



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**FEBRUARY/MARCH 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 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 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 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 of art, 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
Contextualise:	Relating to, or depending on, the framework of information; relating to the situation, time (era) and location to which the information refers
Discuss:	Present your point of view and give reasons for your statements
Explain:	Clarify and give reasons for your statement
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
Substantiate:	To support/motivate with proof or evidence
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources

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

Despite the hardships experienced by many black artists, they felt that the making of art was one of the few ways in which they were able to make a personal statement about urban African life in all its diversity.

- 1.1 Study the visual sources provided in FIGURES 1a and 1b, and write an essay (approximately ONE page) in which you discuss the following aspects:
- The subject matter EACH of the artists have portrayed, explaining in detail how they manage to convey a sense of the event to the viewer.
  - What you consider to be the main focal point in EACH work. Give reasons for your answer.
  - The use of colour in EACH work. Explain in detail the type of colour used and the mood it creates.
  - The painting style used by EACH artist and how successfully you feel it works in EACH painting. (8)
- 1.2 Write a critical analysis of at least ONE page on any TWO artworks you have studied and which you feel capture a sense of the time and place. (12)
- [20]**



FIGURE 1a: George Pemba, *The return of the prodigal son*, water colour on paper, 1960.



FIGURE 1b: Ephraim Ngatane, *Bridal ceremony*, water colour and ink on paper, no date.

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

Still-life paintings have a long tradition in European art and have also become a popular subject in South African art. Many South African artists, however, have given a typically South African and/or African flavour to this subject.

- 2.1 Study the visual resources in FIGURES 2a – 2c and write an essay (at least ONE page) in which you refer to the statement above.

Consider the following in your essay:

- The classification of an artwork as a still life
- The specific objects portrayed in these works and how they reflect a South African and/or African flavour
- How the artists arranged the objects in their paintings to form their compositions
- The formal elements of art used
- Possible interpretations of these works

(10)

- 2.2 Write an essay, at least ONE page, in which you discuss any TWO artworks you have studied, which reflect a search for identity.

(10)

**[20]**

**GLOSSARY**

Classification: The process of organising things into a group



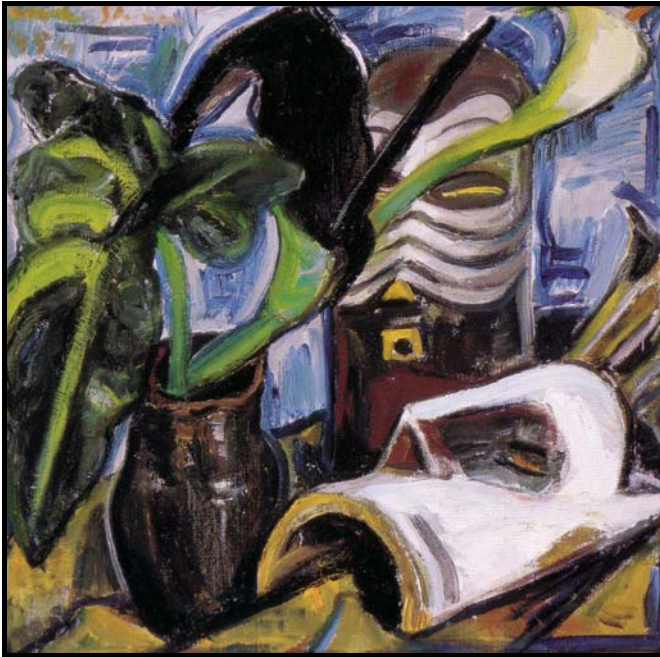


FIGURE 2a: Irma Stern, **Still life with masks**, oil on canvas, 1954.

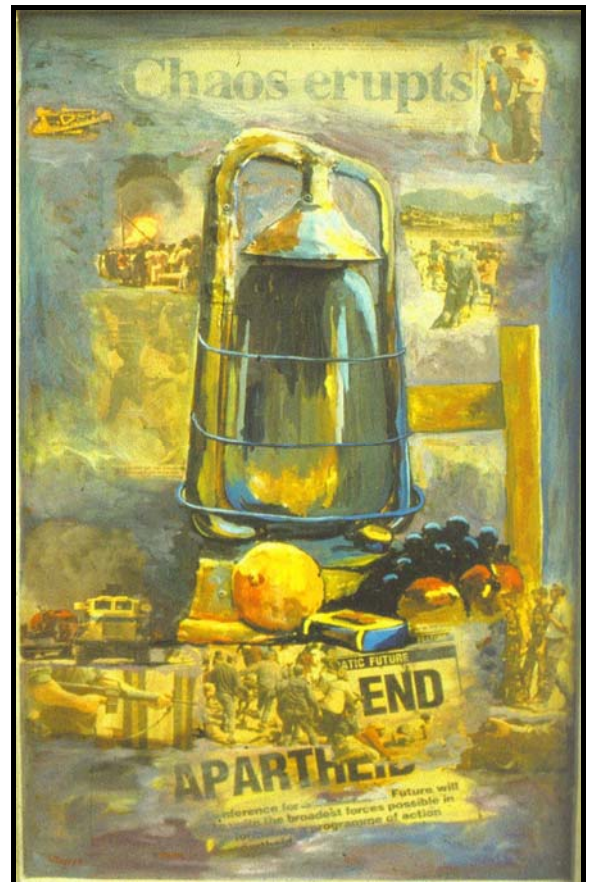


FIGURE 2b: Willie Bester, **Still life with chair and paraffin lamp**, mixed media on board, 1991.



FIGURE 2c: Trevor Makhoba, **Heritage**, oil on paper, 1991.

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

During the apartheid regime, the government was seen as the oppressor by the majority of the population. Albie Sachs stated the following about the artworks produced as a reaction to this period:

'It is as though our rulers stalk every page and haunt every picture: everything is obsessed by the oppressors and the trauma they have imposed.'

[Source: *Revue Noire: South Africa, No. 11, 1988*]

- 3.1 The visual sources (FIGURES 3a to 3c) show how artists portrayed their impressions of the oppressors who had to uphold the apartheid system.

Choose any TWO of these works and discuss the ways in which the oppressors are portrayed in the reproduced works. (Approximately ONE page)

Refer to the following in your answer:

- Style of the artworks
- Technique of the artworks
- How the formal elements of art have been used to create a visual impact
- The message you feel the artist is trying to convey

(8)

- 3.2 Write an essay (approximately 1½ pages) in which you critically analyse and evaluate the work of at least TWO artists you have studied and who you feel address socio-political issues in their work.

(12)  
[20]

**GLOSSARY**

Oppressors: A person or group of people who threatens in a cruel and unfair way, especially by not giving some people the same freedom, rights, et cetera as other people





FIGURE 3a: Gary van Wyk, *State of emergency series*, oil on canvas, 1985.

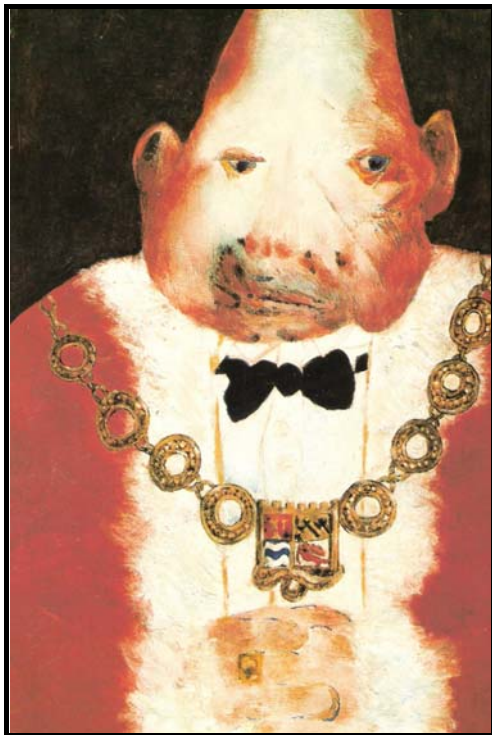


FIGURE 3b: Robert Hodgins, *Ubu – the official portrait*, tempera and gesso, 1981.

FIGURE 3c: Brett Murray, *Policeman*, fibreglass, resin and oil paint, 1985.

**QUESTION 4: CRAFT AND APPLIED ART**

The Egyptian chair (FIGURE 4a) was an object of state and dignity rather than an article for ordinary use.

4.1 Study the visual sources (FIGURES 4a to 4d) and the text provided.

Select ONE of the four chairs (FIGURES 4a to 4d). In the form of a paragraph (approximately ½ page), give reasons for your choice, based on the following:

- Which chair would you choose for your home?
- Where would you use it?
- Why have you chosen it?
- How has the chair been created from the chosen material? (5)

4.2 You are designing a creative new chair from recyclable materials.

In the form of a paragraph of approximately ½ page, explain the following:

- The recyclable materials you would use in your new design and the reasons for your choice
- The techniques and decoration used
- The construction of the chair (5)

4.3 Discuss the importance of the work of any other South African craft/applied artist that you have studied by specifically looking at the function, materials and techniques used (at least ONE page). (10)

**[20]**





FIGURE 4a: *The golden throne of king Tutankhamun*, wood coated with gold, with a rich polychrome decoration of faience, glass, semi-precious stone and silver, approximately 1 320 BC.



FIGURE 4b: Frank O 'Gehry, *Cardboard furniture collection*, cardboard, 1969 – 1973.



FIGURE 4c: *Chair created from old cutlery*, artist unknown.



FIGURE 4d: 19th century, *Cameroon wood and bead stool*.

**QUESTION 5: ART AND POWER**

Auschwitz was one of the Nazi concentration camps for Jews during the Second World War. Today it is a museum. According to visitors it is the room-sized glass cabinets filled with personal belongings like shoes, reading glasses and human hair that truly creates deep emotion in the viewer.

The entire community of District Six in Cape Town was forcibly removed during the apartheid-era relocations in 1966. The artist, Rodney Sauls, grew up in District Six. In his installation for the District Six Museum (FIGURES 5a and 5b) he transferred images and writing from photo albums, oral narratives, newspaper clippings, et cetera onto fabrics that were tailored into costumes, blankets and quilts. Parts of this installation are walls created with Crete stone in which everyday objects are placed.

5.1 History is the account of how leaders and events shaped the world.

How important is it to remember the ordinary men and women involved in these historical events? Write an essay of at least ONE page in which you answer this question by referring to the above statements and the visual sources (FIGURES 5a and 5b).

Points to discuss:

- The meaning and reasons for the glass cabinets at Auschwitz that are filled with shoes, reading glasses and human hair, et cetera
- The title *A personal memory* in Sauls' work
- How Sauls pays tribute to the ordinary man and woman in his work by looking at Sauls' subject matter, objects used and techniques
- Lessons and meanings these works have for our time

(10)

5.2 Discuss any TWO buildings/memorials and/or public artworks that you have studied, which celebrate, criticize and/or commemorate events, ideologies and/or people who shaped our world (at least ONE page).

(10)  
**[20]**

**GLOSSARY**

Installation:	Art that is created for a specific site, often incorporating materials or physical features of the site
Narrative:	A description of events, the process of telling a story
Ideologies:	A set of beliefs that influence the way people behave
Crete stone:	A cement-like medium





FIGURE 5a: **Reading glasses**,  
Auschwitz Concentration Camp Museum.



FIGURE 5b: Roderick Sauls,  
**A personal memory (detail)**, mixed-  
media installation, District Six Museum,  
Cape Town, 1999.



FIGURE 5b: Roderick Sauls, **A personal memory (detail)**, mixed-media installation,  
District Six Museum, Cape Town, 1999.



FIGURE 5b: Roderick Sauls, **A personal memory**, mixed-media installation,  
District Six Museum, Cape Town, 1999.

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

- 6.1 John Muafangejo studied at Rorke's Drift Art Centre in KwaZulu-Natal. In an essay of approximately ONE page, compare his interpretation of *Adam and Eve* (FIGURE 6b) with that of Hugo van der Goes (FIGURE 6a), a Renaissance painter from the Netherlands.

In your answer consider the following:

- The use of images and symbolism
- Style and techniques
- Formal elements of art
- The meaning of the artworks in their specific context (8)

- 6.2 Select any South African art centre that you have studied and write an essay of approximately 1½ pages in which you discuss the following:

- The purpose and funding of this art centre
  - The influence this centre has had on its students
  - The type of work created at this art centre referring to subject matter, mediums and techniques used
  - Specific artwork(s) by at least ONE student from this centre (12)
- [20]**



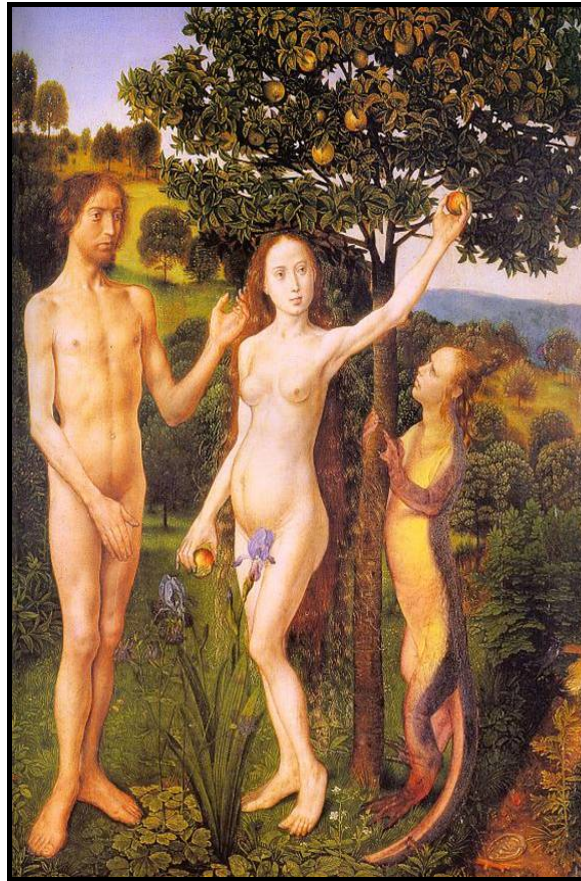


FIGURE 6a: Hugo van der Goes, ***Adam and Eve***, oil painting, 1470.

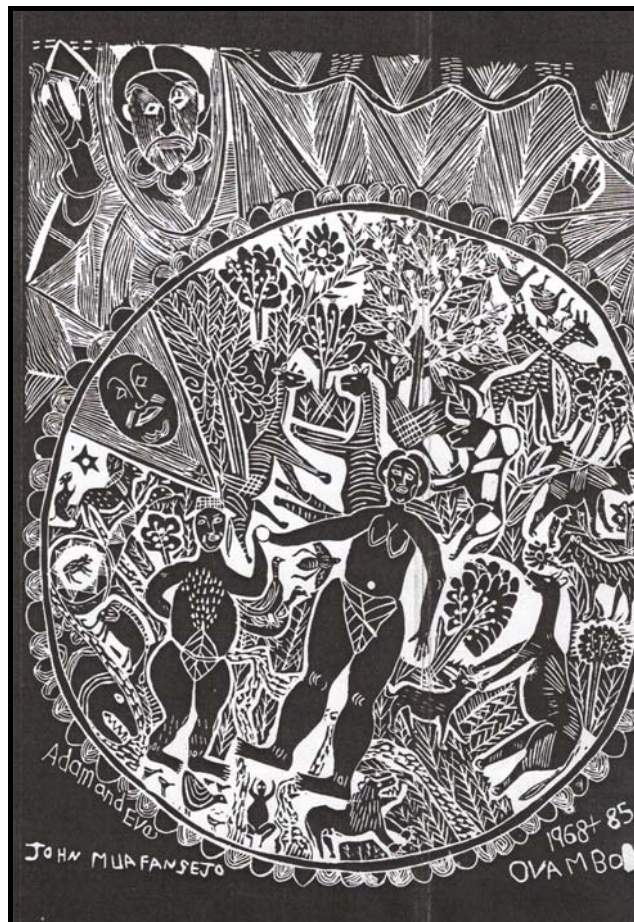


FIGURE 6b: John Muafangejo, ***Adam and Eve***, lino print, 1968.

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

Pollock said: 'I become increasingly removed from the usual artist's materials, such as easels, brushes and palettes. I prefer sticks, trowels and a dripping liquid paint or a heavy impasto mixed with sand, broken glass or other materials.'

**ROBIN RHODE TURNS BMW INTO A PAINTBRUSH**

Unlike the action paintings created by Abstract Expressionist artist, Jackson Pollock, where some of his painting actions were unplanned, South African artist, Robin Rhode, planned a once-off 12-hour marathon. He installed hosepipes filled with paint, which sprayed paint into the tyres of a BMW via remote control. The car was then driven along a carefully planned route on a 100 m by 200 m canvas, creating a large abstract painting.

- 7.1 In your opinion, why have artists like Pollock and Rhode chosen to represent art in this manner? (At least ONE page)

Refer to the following in your answer:

- Use of colour
- Painting surface and tools used
- Mark making, that is action painting versus remote control
- The time taken to create and complete works
- Which work you prefer, and why

(10)

- 7.2 Discuss any other contemporary artist(s) that you have studied who you feel make(s) use of unusual media and/or techniques to express their message. Refer to at least TWO specific works in your answer (at least ONE page).

(10)  
**[20]**

**GLOSSARY**

Action paintings: Large, intuitive, gestural abstract works

Contemporary: Belonging to the same/present time





FIGURE 7a: Jackson Pollock at work (action painting).



FIGURE 7b: Pollock, ***Number 2***, paint on canvas, 1950.



FIGURE 7c: Robin Rhode, ***Expression of Joy***, BMW Z4 Roadster, 2009.



FIGURE 7d: Robin Rhode, ***Expression of Joy***, paint on canvas, 2009.

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

The spiritual in art is not necessarily beautiful. It is often used to evoke responses of fear and horror.

- 8.1 Discuss how the artists in FIGURES 8a and 8b have conveyed a form of spirituality through their work. (At least ONE page)

Consider the following:

- Images used
- The formal elements of art
- Use of format (double-sided image, triptych)
- Possible meanings and interpretations
- Similarities and differences between the two artworks (10)

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

In your essay you must include the following:

- Name(s) of the artist(s)
  - Titles of works
  - The use of formal elements
  - Communication of spiritual and/or religious concerns by discussing the possible meanings and interpretations of these artworks. (10)
- [20]**

**GLOSSARY**

Triptych: A set of three works related in subject matter, connected side by side. Typically the principal subject is depicted on the central panel and related subjects on the sides.





FIGURE 8a: Judith Mason, ***Reaching for paradise***, double-sided image, oil on supawood, 2008.



FIGURE 8b: Adam Letch, ***Leaving the body***, photographic emulsion on paper, 2002.

**QUESTION 9: GENDER ISSUES**

Karin Miller identifies chiefly as a female artist and her work reflects this, as the majority of her compositions feature women, projecting and radiating a womanly instinct. Miller uses famous old master paintings as her inspiration and source material.

9.1 In a essay of at least ONE page, choose either FIGURES 9a and 9b or FIGURES 9c and 9d, and discuss the following:

- The portrayal of female issues
- The similarities and differences seen in the two works
- Appropriateness of the titles
- Effectiveness of the medium used
- The use of imagery and the messages they convey
- Your response to the use of old master paintings in a modern artwork (10)

9.2 Write an essay of at least ONE page in which you refer to at least TWO specific artworks you have studied where the artist(s) made use of gender issues in their work(s).

In your essay you should include the following:

- Name(s) of artist(s) and title(s) of artworks
  - Description/Analysis of the artworks
  - Use of materials and techniques
  - Messages and/or meanings in the artworks (10)
- [20]**

**GLOSSARY**

Tempera: A kind of paint in which the colour is mixed with egg and water

Metaphor: A word used in an imaginative way to describe something else in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful

Adobe Photoshop: A computer program used for the manipulation of digital imagery





FIGURE 9a: Sandro Botticelli, ***The birth of Venus***, tempera on canvas, 1482.

The artwork is a metaphor of a life cycle experienced by the soul, beginning with birth, experiencing life and ending in death. Venus rides the shell illustrating the mystery of our birth. Venus, who is assuming the pose of a pregnant woman, has her twin goddess Flora next to her. Zephyr takes the soul illustrated as a half-naked nymph back to the spiritual realm where she originated from.



FIGURE 9b: Karin Miller, ***Venus life goes on***, digital and complementary photography, wallpaper series, 2008.

Karin Miller uses digital photography such as Adobe Photoshop, combining components into one composition. Using Photoshop allows her to produce strikingly high quality artworks. They can be arranged or rearranged in different ways.



FIGURE 9c: Leonardo da Vinci, ***Leda and the swan***, oil on canvas, 1505.

Leda and the Swan is a story from Greek mythology, in which Zeus came to Leda in the form of a swan to seduce her. She laid two eggs from which the children hatched.

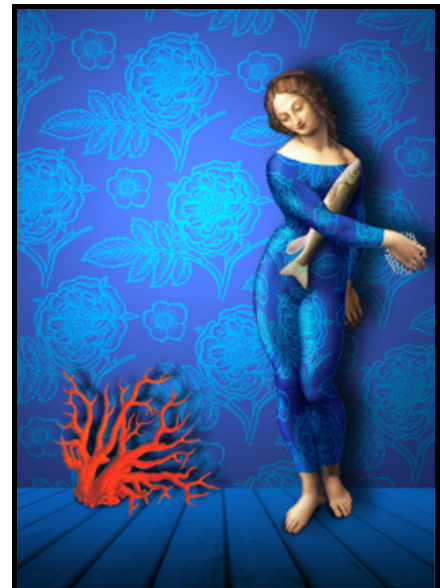


FIGURE 9d: Karin Miller, ***Wallpaper with coral***, digital photography, wallpaper series. 2008.

**QUESTION 10: CONTEMPORARY SOUTH AFRICAN (NATIONAL) AND INTERNATIONAL ARCHITECTURE**

Contemporary architecture has become more like living installations, interacting with its inhabitants and its surroundings, some successfully, others not. Some architects at present are more concerned with creating visual impact than with an architecture which is more socially and environmentally responsible.

Using the visual resources in FIGURES 10a to 10d as inspiration, as well as any other examples you have studied, write an essay of at least 2½ pages in which you debate the statement above.

Your essay should include the following important areas:

- A discussion on the visual impact of your chosen examples and how the architect achieves this considering the following:
  - Use of site
  - Materials
  - Building techniques
  - Technological input
- Your feelings on visual impact versus socially and environmentally responsible buildings
- A comparison between the various examples, stating the different approaches used by the architects

**[20]****GLOSSARY**

Contemporary:      Belonging to the same/present time



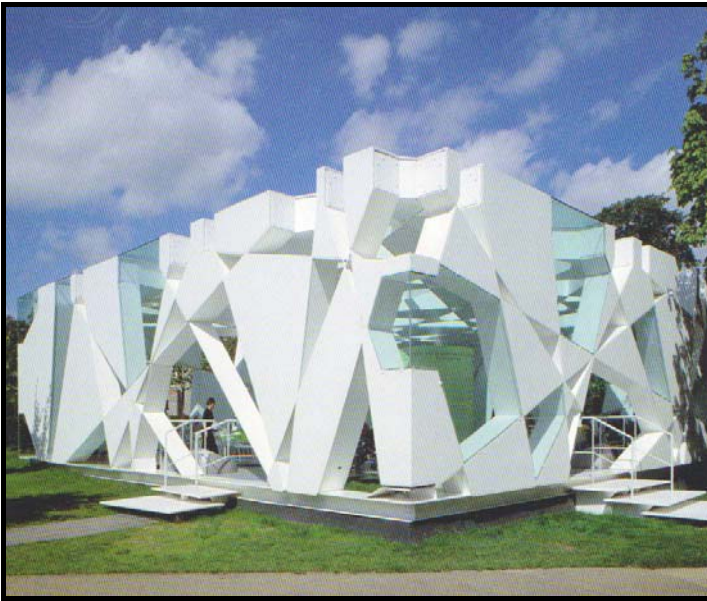


FIGURE 10a: Toyo Ito, ***Serpentine Gallery***, Kensington Gardens, London, 2002.

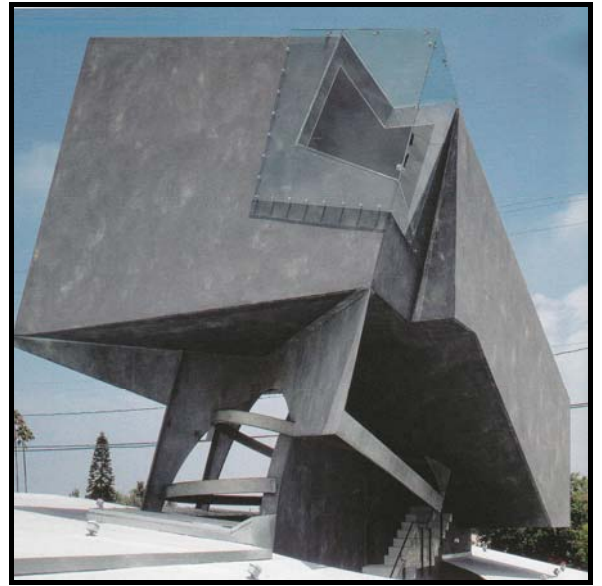


FIGURE 10b: Eric Owen Moss, ***The box***, Culver City, California, 1990 – 1994.



FIGURE 10c: Frank Gehry, ***The Rasin Building***, Prague, Czech Republic, 1996.

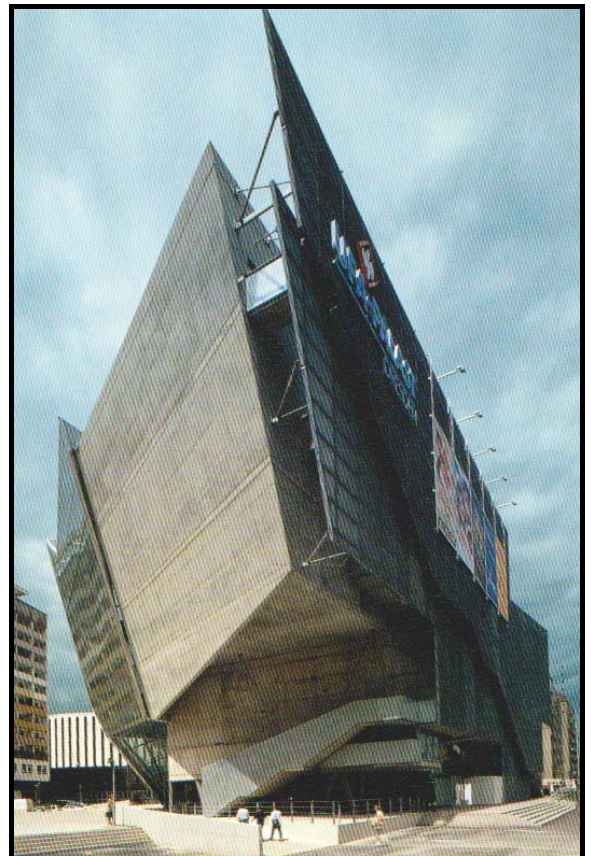


FIGURE 10d: Coop Himmelb(l)au, ***Una-Palast movie theatre***, Dresden, 1993 – 1998.

TOTAL: 100