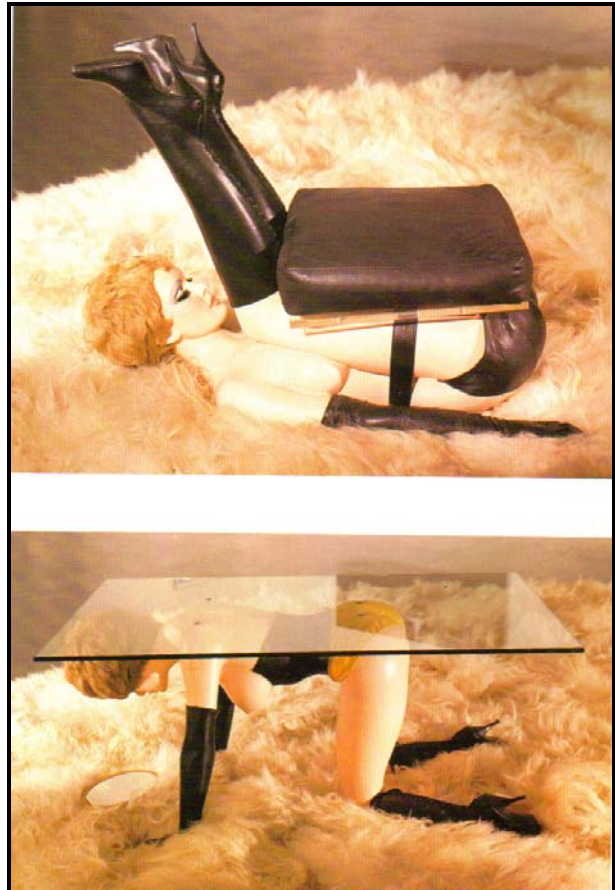


FIGURE 9b: Allen Jones, *Chair and Girl Table*, 1969.

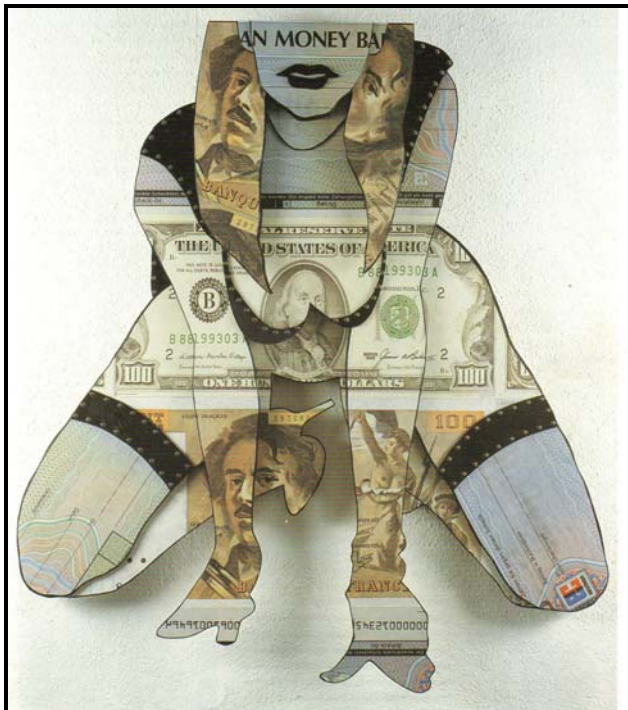


FIGURE 9c: Lisa Brice, *Sex Kitten Cheap Cheap*, 1990. Mixed media.

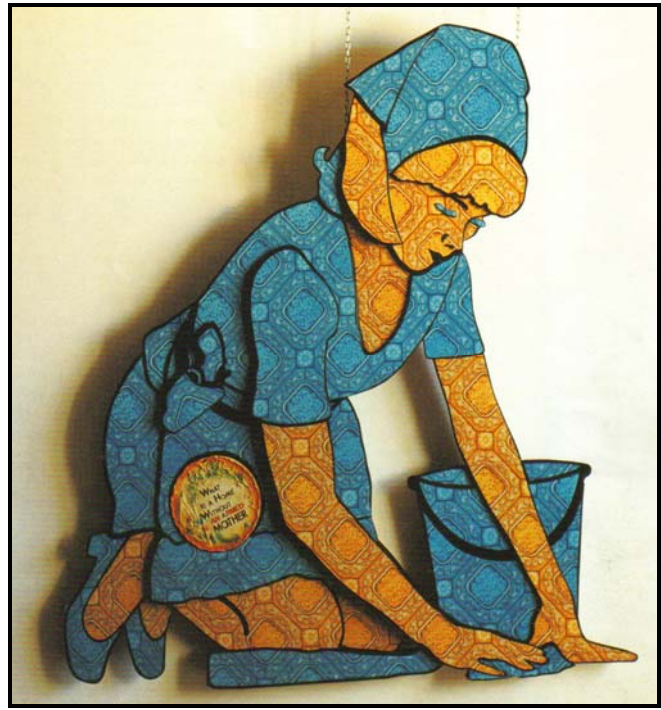


FIGURE 9d: Lisa Brice, *What is a home without an armed mother?*, 1995. Linoleum, wood, plaster.

QUESTION 10: SOUTH AFRICAN ARCHITECTURE

It could be said that South African architecture is simply a pastiche (bad copy) of styles that originated overseas.

- 10.1 Do you agree/disagree with the above statement? Give reasons for your answer in a short paragraph. (3)
- 10.2 Do you think it is important that some of our architecture reflects a distinctly South African style? Substantiate your response in a short paragraph. (3)
- 10.3 If you were an architect commissioned to design a new high school in your area, what issues would you consider to be important when working on your design? (4)
- 10.4 Discuss ONE building you have studied which you feel successfully reflects our South African culture/identity/needs. This might be through the architect's choice of design, materials, use of site or building techniques. You must name the architect and the building (1 – 1½ pages). (10)

[20]**TOTAL: 100**



FIGURE 10: A typical South African cityscape.