



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2010**

**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.**

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**

Artists transform their experiences for us to share. They tell us about their observations and experiences of events, places and people by creating personal expressions.

- 1.1 Max Beckmann (FIGURE 1a) and Helen Sebidi (FIGURE 1b) both used very personal approaches to tell us about the First World War (Max Beckmann) and life in South African townships (Helen Sebidi).

Write a critical analysis (approximately ONE page) in which you discuss these two artworks by referring to the following:

- Use of formal art elements
- Composition
- Style and technique
- Differences and similarities between the artworks
- Interpretation of the subjects and the feelings these works convey (10)

- 1.2 Discuss the artworks of at least TWO artists you have studied, whose work tells us about their personal observations and experiences of events, places and people.

Your essay (at least ONE page) should include the following:

- Names of artists
  - Titles of artworks
  - Inspirations and influences on the work
  - Formal art elements used in the work
  - Themes and meaning (10)
- [20]**





FIGURE 1a: Max Beckmann, *The night*, oil on canvas, 1918 – 1919.



FIGURE 1b: Helen Sebidi, *The child's mother holds the sharp end of the knife*, oil pastel on board, 1988.



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

Traditional black tribal sculptures have had a huge influence on many South African sculptors.

- 2.1 Discuss how traditional African sculpture, (FIGURE 2a) influenced South African sculptors, Sydney Kumalo and Edoardo Villa (FIGURES 2b and 2c), to create their own styles. Refer to the subject matter, style of expression and interpretation of these works. (Approximately ½ page) (5)

- 2.2 ***Africa*** by Brett Murray (FIGURE 2d) is a huge African curio figure with Bart Simpson cartoon heads protruding from it.

What do you see as the dominant cultural influence on this sculpture (FIGURE 2d)? Give good reasons for your opinion by interpreting this artwork as a public sculpture. Also refer to its commentary on identity issues. (Approximately ½ page) (5)

- 2.3 Discuss at least TWO artworks you have studied, which also include traditional, indigenous or local art forms to communicate a sense of identity. (At least ONE page)

Refer to the following in your essay:

- Names of artists and titles of works
- The inspiration/influences that shaped the style/ideas of the artist(s) in terms of expressing a sense of identity
- Formal art elements
- Themes and messages that are conveyed through the artworks

(10)  
[20]

**GLOSSARY**

Bart Simpson: American cartoon character from the television show, *The Simpsons*

Protruding: Sticks out from a surface



FIGURE 2a: **Fang ancestral figure**, wood carving, no date.



FIGURE 2b: Sydney Kumalo, **Praying woman**, bronze, 1950.



FIGURE 2c: Edoardo Villa, **Vertical IV**, bronze, 1968.



FIGURE 2d: Brett Murray, **Africa**, painted bronze, 2000.

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

Ernst Ludwig Kirchner was drafted into the army in 1915. His brief experience of fighting in the First World War led to a nervous breakdown and he spent the next few years in sanatoriums and clinics. In his ***Self-portrait as a soldier*** (FIGURE 3a) he expressed his attitude towards the war, showing his identity crisis and sense of despair.

American artist, Leon Golub's work is about power and the recurring misuse of power through violence. ***Interrogation II*** (FIGURE 3b) not only shows the victim of a conflict situation, but also the interrogators.

3.1 With reference to the visual sources provided in FIGURES 3a and 3b, write an essay (at least ONE page) in which you discuss/debate the following points:

- The meaning of the amputated hand in FIGURE 3a
- How Kirchner (FIGURE 3a) portrays the despair of his experiences during the war. Refer to the images, style of expression, technique and formal art elements.
- How Golub (FIGURE 3b) tells the story of the interrogation. Refer to the composition, posture and attitude of the figures, style, technique, et cetera.
- Why do you think both artists make extensive use of red in their work?
- These images are not comforting or pretty. What do artworks like these achieve and what feelings do these artists want to evoke in the viewer?

(10)

3.2 By analysing at least TWO specific artworks you have studied, write an essay on how South African artists have responded to political conflict, and/or social issues in their work. (At least ONE page)

(10)  
**[20]****GLOSSARY**

Interrogators (Interrogation): To question in a confrontational/aggressive manner over a long period of time. Usually used by people in authority, for example, policemen, soldiers, investigators, et cetera.



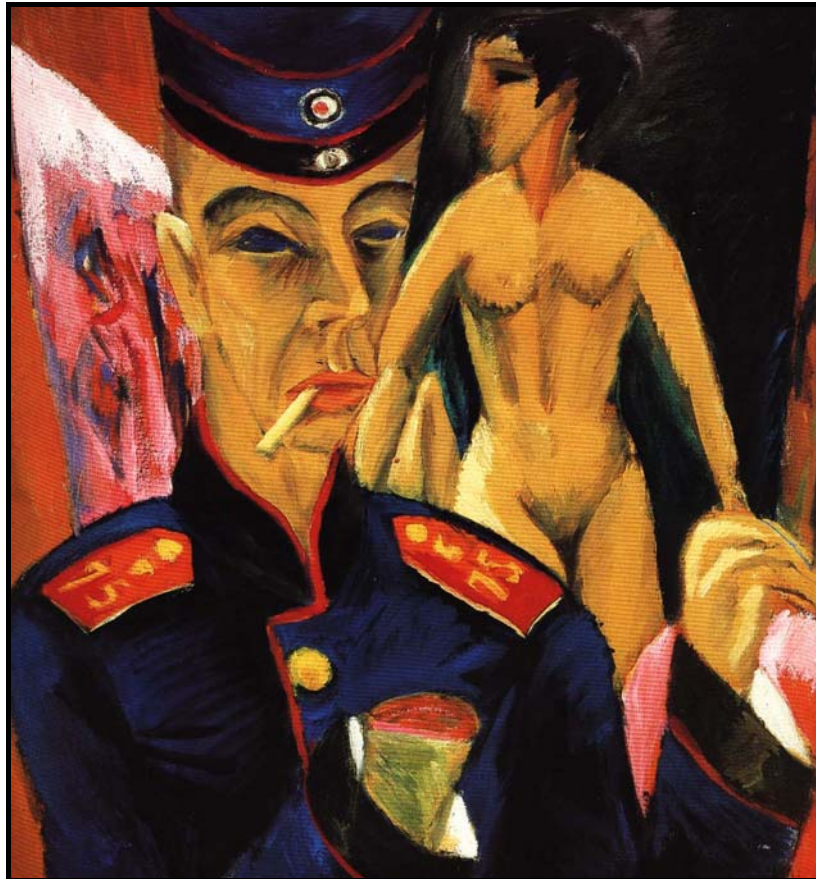


FIGURE 3a: Ernst Ludwig Kirchner, *Self-Portrait as a soldier*, oil on canvas, 1915.

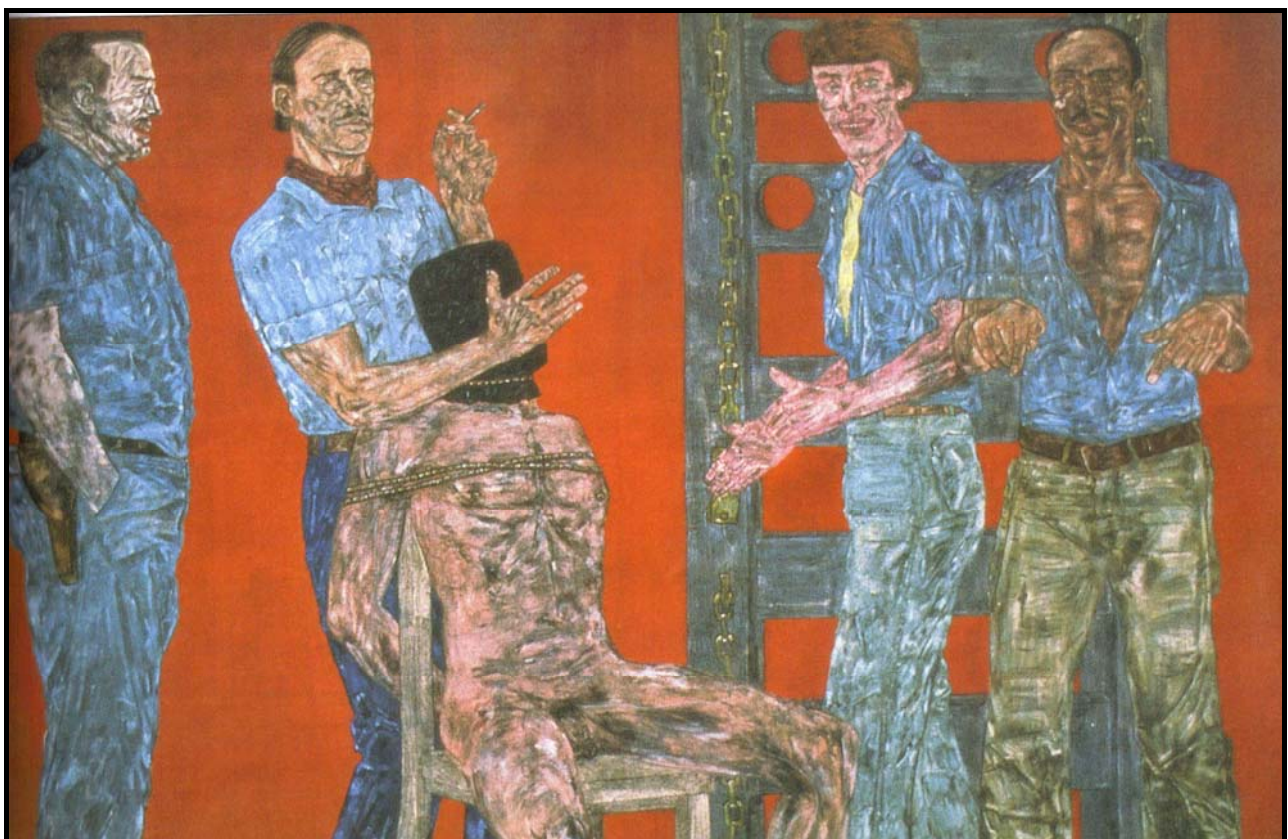


FIGURE 3b: Leon Golub, *Interrogation II*, acrylic on linen, 1981.

**QUESTION 4: CRAFT AND APPLIED ART**

Plastic bags are some of the most deadly polluters created by man. Plastic bags are manufactured from polythene, a petroleum product. As polythene breaks down, poisonous substances soak into the soil. Approximately one billion seabirds and mammals die each year as a result of swallowing discarded plastic bags.

4.1 The crafters and designers in the visual sources FIGURE 4a and 4b, are all recycling plastic bags to create their works. Write a paragraph, at least ½ page, on this type of work by explaining the following:

- The use and function of the plastic bags in the craftwork
- Techniques used
- Reasons why you think they used plastic bags as material
- The importance of recycling and the cleaning up of the environment
- Other interesting examples you have seen made from recycled materials

(5)

4.2 In the form of a paragraph (at least ½ page), discuss the work of Mbongeni Buthelezi (FIGURE 4c).

Refer to Buthelezi's use of the following:

- Subject matter and colour
- Composition
- Texture and technique
- The transformation of plastic bags into an image
- How you respond to the image. Give reasons.

(5)

4.3 Discuss the work of TWO other craft/applied artists whose work you have studied. In your answer (at least ONE page) refer clearly to their use of materials and techniques.

(10)  
**[20]**

**GLOSSARY**

Recycled material: Items/Materials that have already been used and discarded but are now used to create a new item





FIGURE 4a: **Chicken**, made from plastic bags.



FIGURE 4b: **Bag**, made from plastic bags.



FIGURE 4c: Mbongeni Buthelezi, **Girl with candle**, plastic on plastic, 2007.

South African artist, Mbongeni Buthelezi, can be called a 'painter in plastic', as he layers coloured plastic by melting them together with a heat gun.

**QUESTION 5: ART AND POWER**

Where once our heroes were placed on pedestals and distanced from people – now, in a time of democracy, they invite viewer participation.

- 5.1 Study the visual sources provided in FIGURES 5a to 5c, and write an essay (at least ONE page) in which you discuss the following:
- The relationship between the sculpture and the viewer
  - The mood/feeling each artwork evokes
  - How each has dealt with the portrayal of aspects of the 'hero figure'
  - The use of materials and technique, style and size
  - Which example, do you feel, is most appropriate for a commemorative artwork and why?
- (10)
- 5.2 Discuss any TWO architectural constructions/buildings, statues and/or public artworks that you have studied, which commemorate people, events and/or ideas which have left a lasting impression on the world. (At least ONE page)
- (10)  
**[20]**

**GLOSSARY**

Pedestal: An architectural support or base, as for a column or statue





FIGURE 5a: Claudette Schreuders, **Statues on Nobel Square**, (detail) V&A Waterfront in Cape Town, bronze, 2005.

The statues of South Africa's four Nobel Peace laureates share a broad platform in Nobel Square on the V&A Waterfront in Cape Town. Text, inscribed on the paving stones in the 11 official South African languages, flows from the feet of each figure, first naming and dating their award and then quoting one of their most well-known statements.



FIGURE 5b: Anton van Wouw, **Statue of Paul Kruger**, bronze, 1919.



FIGURE 5c: Ledelle Moe, **Memorial (Collapse)**, concrete and steel rods, 2005.

Ledelle Moe is a South African sculptor who also works on a large scale when creating her sculptural heads. These artworks remind us of fallen monuments – almost a collapse of power.



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

Both Henry de Leeuw (FIGURE 6a) and Billy Mandindi (FIGURE 6b) attended the Community Arts Project (CAP) in Cape Town. The Community Arts Project played an important role during the anti-apartheid struggle and saw art as a way of influencing social transformation.

6.1 Write an essay (at least ONE page) in which you compare the artworks reproduced in FIGURE 6a and FIGURE 6b in terms of the following:

- Use of line, space, pattern, technique, et cetera
- Focal points and composition
- Style (naturalism, abstraction, et cetera)
- Difference in facial features
- Specific elements/objects in these works and their symbolism and/or possible meanings

(10)

6.2 Discuss the important role any ONE South African art centre played in the training of black artists. Refer to specific artworks by at least ONE artist who attended this centre. You must discuss the type of work created at this art centre, referring to subject matter, mediums and techniques used. (At least ONE page)

(10)

**[20]**

**GLOSSARY**

Transformation: A complete change



FIGURE 6a: Henry de Leeuw, *Artists in isolation*, coloured linocut, 1988.



FIGURE 6b: Billy Mandindi, *African Madonna*, oil on canvas, 1986.

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

Popular art forms like comics and graffiti were seen as the opposite to so-called 'serious art'. This changed with Pop Art in the 1960s when these popular art forms became the sources for their art. Jean Michel Basquiat started off as a graffiti artist in New York during the 1980s and later started working on canvas.

In South Africa Anton Kannemeyer (alias Joe Dog) and Conrad Botes, with *Bitterkomix*, create art from the comic format.

Asha Zero collects popular throw-away images, makes a collage and then creates a super-realistic painting.

7.1 Discuss how the artists in the visual sources, FIGURES 7a to 7d, created art using popular art forms as inspiration. (At least ONE page)

Consider the following in your answer:

- Influences from popular art forms, such as comics, graffiti and magazines
- Subject matter
- Style
- Comments these artists make on contemporary society
- Your opinion about a distinction between so-called 'serious art' and popular art

(10)

7.2 Many innovative artists have turned to alternative creative mediums and ways to express themselves in their artworks.

Write an essay (at least ONE page) in which you critically analyse at least TWO artworks that you have studied in the light of the above statement.

In your answer you should include the following:

- Name(s) of artist(s) and titles of artworks
- Description and analysis of artworks
- Use of medium and techniques
- Meaning and interpretation
- Ways in which these works extended the traditional view of art

(10)  
[20]





FIGURE 7a: Roy Lichtenstein, ***Drowning girl***, acrylic on canvas, 1963.



FIGURE 7b: Jean Michel Basquiat, ***Untitled (Baptism)***, acrylic, oilstick and paper collage on canvas, 1982.



FIGURE 7c: Anton Kannemeyer and Conrad Botes, Joe Dog, ***Cover for Bitterkomix 7***, digital print, 1997.



FIGURE 7d: Asha Zero, ***Zansi Nib***, acrylic on board, 2008.

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

An angel is a supernatural being present and represented in many religions.

8.1 All the visual sources, (FIGURES 8a to 8c) share the title of ***Angel***.

Compare these works (at least ONE page) by referring to the following:

- Use of formal art elements
- Media
- Style and technique
- Possible interpretation of these angels
- Possible spiritual meanings

(10)

8.2 In an essay (at least ONE page) discuss at least TWO specific artworks you have studied that communicate issues of spirituality and/or religion.

(10)

**[20]**





FIGURE 8a: Zwelethu Mthethwa and Louis Jansen van Vuuren, **Angel II**, mixed media on paper, 2007.

This work is a collaboration between the artists, Mthethwa Zwelethu and Louis Jansen van Vuuren. Zwelethu's black-and-white photographs are printed on cotton paper onto which Van Vuuren works in a variety of media.



FIGURE 8b: Ron Mueck, **Angel**, sculpture made from silicone rubber and mixed media, 1997.



FIGURE 8c: Adriaan van Zyl, **Angel 3**, oil on canvas, 2002.

**QUESTION 9: GENDER ISSUES**

Many young female artists are using their artworks to challenge the traditional role of women in society today. Both artists (FIGURES 9a and 9b) work with images of the female body to create works that question and challenge the viewer's perception of women in South Africa.

9.1 Study the visual sources provided in FIGURES 9a to 9b, and write an essay (approximately ONE page) in which you discuss ALL the following:

- The use of the female body in each work
- Discuss the use of cow hide in art and how it relates to the context of South Africa (FIGURE 9a) and state whether you find the use of this material attractive or repulsive. Give reasons.
- Discuss whether the clothing in FIGURE 9b relates to the experiences of many black South African women.
- Discuss how the scale affects the viewer (both are life-size).

(8)

9.2 Write an essay of at least 1½ pages in which you discuss the work(s) of any artist(s) you have studied who explore the concept of gender (male or female) in his/her/their work.

(12)

**[20]**



FIGURE 9a: Nandipha Mntambo, ***Balandzeli***, cow hide, resin and waxed cord, 2004.



FIGURE 9b: Mary Sibande, ***They don't make them like they used to***. Performance piece with the artist dressed and presented in an exhibition space, 2009.

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

Magnificent examples of groundbreaking architecture have come out of the 20<sup>th</sup> and 21<sup>st</sup> centuries. Buildings that have been innovatively and environmentally designed, are evident in many parts of the world.

- 10.1 Study the visual resources provided in FIGURES 10a and 10b and write an essay (approximately ONE page) in which you make a visual comparison between the two buildings in terms of their shape, design and uniqueness, in relation to how humans interact with these buildings. (8)
- 10.2 Write an essay (approximately 1½ pages) in which you discuss at least TWO other ground-breaking examples you have studied.

In your essay you must include the following:

- Name of architect(s) and building(s)
- Reasons why you consider the buildings to be innovative
- Analysis of the building in terms of the following:
  - ☐ Function
  - ☐ Use of materials
  - ☐ Methods of building
  - ☐ Site on which it is built

(12)  
[20]

**GLOSSARY**

Ground-breaking: Making new discoveries

Innovative: Introducing or using new ideas





FIGURE 10a: Frank Lloyd Wright, *Guggenheim Museum*, New York, 1956.



FIGURE 10b: Frank Gehry, *The Stata Centre*, Massachusetts, 2004.

TOTAL: 100