



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2010

VISUAL ARTS – FIRST PAPER

MARKS: 100

TIME: 3 hours

VISLEA

This question paper consists of 23 pages.

INSTRUCTIONS AND INFORMATION

1. There are TEN questions in this question paper.
2. Answer FIVE questions of your choice.
3. Read the questions carefully.
4. Answer in full sentences and use paragraphs. DO NOT USE POINT FORM.
5. Use the mark allocation to determine the time to be spent on each question. Each question should take about 35 minutes.
6. Write neatly and legibly.

In this exam you will be expected to demonstrate the following:

- The use of correct art terminology
- The use of visual analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placing of examples into a social and historical context
- An understanding of distinctive artistic styles
- The identification of the professional practice of local artists

GLOSSARY:

Use the following glossary 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, with insightful comments about why and how it succeeds.

Compare: Point out, sentence by sentence, the 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: Give an informed opinion, supported by examples.

State: Say directly what you think – give your opinion as well as an explanation.

Evaluate: Point out the RELEVANT positives, negatives, elements and principles of the work and give some evaluative comment about why and how it succeeds or not, in the broader picture of art history in general, i.e. you need to be able to see the big picture of world art to make evaluative comments.

QUESTION 1: EMERGING VOICE OF BLACK ART

1.1 Study visual sources provided in FIGURES 1a, 1b, 1c and 1d. Write an essay of at least one page in which you discuss and compare any TWO works by referring to the following:

- Subject Matter
- Composition
- Medium and painting techniques applied
- Style
- Meanings/messages conveyed

(10)

1.2 In an essay (at least ONE page), discuss ONE example each by any TWO artists whose artwork portrays the social lives and experiences of ordinary people in their communities. **(You may NOT use the visual sources provided in QUESTION 1.1)**

Your essay should include the following information:

- Name of the artists
- Title and medium of the artworks
- Styles and techniques
- Social/economic and/or other influences

(10)

[20]



FIGURE 1a: Ephraim Ngatane,
Bridal Procession,
Watercolour and Ink
1962.



FIGURE 1b: Jo Maseko, ***Boy with a Yellow shirt***, no date
Oil on board.



FIGURE 1c: Eli Kobeli, ***Impressions***, no
date Mixed Media



FIGURE 1d: Welcome Koboka,
Market Women, no
date, Oil on board

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY

- 2.1 By referring to the visual sources in FIGURES 2a and 2b, write an essay (at least ONE page in which you discuss the African cultural-related influences as seen in each of the artworks.

You must include the following information in your essay:

- Inspiration/influences/sources
- Subject matter
- Use of formal art elements
- Style
- Messages conveyed through the artworks (10)

- 2.2 In the form of an essay (at least ONE page), discuss any TWO artworks by TWO different artists you have studied this year that reflect an African/cultural influence.

Include the following information in your essay:

- Name of the artists
 - Title and medium of the artworks
 - African/Cultural-related influences
 - Techniques and style used
 - Messages conveyed through the artworks (10)
- [20]**



FIGURE 2a: Lucky Sibiya, ***Harvesting***, 1974. Incised and Painted Wood



FIGURE 2b: Pablo Picasso, ***Bull's skull, Fruit and Pitcher***, 1939

QUESTION 3: ART AND POLITICS – RESISTANCE OR PROTEST ART

During the 1970s, many artists (both black and white) came to see art as a way of expressing their views about social conditions and politics in South Africa. Some saw art as a means for influencing other people's ideas and bringing about change in South Africa.

- 3.1 Using visual sources provided in FIGURES 3a and 3b, write an essay (at least ONE page) in support of the above-given statement by referring to the following:

How the artists used the following in their artworks to convey the message:

- Subject matter
- Art elements
- Composition and illusion of space
- Medium and techniques

(10)

- 3.2 Write an essay (at least ONE page) in which you analyse TWO artworks by TWO different artists you have studied this year 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:

- Name of the artists
- Titles and medium of the artworks
- Influences
- Use of art elements
- Meaning/Messages conveyed through their artworks

(10)
[20]

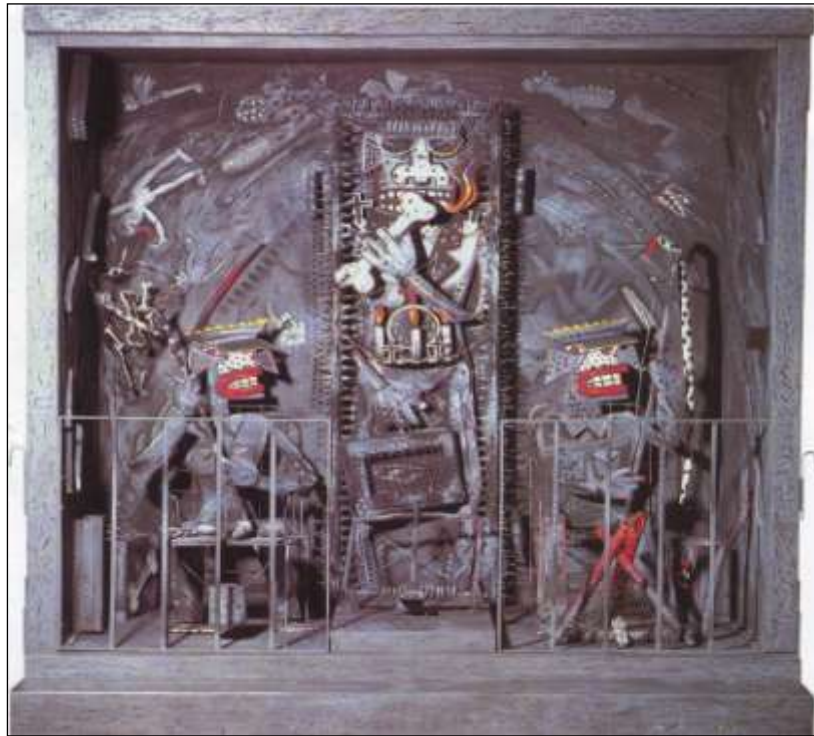


FIGURE 3a: Norman Catherine, *Last remains of another man*, 1988. Mixed Media



FIGURE 3b: Lungile Phambo: *What a waste*, 1987. Water colour

QUESTION 4: CRAFT AND APPLIED ART

“South African craft art is influenced by both culture and commercial needs of the people. It is both functional and decorative.”

- 4.1 With this statement in mind, discuss and describe how these influences are expressed in examples provided in FIGURES 4a, 4b and 4c. Write at least one page.

Refer to the following in your answer:

- Subject matter
- Formal art elements
- Materials used
- Functions

(10)

- 4.2 Write an essay in which you discuss the work of at least TWO craft artists whose work you have studied this year:

Mention must be made of the following:

- Name of the craft artists
- Influences and function of the items discussed
- Discussion of medium and technique used
- Use of decorative elements

(10)

[20]



FIGURE 4a: ***Ingxowa.***
A beaded bag.



FIGURE 4b: ***Traditional Gourds***



FIGURE 4: ***Entrance to a Southern Ndebele homestead, Msiza, 1974***

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

“...The memorial we unveil today is a fitting tribute to our heroes and heroines, and a testament to the triumph of justice over the abhorrent system of apartheid. It constitutes our solemn pledge that we will forever remain vigilant to defend the freedom we won at the great cost in human lives, including those who fell here in Duncan Village...”

President Thabo Mbeki, 28 March 2008

This statement is part of a speech given by the former president Thabo Mbeki during the unveiling of the Duncan Village Memorial Heritage site at Kusile Square in Duncan Village. This was in memory of 31 people killed and many that were injured in 1985 by the South African Police, in support of the apartheid regime.

- 5.1 With reference to the above statement, do you agree or disagree that the visual sources provided in FIGURE 5a and 5b reflects the purpose and meaning of the memorial?

Do this by referring to the following:

- Choice of imagery
- Historical background of the memorial
- The three-dimensional strengths of the work
- Your response to the work

(8)

- 5.2 Write an essay (at least ONE page) on any other specific commemorative building/monument/artwork you have studied, local or international, which pays tribute to specific events/ideals and/or people. Clarify in your own words how the work is relevant regarding the purpose. Conclude with a comment of the impact in the community in which they are built or found.

(12)
[20]



FIGURE 5a: *Duncan Village Memorial Heritage site and detail*



FIGURE 5b: *Another view of the Duncan Village Memorial Site*

QUESTION 6: ROLE OF FORMAL AND INFORMAL ART CENTRES

The CAP INFORMAL SCHOOL is in Cape Town, and stands for the CAPE ARTS PROJECT. It offers assistance to many different types of artists, and has been a particular voice for the struggle and of career assistance to struggling artists.

- 6.1 Write a short essay of about three quarters of a page in which you discuss the posters in FIGURES 6a and 6b. Define how the content, art elements and artistic composition of each show the skills building done at this school in the 80s and 90s in particular. (8)
- 6.2 You have studied one or more informal or formal schools of art and craft in South Africa. Write an essay about two or more artists and their work from ONE school of your choice. In your essay, show your understanding of the elements and principles of art, and in summing up, make an evaluation about the impact of this art school on South African art in general. (12)

[20]

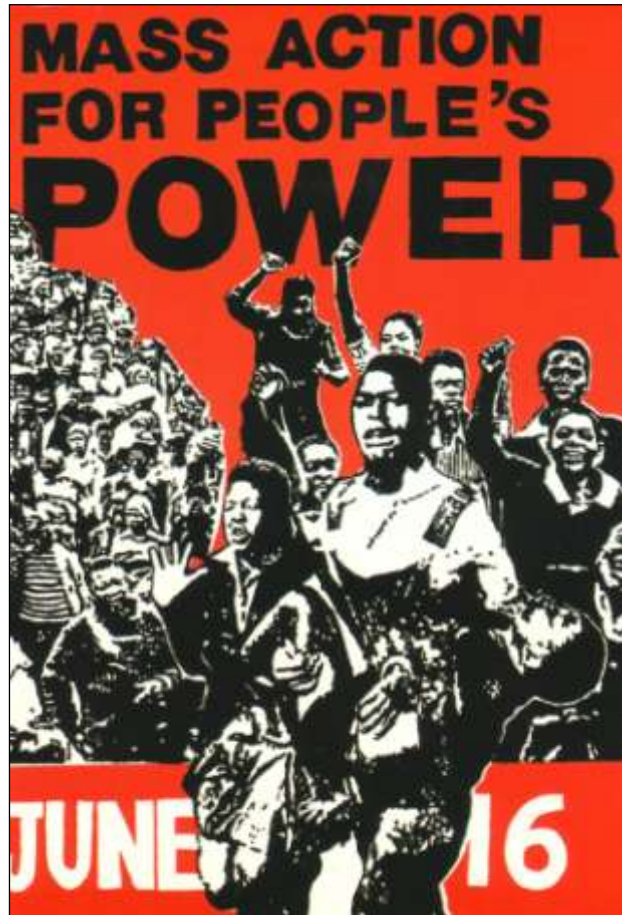


FIGURE 6a: Xolile Mtakatya **CAP Poster**, 1991



FIGURE 6b: **CAP Poster**. Artist unknown, 1985

QUESTION 7: MULTI-MEDIA

The Pop Art movement of the 1940s and 1950s, of which Rauschenberg was a contributor, paved the way for artists to use found objects to construct art. In the present decade, the extent to which artists have gone in selecting found objects or natural materials with which to construct art has become so varied as to be silly or laughable.

7.1 Refer to FIGURE 7a.

Rauschenberg used a tyre, wood, old pieces of advertisements and a stuffed goat to construct this work. Discuss how the various media suggest meaning, and comment on how Rauschenberg's choice of imagery has made this work feel very modern and unusual. (6)

7.2 Observe both illustrations (a) and (b). Which of the two works seems more serious or philosophical to you? Explain why. (6)

7.3 Choose one or two works by an artist who works in multi-media. Write a concise paragraph, in which you say how and why the use of multi-media enhances meaning in the artworks. (8)
[20]

Glossary: Philosophical = having to do with life choices, the right and wrong of things in the world, an intellectual thinking/discussion about the value of something in the big picture of life.



FIGURE 7a: Robert Rauschenberg, *Monogram*, 1959

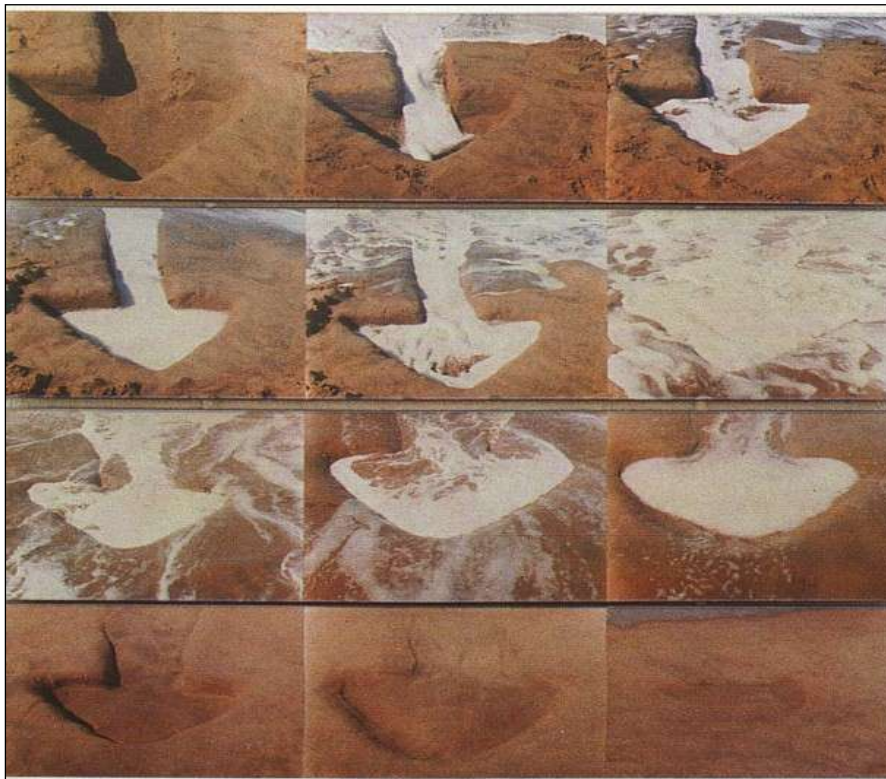


FIGURE 7b: Wendy Ross, *Arrow Beach Piece*, 1985

QUESTION 8: ART AND THE SPIRITUAL REALM

- 8.1 By analysing the work shown in FIGURE 8a, define what it is that Dali has shown about his own religious views and about the spiritual world today. Refer to art elements and iconography to support your statements. (8)

- 8.2 Refer to FIGURE 8b.
The subject of **Annunciation** is about the time when the angel appeared to Mary and told her that she was to bear a child named Jesus by immaculate conception. In Medieval times, the artist Fra (Brother) Angelico made a painting of this event. The composition of that work had a similar one to the artwork of Tracy Rose in FIGURE 8b.

Define how Tracy Rose's **L'Annunciation** shows her outlook about this holy event by referring to imagery, compositional structures and relevant art elements. (6)

- 8.3 Choose a contemporary work, either 2- or 3-dimensional, which expresses the artist's message about some spiritual matter. Your chosen work may be International or South African. Discuss this work and explain clearly how art elements and imagery inform one of the meanings of the work. (6)

[20]



FIGURE 8a: Salvador Dalí *Madonna of Port Ligat*



FIGURE 8b: Tracy Rose *Lucie's Fur L' Annunciation*

QUESTION 9: GENDER ISSUES

1. What makes a work of art a gender piece?
2. What is gender as you understand it in an *artistic* sense?
3. Why is it important for society to interface with all sorts of gender identities?
4. Should the role of males or females be mutually exclusive and separated?
5. How has society changed its attitudes to gender?
6. How are gender issues seen in South Africa and the rest of the world?
7. What role do artists play in a change of thinking about gender issues?

- 9.1 By dealing with THREE of the questions in the above frame, AND by referring to both FIGURES 9a and 9b, as well as a choice of two or more other gender works you have studied, write a two-page essay, which gives an insightful commentary on how artists have made society more aware of gender related matters. In your essay, make sure you deal with four or more works in detail as substantiation for your general commentaries. You may also refer to elements and principles of art in your essay.

(20)

Mark allocation: 3 marks for the introduction which deals with your views on any 3 of the above questions.
16 marks for insightful commentary on the four or more art works as gender works and how these make society more aware of gender issues.
1 mark for a very short conclusion

NB: REMEMBER TO CHOOSE CONTEMPORARY WORKS!



FIGURE 9a: Robin Jones, *The Kiss*

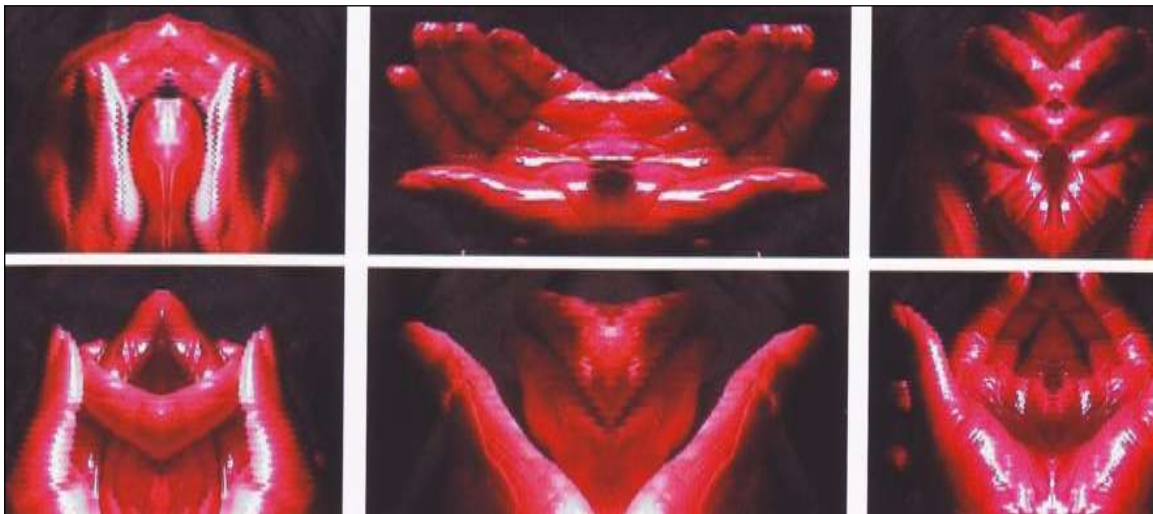


FIGURE 9b: Churchill Madika *Blood on my Hands* C-print 2004

QUESTION 10: CONTEMPORARY ARCHITECTURE

“Hadid is a world figure on the architectural stage. She has designed highly innovative buildings which show a use of metaphor and a keen sense of renewed and futuristic city spaces.”

10.1 Refer to FIGURES 10a and 10b.

Write a short essay about these and other works by any architects whose works show a similar sense of innovative design in city spaces of the world. (10)

10.2 Refer to FIGURES 10c, 10d and 10e.

Analyse clearly the shapes and materials in each of these buildings that are traditional. Then analyse those shapes and materials which have taken the buildings into the 21st century. Refer to the general trends of architecture over the last half century only, within your essay. (10)
[20]



FIGURE 10a: Zaha Hadid
Aerial view of Cairo Expo Centre 2007



FIGURE 10b: Zaha Hadid ***Stone Tower, Cairo*** 2008



FIGURE 10 c: Frank Gehry
Disney Hall



FIGURE 10 d: Frank Gehry
Nationale Nederlandse Building



FIGURE 10 e: Jourda Architects. ***Mont-Cenis Academy***, Germany