



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2012**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**



---

This question paper consists of 20 pages.

---

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**.

### **INSTRUCTIONS TO CANDIDATES**

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

1. Answer any FIVE questions for a total of 100 marks.
2. Questions and sub-sections 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 art works is permissible.
6. Name the artist and title of each art work you discuss in your answers. Underline the title of an art work or the name of a building.
7. Write clearly and legibly.
8. Write in a clear, creative and structured manner, ***using full sentences and paragraphs*** according to the instructions for each question. Listing of facts/tables is not acceptable.

## 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 art work.
<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>Evaluate</b>	Showing insightful and analytical commentary, as to the comparative worth of an art work, in the broad world picture.
<b>Explain</b>	Clarify and give reasons for your statements.
<b>Interpret:</b>	Analyse and evaluate (give an informed opinion) an art work. Contextualise it historically, culturally, socially, etc. and substantiate your findings by referring to similar specific examples.
<b>Substantiate</b>	To support/motivate with proof or evidence.
<b>State</b>	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
<b>Visual sources</b>	The reproduced images that are provided in the exam paper.

**ANSWER ANY FIVE QUESTIONS.**

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

“Many South African artists, of all races, have done works which show an evolving identity that is clearly African.”

- 1.1 Compare the two works in FIGURES 1a and 1b. Without making headings, use the guidelines in the bullets to assist you in your planning.
- Visual imagery and messages
  - Use of colour and its emotional impact
  - Use of Media in both. Explain also how media does or does not, show the emerging South African voice. (10)
- 1.2 Choose TWO works by artists who have shown an emerging African voice. You may choose two works by the same artist, or by two different artists. Discuss these works in an essay of at least ONE PAGE. Include:
- Name/s of artist/s
  - Titles of artworks
  - Inspirations and influences on the work
  - Formal elements used in the work
  - Themes and messages (10)
- [20]**

**Glossary:**

**iBhutho** = a Zulu word meaning a group of young men preparing to go to war.



FIGURE 1a: M. Modisakeng. **iBhutho**. Installation and happening, filmed. 2008

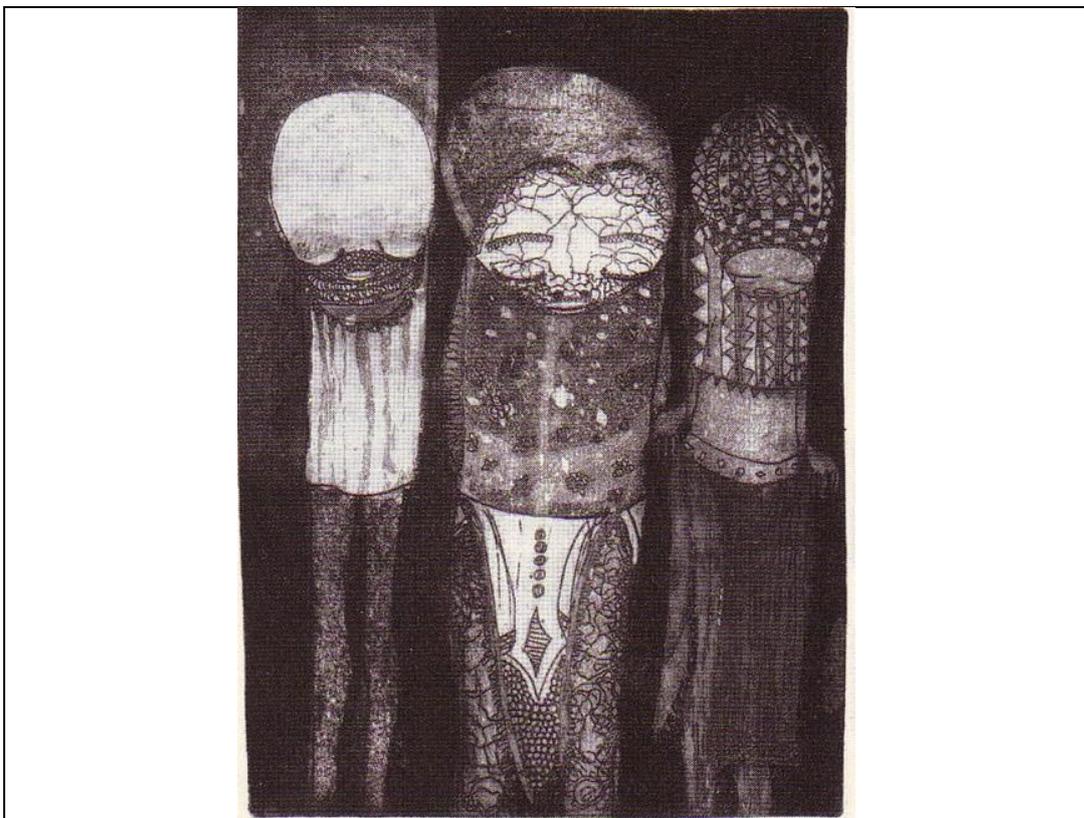


FIGURE 1b: Cyprian Shilakoe. ***We don't want to see them.*** 1971.

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

- 2.1 Explain clearly, with reference to FIGURE 2a, why you think this work may be recognised as a South African piece. (3)
- 2.2 Define the atmosphere of this work, giving reasons for your answer. (3)
- 2.3 By analysing compositional structure AND imagery, say what messages may be interpreted in FIGURE 2a. (5)
- 2.4 Refer to FIGURE 2b. What is the social message of this work? Discuss the ways in which the artist has portrayed this. (4)
- 2.5 Select ONE work you have studied, which you believe best has an African appearance and meaning. Name the work and indicate concisely why it shows African qualities. Evaluate the success of this work by world standards. Refer to art elements, use of colour, and style. (5)
- [20]**

**Glossary:**

**World standards** = that a work measures up to the best level of art in the whole world.



FIGURE 2a: Tommy Motswai. *The Tea Party*. Oil pastel on paper. 1987.



FIGURE 2b: Brett Bailey. *Big Dada, Rise and Fall*. Installation. 2001

**QUESTION 3****ART AND POLITICS: RESISTANCE ART IN SOUTH AFRICA AND THE REST OF THE WORLD**

The French Revolution began in 1789. The Death of the French Revolutionary, Marat, by the aristocrat Charlotte Corday, is an iconic painting, done in 1793. It has been compared to the importance of Michelangelo's *Pieta*. It shows Marat in his bedroom, in a soothing bath, because of a severe skin condition, having been busy writing a letter to his countrymen. He was murdered in this space, and this of course has a massive impact on the viewer.

- 3.1 Refer to FIGURES 3a and 3b. Make an analytical comparison between these two works, clarifying the implied messages of the two works illustrated. Substantiate your statements by referring to forms, colours, patterns and layout. (10)
- 3.2 Giving reasons, say which one, in your opinion, is more powerful. (2)
- 3.3 "Artists did not only do works about political matters. There were many social injustices in our world, which gave them reason to protest by means of their art."

By discussing any other work/s by another artist or artists, international or South African, show how issues in society, other than political, have been addressed. Use the work by Penny Siopis in FIGURE 3c as a start to your essay.

Refer to the following:

- Art elements
- Style
- Meanings and messages

(8)  
**[20]**

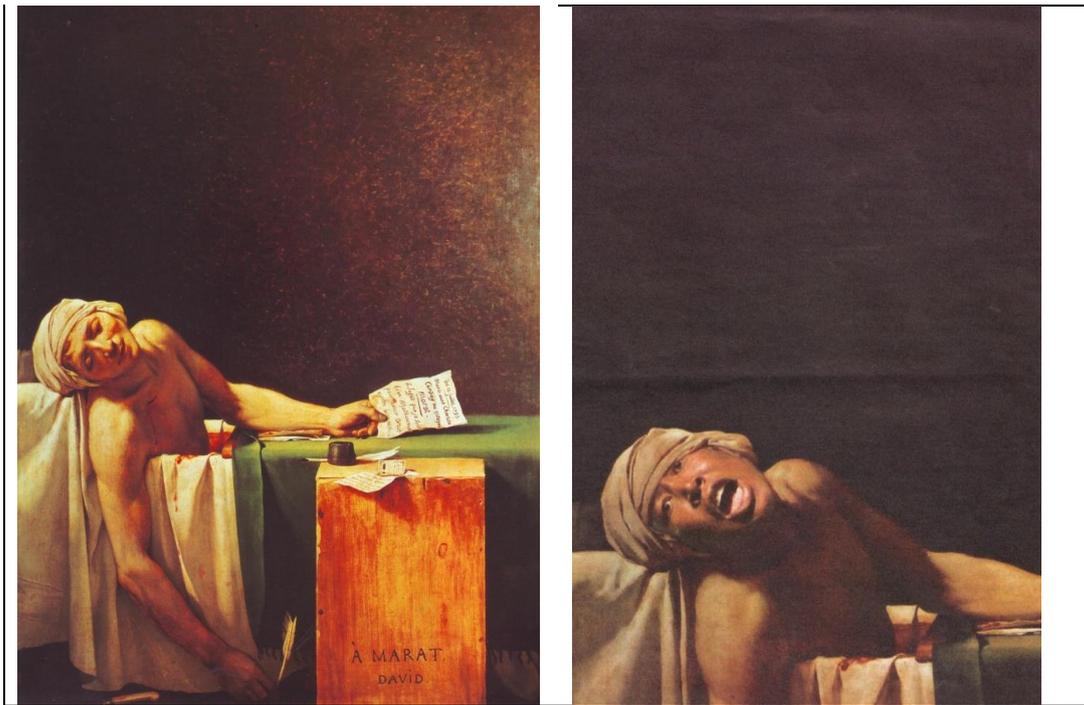


FIGURE 3a and 3b: Left: Jacques Louis David. *Death of Marat*. 1793. Right: Andre Clements. *Malema as David's Death of Marat*. Oil. 2009

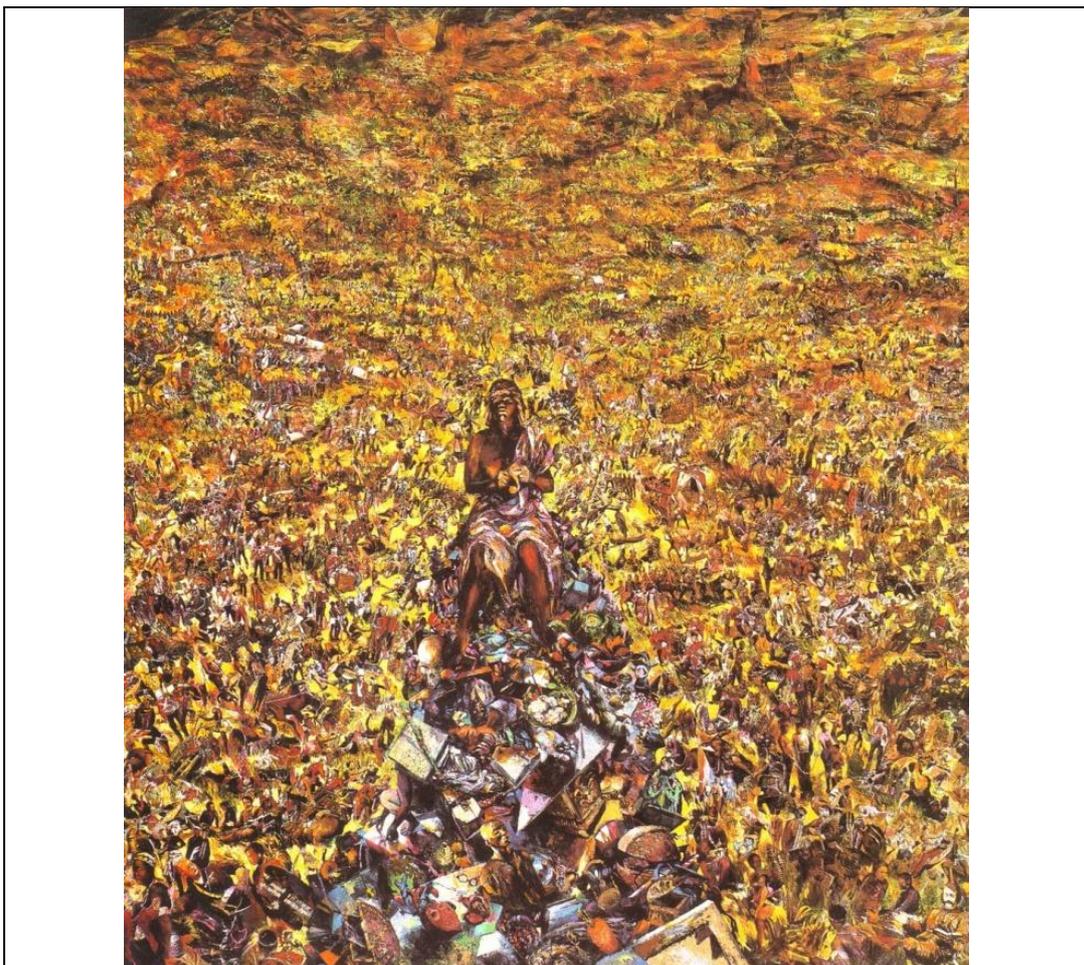


FIGURE 3c: Penny Siopis. *Patience on a monument*. Mixed media.

**QUESTION 4****CRAFT AND APPLIED ART**

- 4.1 Discuss and compare the two examples of craft in FIGURES 4a and 4b. Refer to relevant art elements. (6)
- 4.2 Comment on the materials, the methods of making and the marketability of the work by Buthelezi in FIGURE 4c. (5)
- 4.3 Select ONE example of a successful traditional craft work by a craft artist who works in either wood or plastics or found material. Name the artist and state why you think his/her work is successful. Refer to forms, patterns, materials and functionality to justify your claims. (6)
- 4.4 Explain how the Bauhaus School of Art and Architecture, influenced craft in the world today. (3)

**[20]**

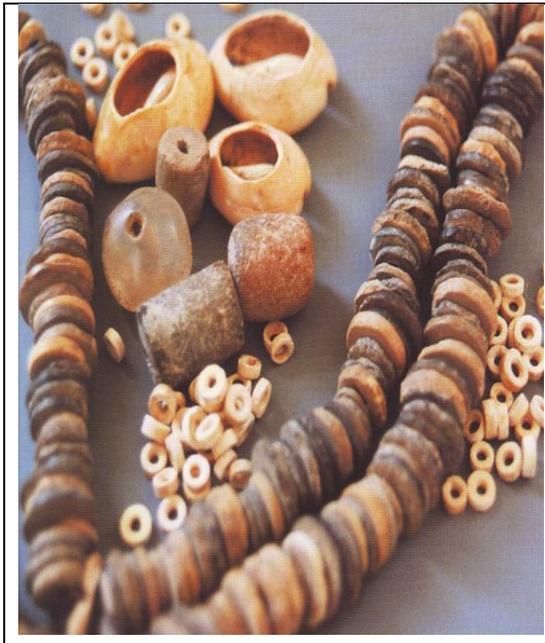


FIGURE 4a: **Ostrich eggshell beads.**

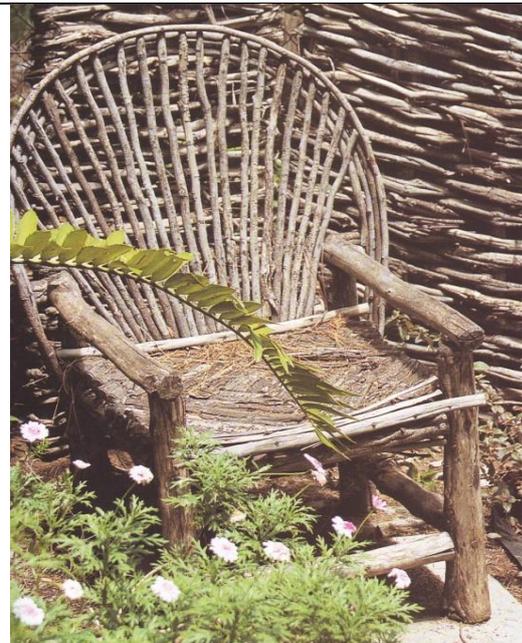


FIGURE 4b: Montebello Craft and Design Centre, Cape Town.  
**Chair** made from alien invader vegetation.



FIGURE 4c: M. Buthelezi. **Handbag** made from plastic bags.

**QUESTION 5****ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ART WORKS**

- 5.1 Refer to FIGURE 5a. Discuss how this colossal sculpted work of the American Presidents has made a commentary on the American history and nation. (4)
- 5.2 Compare, using paragraphs, FIGURES 5a and 5b. Refer to sculptural art elements, materials and relevant principles. (8)
- 5.3 Choose the work of any ONE other artist who has made memorials or monuments in honour of famous people or events. Describe and discuss one or more work/s by that artist. Pay attention to materials, shapes and technical details that affect the message and any other details that are noticeable. (8)
- [20]**

**Glossary:**

Colossal = so great in size of force or extent as to elicit or cause awe/wonder or admiration.

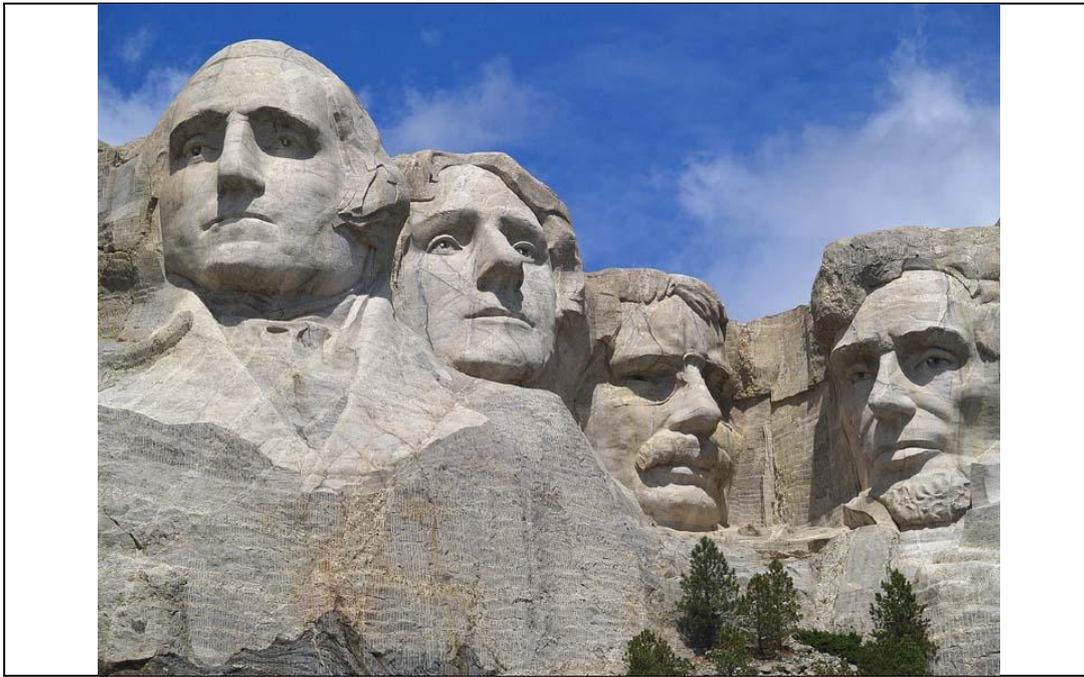


FIGURE 5a: Gutzon Borglum and Lincoln Borglum. **American Presidents.** Mount Rushmore, South Dakota, USA. 1930's.



FIGURE 5b: Claudette Schreuders. **Statues on Nobel Square.** CapeTown, Bronze. 2008.

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

- 6.1 State TWO points about why the work by Sihlali in FIGURE 6a, can be described as a work from Polly Street informal school. Substantiate your answer clearly. (4)
- 6.2 Compare the two artworks in FIGURES 6b and 6c, in terms of the following criteria: (6)
- Compositional arrangements.
  - Linear qualities and how this affects the worth of the works.
  - How imagery shows a different time period from 6b to 6c.
- 6.3 All the informal schools since the 1940's, have played an enormous role in the emerging talent of Black South Africans. Choose TWO works, by any artist/s you have studied from any of these informal schools, and evaluate these works. Pay attention to the following: (10)
- Relevant art elements.
  - How compositional arrangements speak of modernity or not.
  - What messages can be interpreted from the imagery. [20]

N.B. IF YOU CHOOSE POLLY STREET, ENSURE THAT YOU CHOOSE DIFFERENT ARTISTS AND WORKS FROM THE ONES ILLUSTRATED FOR THIS QUESTION. YOU MAY NOT REPEAT THE TWO WORKS IN FIGURES 6a, 6b or 6c.



FIGURE 6a: Durant Sihlali. *Street vendors, Kiptown*. 1980



FIGURE 6b and 6c: Azaria Mbatha. Left: *Jesus after death*. Undated. Right: *Modern Times*. Both are Linocuts. 1990.

**QUESTION 7****MULTI-MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS**

- 7.1 Refer to FIGURE 7a. Duchamp's Dada inspired work, as illustrated, was innovative for its time. Explain the symbolism in this well known masterpiece. (3)
- 7.2 Discuss how the media used in both FIGURES 7a and 7b, show creative and insightful message making. (4)
- 7.3 Refer to FIGURES 7c and 7d. Compare these two works, highlighting particularly the similarities. Use the pointers below to assist your planning. (6)
- The social and historical context of each work.
  - How the various media indicate meanings.
  - The structure of each and the message contained in these.
- 7.4 Analyse and evaluate ONE work by any **contemporary** artist who uses multi media in his or her work. (7)
- [20]**

**Glossary:**

**innovative** = containing new thought; new for its time, showing change.



FIGURE 7a: Marcel Duchamp.  
*Bride stripped bare by her bachelors even.* Mixed media. 1915.



FIGURE 7b: Andrew Putter.  
*Bessie.* Mixed Media. 2009

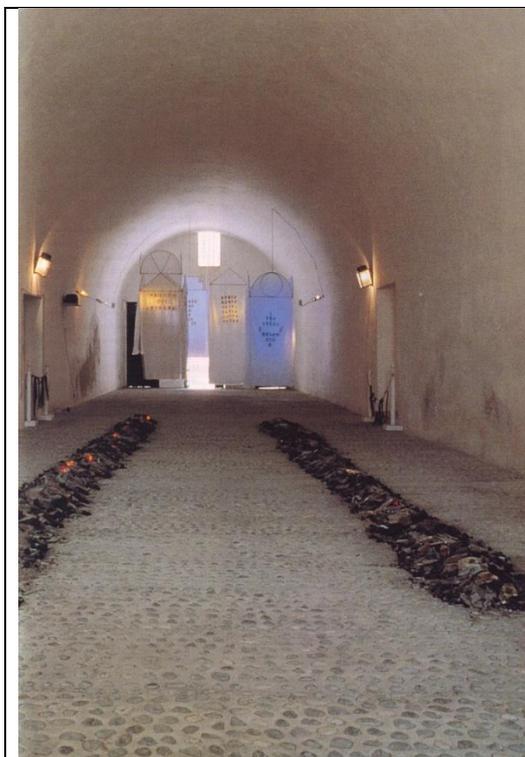


FIGURE 7c: Sue Williamson.  
*Out of the ashes.* Mixed media. 1994.



FIGURE 7d: Barthelemey Toguou.  
*Road for exile.* Mixed media. 2009.

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

- 8.1 Study the visual sources provided in FIGURES 8a and 8b. Define clearly your response to both art works. Refer to imagery especially, but you may refer to other criteria as well. Say why you think they are spiritual works or not. (5)
- 8.2 Critically analyse the work by Bill Viola, in FIGURE 8c. Refer to the following to assist you. (6)
- Composition
  - Use of the body and objects
  - Angle of photography and lighting
- 8.3 Refer to FIGURE 8d. In what way/s has Tracy Rose depicted the Adam and Eve, Expulsion from Eden story, differently from other artists in history? Refer to specific parts of this work. You may also refer also to one or two other artists who have worked this theme in the past. (4)
- 8.4 Choose any other work of a spiritual nature which you have studied. Name the artist and the work, and describe it carefully. (5)
- [20]**

**Glossary:**

**Chimera** = a vision; something not of this material physical world.

**Yves** = the name of a male.

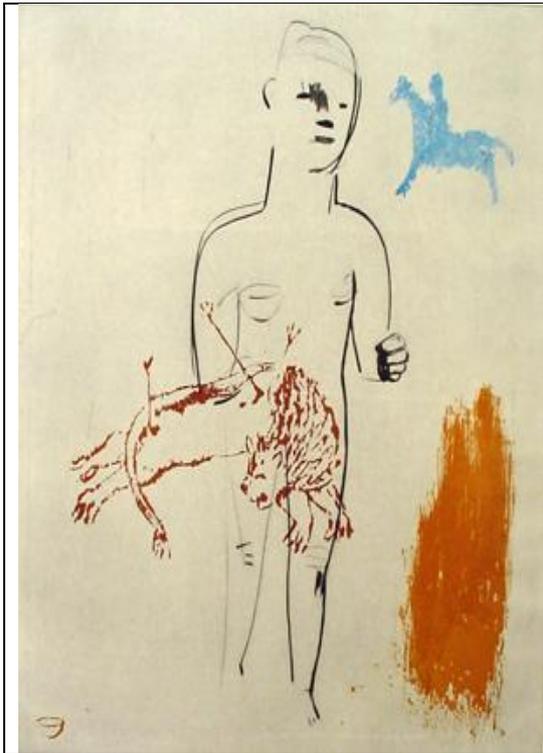


FIGURE 8a: Deborah Bell.



FIGURE 8b: Deborah Bell.  
**Chimera.** 2009



Bill Viola, *Purification*, 2005, Single channel onto two screens rear projection, Photo: Kira Perov, Courtesy: Haunch of Venison London, Copyright: Bill Viola, 2006

FIGURE 8c: Bill Viola. **Purification.** Photography. onto two screens. 2005.



FIGURE 8d: Tracy Rose.  
**Adam and Yves.** Photography with digital overlays

**QUESTION 9****GENDER ISSUES**

Males and females are stereotyped into many cliched roles.

“Lisa Brice, a South African artist, for example, was shocked by the exploitative situation in a bar in Thailand, in which “every other female was a barely dressed prostitute. Many were young girls and had been swapped by their parents for items like TV sets. Degrading signs in this bar reduced women to freaks to entertain the constant flow of foreigners on sex package tours.”

[Quote taken from Sue Williamson’s book, *The Future Present.*]

- 9.1 With reference to FIGURE 9a, define clearly how imagery, colours and layout highlight the content of the above statement. (6)
- 9.2 Refer to FIGURES 9b and 9c. Evaluate the works by Wilma Cruise and Trevor Makhoba. Refer especially to the social messaging of both. You may choose to use any of the art elements and principles to substantiate your comments. This question should be no longer than one to one and a half pages. (9)
- 9.3 Choose ONE work by another artist whose work speaks an important message about gender issues, and answer the following question about your chosen work. (5)
- The title of the work and the name of the artist
  - A definition of the message of this artwork, as you see it.
  - A commentary on how the artist has achieved his or her intended meanings.
- [20]**

**Glossary:**

**Exploitative** = an unjust use of another person for one’s own profit or advantage.

**Genital Herpes** = a disease of the genital area characterised by blisters on the skin or mucous membranes. This is caused by indiscriminate sex with many partners.



FIGURE 9a: Lisa Brice. **Sex Kitten, Genital Herpes Go ahead Make my day.** Mixed media. 2003

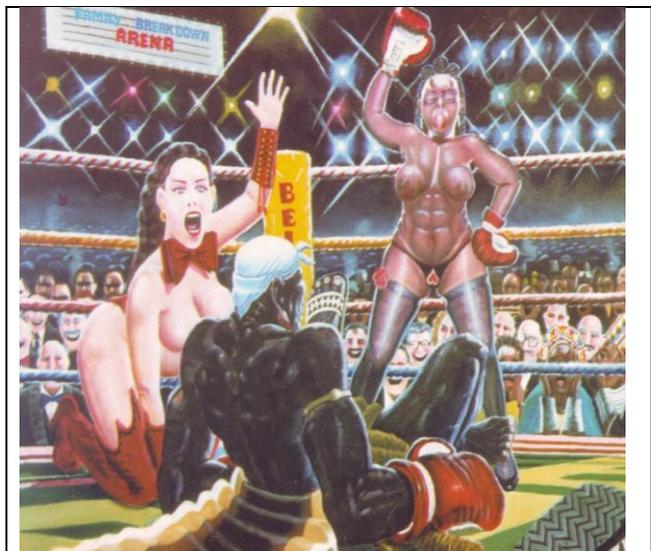
FIGURE 9b:

Wilma Cruise  
**Three Shades Bully Boys I, II and III.**  
Ceramic and cast metal  
on concrete bases.  
1993



FIGURE 9c:

Trevor Makhoba  
**A hard blow in Beijing.**  
Oil



**QUESTION 10****CONTEMPORARY ARCHITECTURE**

- 10.1 Refer to FIGURES 10a and 10b. In your opinion, why have architects begun to design and construct these types of “buildings”? Substantiate your answer with specific reference to these two structures. (2)
- 10.2 Refer to FIGURE 10b. Peter Rich won an international award for the Mapungubwe Complex. Give TWO reasons, with substantiation, why you think it is so exceptional. You may refer to other parts of this complex as substantiation. (4)
- 10.3 Refer to FIGURES 10c and 10d. Write an analytical essay of one page on these two buildings. Use the bullets below as your guideline.
- Name of the style of architecture
  - An analysis of TWO facets of each building, to substantiate your points.
  - How the external materials add to or detract from the urban environment. (7)
- 10.4 Choose ONE building you have studied, and evaluate the elements of the architecture of this building in the light of contemporary world styles. Your answer must show your knowledge and understanding of contemporary world architecture. (7)
- [20]**

**GLOSSARY:**

**Facet** = a part of the whole; a small plane surface, such as a facet of a diamond or a building.

**TOTAL: 100**

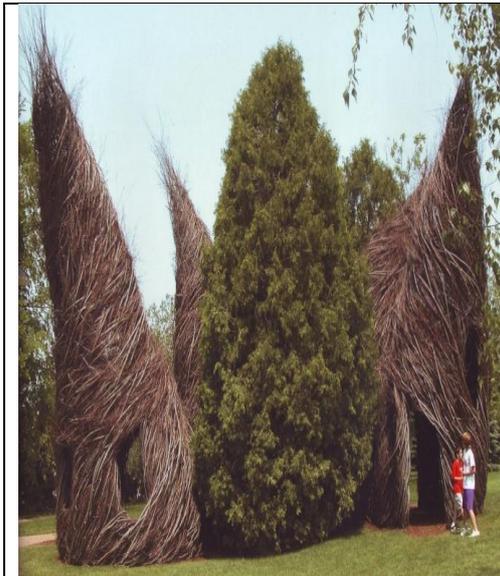


FIGURE 10a: Willow and maple saplings. Wisconsin, America. 2004.

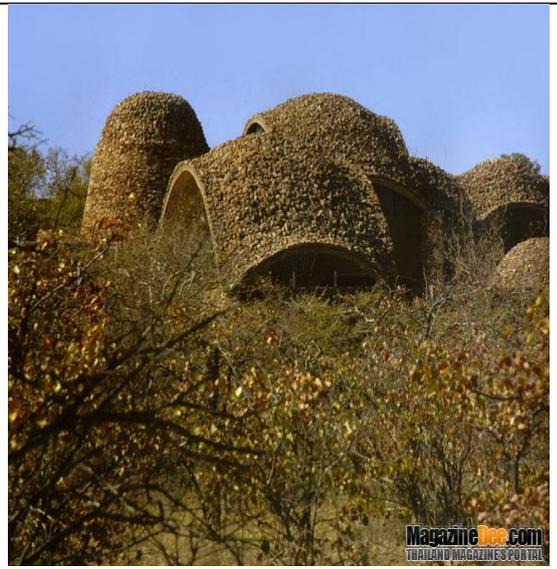


FIGURE 10b: Peter Rich. **Mapungubwe Heritage and Convention Centre.** Limpopo. 2009.

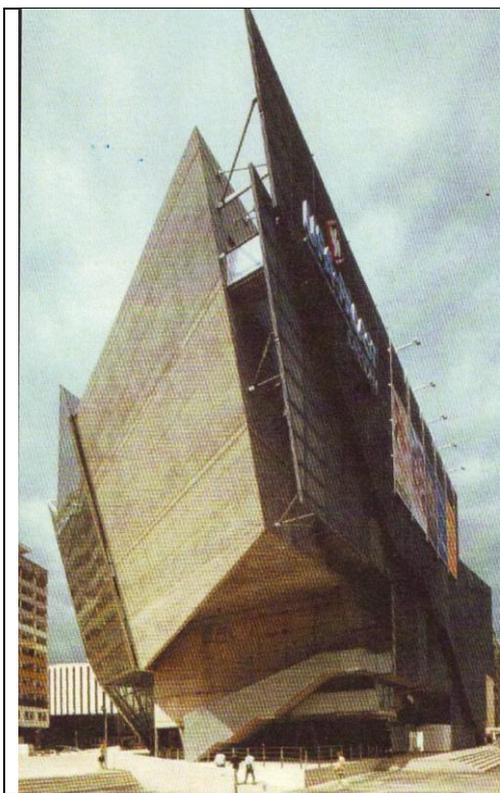


FIGURE 10c: Coop Himmelbau **Una Palast Movie Theatre.** 1998

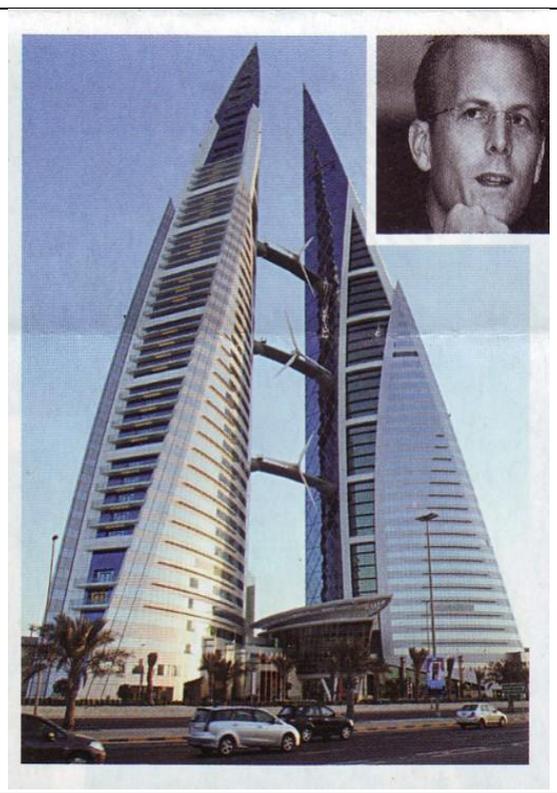


FIGURE 10d: Shaun Killa. South African. **Bahrain World Trade Centre.**