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NATIONAL SENIOR CERTIFICATE EXAMINATION
NASIONALE SENIOR SERTIFIKAAT-EKSAMEN

SEPTEMBER 2009

**VISUAL ARTS – FIRST PAPER
(VISUAL CULTURE STUDIES)**

IXESHA: 3 iiyure
AMANQAKU: 100

TIME: 3 hours
MARKS: 100

TYD: 3 uur
PUNTE: 100

Write on the cover of you answer book, after the word "Subject"–
VISUAL ARTS – FIRST PAPER

This question paper consists of 19 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 OR BULLETS and work in clear paragraphs.
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 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 or 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**THE EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s**

1.1 With reference to visuals shown in FIGURES 1a and 1b, write an essay (ONE page) in which you discuss the similarities and/or differences between the painting of Gladys Mgudlandlu and that of Vincent van Gogh in terms of the following:

- Subject matter
- Formal art elements
- Composition
- Styles
- Media and techniques used (10)

1.2 How do the paintings in FIGURES 1c and 1d create a convincing feeling of the place portrayed? Support your answer by referring to specific details in the artworks. (4)

1.3 Discuss ONE artwork by a South African or Pan African artist whose work you have studied this year which was inspired by a feeling of place, people and time. Your answer should include the following information:

- Name of the artist, title and medium of the work
 - Inspirations and influences on the work
 - Formal art elements used in the work
 - Subject matter and a feeling of place, people and time (6)
- [20]**



Figure 1a: Gladys Mgudlandlu, **Landscape**, 1961. Oil.



Figure 1b: Vincent van Gogh, **Starry Night**, 1889. Oil.

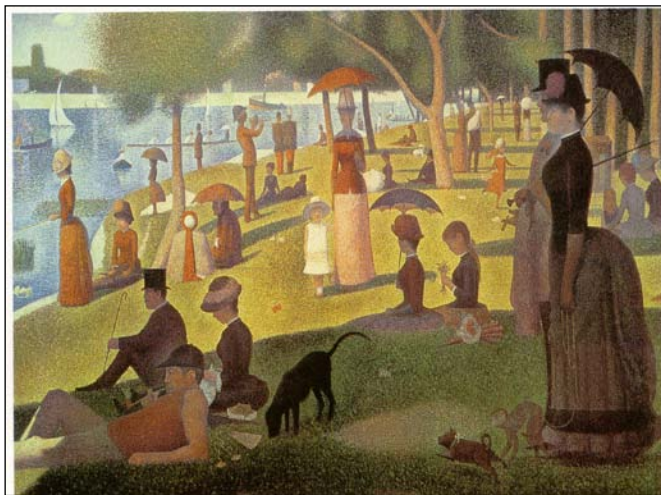


Figure 1c: Gerhard Sekoto, **Houses, District Six**, 1943. Oil.



Figure 1d: Georges Seurat, **La Grande Jatte**, 1884 – 6. Oil.

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

The visual sources FIGURE 2a and 2b are works of South African women artists belonging to different times and coming from different cultural backgrounds.

- 2.1 Study the visual sources and discuss how the iconography of each work reflects an exploration on themes of African identity of the respective time.

In your answer refer to the following:

- Sources of inspiration/influences and style
- Subject matter
- Form
- Colour

(10)

- 2.2 Write a short essay in which you discuss TWO artworks of any local or international artist you have studied whose work investigates the issue of identity. Your answer should include the following information.

- Inspiration/Influences on the work
- Formal elements used in the work
- Themes and messages in the work

(10)
[20]



Figure 2a: Irma Stern, **The Hunt**, 1926.



Figure 2b: Helen Sebidi, **Mother Africa**, 1988. Pastel and collage on paper.

QUESTION 3

ART AND POLITICS – RESISTANCE ART

Resistance or protest art is not confined to contemporary South African art of the 70s and 80s that reacted against the apartheid political laws and brutal treatment of black people. It included many explorations against other injustices such as abuse of women, abuse of workers in the workplace etc. It can also be seen through artworks by International artists as they reacted against the injustices of the past and present in their countries.

- 3.1 With reference to paintings in FIGURES 3a and 3b, compare the imagery, composition, line, tone, style and how the two artworks show horror and problems of their times and places. (10)
- 3.2 Choose TWO artworks that you have studied (African or Western) that make us aware of the injustices in the past and present. Discuss and analyse the artworks in detail in an essay format (ONE page). Include the following in your discussion:
- Names of the artists
 - Titles and media
 - Inspiration/influences
 - Formal art elements used
 - Subject matter and meaning

(10)
[20]



Figure 3a: Dumile Feni, **African Guernica**, n.d. Charcoal on paper.

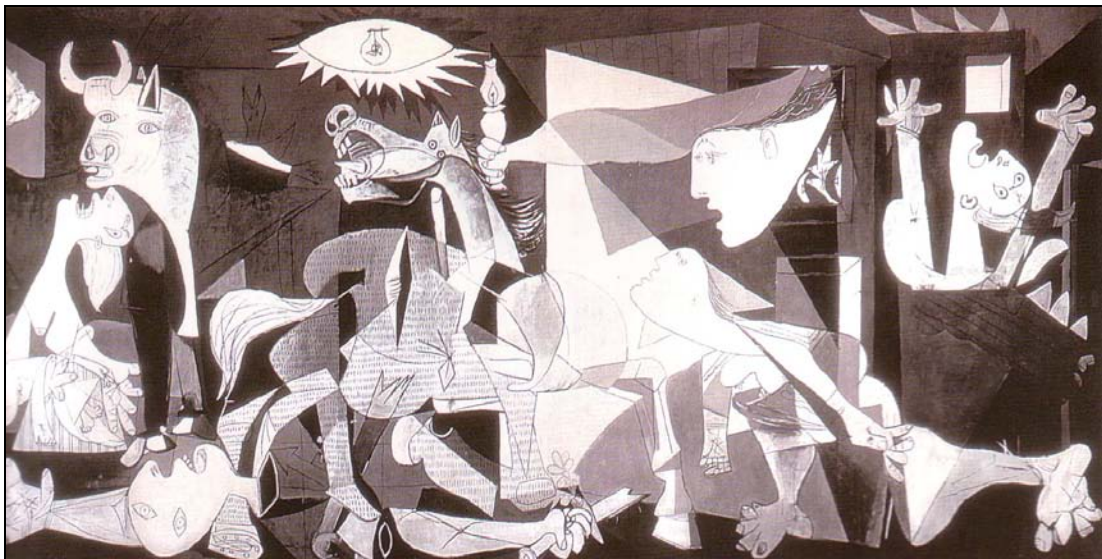


Figure 3a: Pablo Picasso, **Guernica**, 1937. Oil on canvas.

QUESTION 4**CRAFT AND APPLIED ART**

THE BAUHAUS SCHOOL OF ART AND DESIGN WAS A WONDERFUL BIRTHPLACE FOR A NEW WAVE OF EXCELLENCE AND INNOVATIVE IDEAS IN CRAFT ITEMS.

THIS INFLUENCE, COMBINED WITH ACCESSING THE INDIGENOUS IMAGERY AND CRAFT PRACTICES, HAS PLACED SOUTH AFRICA'S CRAFT MARKET AT THE FOREFRONT OF OUR TOURISM INDUSTRY.

- 4.1 Explain clearly what the principles at the Bauhaus School of Design were. Say why you think those principles could still be practical for crafters in 2009 and into the future. (5)
- 4.2 Discuss the TWO examples of craft art in FIGURES 4a and 4b. Explain why you believe they could be termed fine art pieces and why they would sell easily or not to a tourist or local market. (6)
- 4.3 Choose any THREE other craft items from different disciplines and evaluate why they succeed in all relevant aspects of design, materials and purpose. (Be sure to state very clearly what each item is, and to give the name of the crafter who made it.) (9)

[20]

Figure 4a: Lindafrika – **Beaded cushion cover**



Figure 4b: Schalk van Niekerk – **Turned wooden bowl, with gold paint and rubber droppers.**

QUESTION 5

ART AND POWER: MEMORIALS AND MONUMENTS

Each of these memorials illustrated, reflects pride by a certain community for strong leadership and big achievement. Both Cecil John Rhodes in the 1800s and early 1800s and Nelson Mandela in the 1970s, 1980s and currently, have done much for South Africa in different ways.

5.1 Refer to Figures 5a and 5b.

Argue the above statement specifically in terms of the ARTISTIC merits of each, pointing out how each monument highlights relevant qualities of character and achievements of these two famous people.

N.B. THIS IS NOT A POLITICAL QUESTION. BE SURE TO ANSWER IN TERMS OF THE ARTISTIC MERIT OF THE WORKS, NOT ABOUT IDEOLOGY.

(10)

5.2 Choose any TWO other memorials or monuments you have studied. Explain how their design shapes, the materials used, the finishes and the setting all contribute to the messages that are being commemorated.

(10)

[20]



Figure 5a: **Bronze Statue of Nelson Mandela.** Post 1994



Figure 5b: **Cecil John Rhodes Memorial.** Slopes of Table Mountain. Early 1900s

QUESTION 6

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

During the apartheid period artworks of many black artists trained at the formal and informal art centres make commentary about the painful conditions of life experienced during their times. Some of them also express how members of their communities tried to cope with these conditions.

6.1 With reference to the above statement, discuss how these painful conditions are expressed in the visual sources (FIGURES 6a, 6b, 6c and 6d).

You may refer to any of the following:

- Form
- Stylistic characteristics
- Composition
- Subject matter
- Facial expressions

(10)

6.2 Some of the well-known artists trained at the Polly Street art centre, Rorke's Drift Art and Craft centre and Nyanga art centres, produced exciting and challenging work. Choose an artist from one of these schools and in a brief essay discuss TWO artworks clearly explaining aspects that render his/her work exciting and challenging. You may refer to the following:

- Sources/Inspiration and influences
- Formal elements
- Subject matter
- Stylistic characteristics

(10)
[20]



Figure 6a: Polly street. Julian Motau, **Distressed Family**, 1967.



Figure 6b: Nyanga. Patrick Holo, **Shabeen Queen** Linocut Charcoal

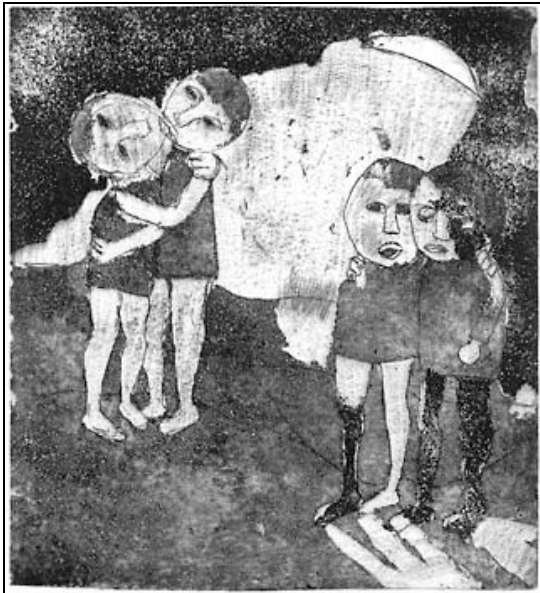


Figure 6c: Rorke's Drift. Vuminkosi Zulu, 'Honeymoon', 1972. Etching on paper.



Figure 6d: Polly Street. Ephraim Ngatane, 'Snow scene in Township'.

QUESTION 7

MULTI-MEDIA

Figure 7a – a fire drawing of a “utopian” gate made in the Newtown area derives from the history of a similar chest high wrought iron gates that lined every suburban street in the 1950s. What interested Kentridge was the way a similar gate around the corner from his home had transformed over a forty year period. The Soweto uprising (1976) saw the welding of a two-metre-high precast metal and concrete wall, complete with spikes, to the original. The proclamation of the first state of emergency saw the introduction of razor wire to the top. Later, newer technological developments led to the introduction of electric fences.

For Kentridge, the mutating suburban gate embodied “an archaeology of fear”.

[Adapted from Williamson, S and Jamal, A. 1996. *Art in South Africa the future present*. Cape Town and Johannesburg: David Philip]

7.1 Study the text above in conjunction with FIGURE 7a and in a paragraph explain why Kentridge refers to the mutating suburban gate as embodying “an archeology of fear”.

(2)

7.2 Explain why the gate in FIGURE 7a is referred to as an “utopian gate”. Give THREE possible reasons. You may refer to:

- Medium
- Iconography
- Social-political climate at the time

(3)

- 7.3 Figure 7b is an illustration of one of Jeff Koons' work. Koons uses computer imaging to plan his works which are all manufactured for him; he produces no work himself, appropriating not only his images but also the actual techniques of mass production, from the mass media and consumer society.
- 7.3.1 Koons signed the work as his. Do you consider it to be his work? Give TWO reasons to substantiate your answer. (2)
- 7.3.2 The *New York Times* (29 November 1991) called Koon's work "artificial", "cheap", and "unabashedly cynical". Discuss the meaning intended by the use of these terminologies in reference to Koons work. You may refer to FIGURE 7b or any other Koons work. (3)
- 7.4 Write an essay in which you discuss the work of one other well-known artist (local or international) who works in multi-media. Show how his/her content, process and medium communicate the concept of the finished work. (10)
- [20]

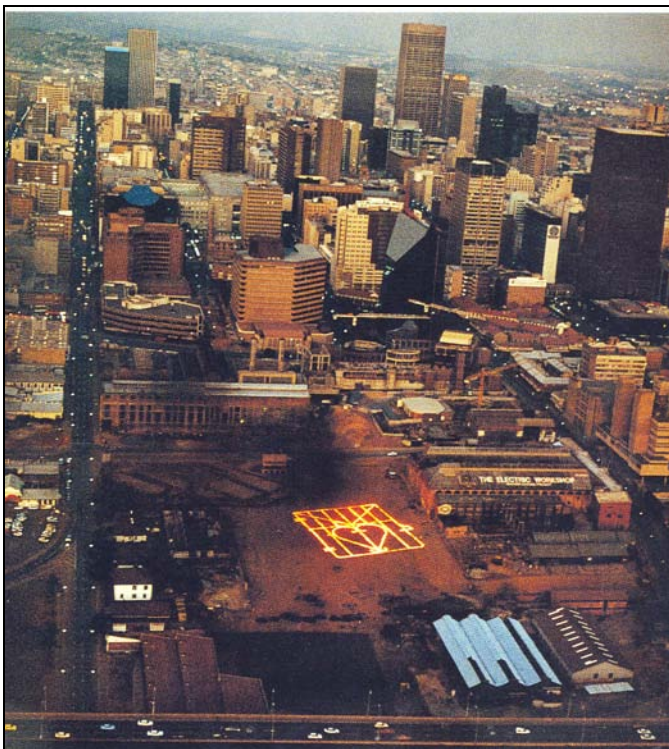


Figure 7a: William Kentridge and Doris Bloom.
S 3E (Fire Drawing)
28 August 1994, Newtown, Johannesburg.



Figure 7b: Jeff Koons, **Rabbit**. 1986 Stainless steel, 104,1 x 48,3 x 30,5 cm

QUESTION 8

ART AND THE SPIRITUAL REALM

"Religion and faith in spiritual matters takes many different forms. To be spiritual is a necessity for all humans who strive to levels of thought and living which are beyond the ordinary physical plane."

- 8.1 Examine the two works illustrated in Figures 8a and 8b. With reference to the al statement discuss how each of these works reflects an artist who has thought a lived "beyond an ordinary physical plane." Pay attention to subject matter, symbolisms, settings, handling of colour and any other relevant aspects you consider to be important. (Note that this is not a comparison. Note also that Wim Botha did not intend his work to represent a crucifixion in the traditional Christian sense of the word.) (10)
- 8.2 Choose any TWO OTHER art works that reflect human spiritual practice or belief. Discuss the imagery in these works and define how each work shows a spiritual side of life. (10)
- [20]



Figure 8a: Paul Gauguin, **Spirit of the Dead Watching**.

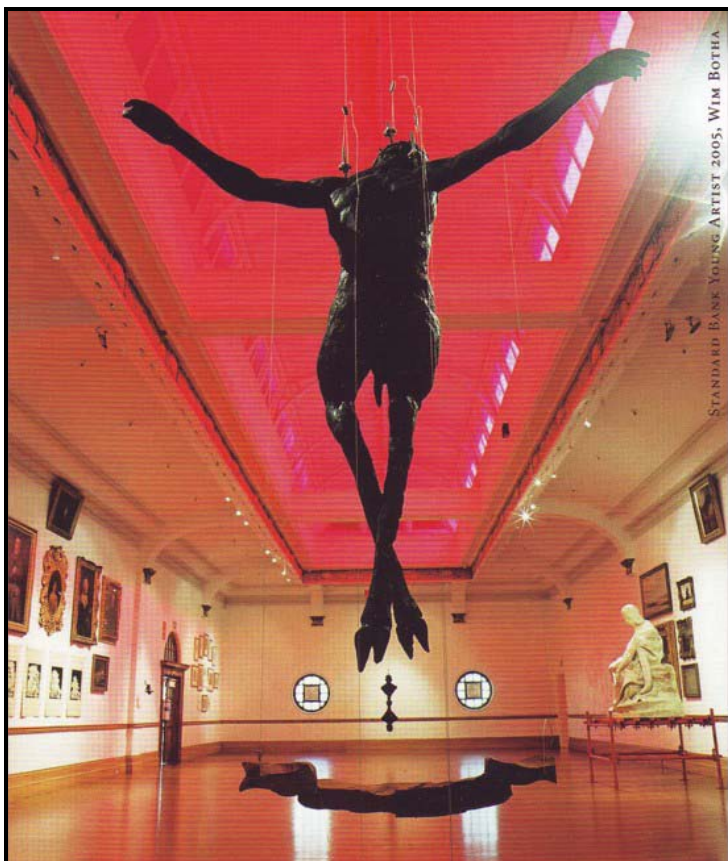


Figure 8b: Wim Botha. **Scapegoat**, 2005.

QUESTION 9**GENDER ISSUES**

Both male and female artists explore issues around gender, both their own and in society. Shocking and controversial images are often used to make their point in their artworks.

- 9.1 In the form of a paragraph discuss how Miko's work (FIGURE 9a) exposes the plight of women in Africa. Refer to subject matter, composition, and style.
- 9.2 Frida Kahlo's work (FIGURE 9b) is personal and shocking. Discuss and analyse this work by referring to composition, imagery, symbolism and the intended meaning of the work. (10)
- 9.3 Discuss and analyse any TWO other works of art in which you feel the artists portray gender (male/female) issues strongly in their work. Your chosen works of art may be South African/Pan African/International. Write the name of the artist, title and medium of the artwork and discuss the artworks in detail in relation to the question. (10)
- [20]**

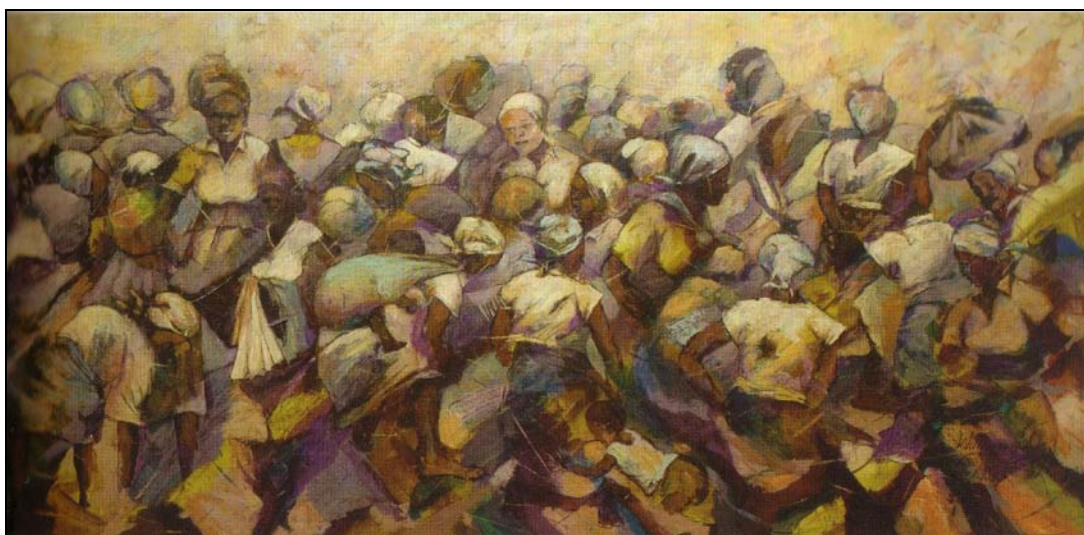


Figure 9a: William Bwalya Miko, **Gender Masses**, 1997. Acrylic and charcoal on canvas



Figure 9b: Frida Kahlo, **My Nurse and I**, 1937. Oil on metal.

QUESTION 10

CONTEMPORARY ARCHITECTURE

- 10.1 10.1.1 The exterior of this private home (FIGURE 10a) has drawn inspiration from previous world styles, as well as the site on which it is built. By discussing THREE visible materials used, as well as the major design shapes, define the style of this building. (6)
- 10.1.2 Say why this building is both contemporary and timeless. (4)
- 10.2 Refer to FIGURE 10b. The architect Kate Otten is possibly one of the best proponents of inexpensive materials and a sensitivity to design elements that are typically African in character. Analyse the structure in FIGURE 10b in the light of this statement. (4)
- 10.3 Choose any other building you have studied. Name it and its architect. Evaluate it in terms of its design shapes, its use of materials and its overall relevance in South African architecture. (6)
- [20]**

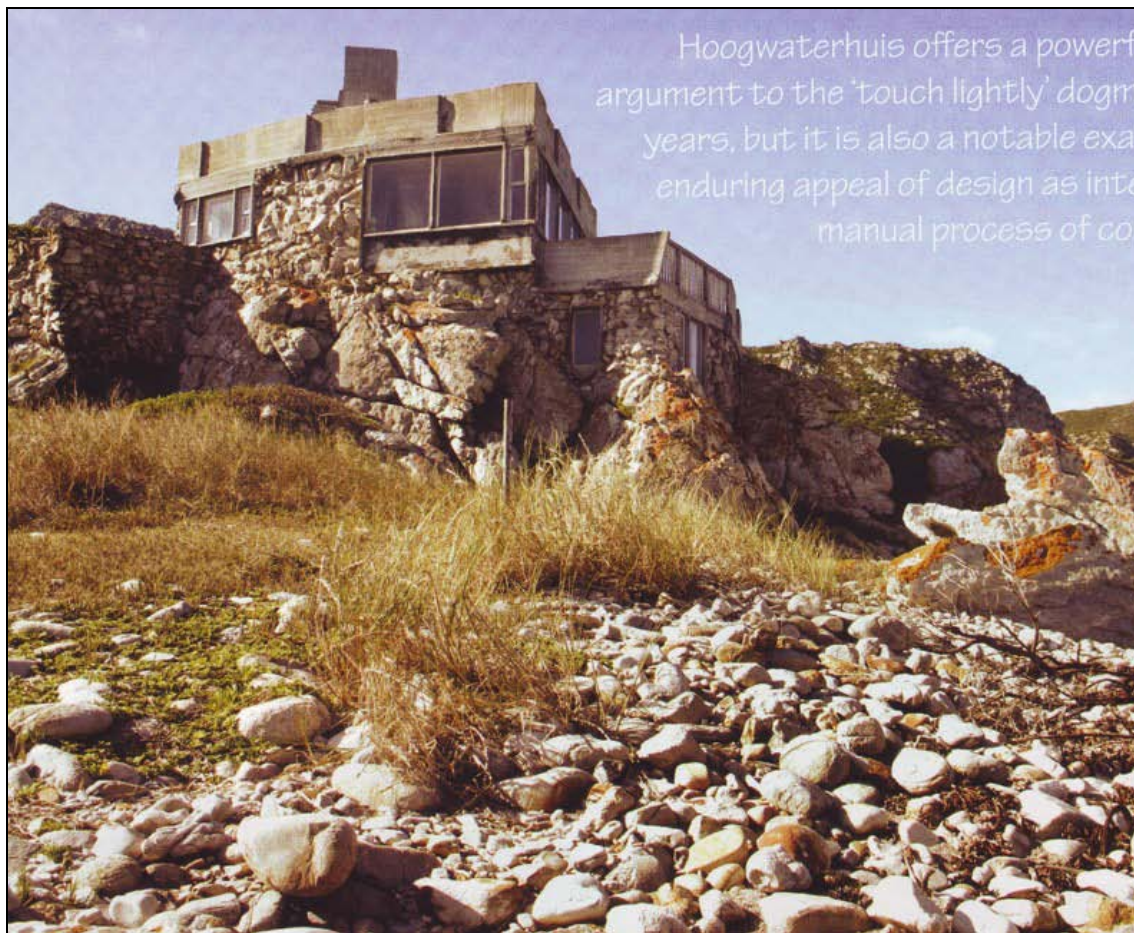


Figure 10a: **Hoogwater huis.** Maas Bay near Cape Town



Figure 10 b: Kate Otten and Associates. **Art Therapy Centre**, Soweto.

TOTAL: 100