



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2008**

**MARKS: 100**

**TIME: 3 hours**

**This question paper consists of 22 pages, including full colour visual resources.**

**INSTRUCTIONS AND INFORMATION**

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

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

1. Answer any FIVE questions for a total of 100 marks.
2. Number the answers and sub-sections according to the numbering system used in this question paper.
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 artworks is permissible.
6. 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.
7. Write in a clear, creative and structured manner, using full sentences and paragraphs where applicable.
8. Write neatly and legibly.

**GLOSSARY OF TERMS USED**

Use the following glossary of terms 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, such as line, colour, tone, format and composition of the artwork.
Image:	Depiction of somebody or something on a painting, drawing etc.
Compare:	Point out 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.
Iconic:	Acting as sign or symbol; also a frontally depicted, usually symmetrical image or sculpture.
Indigenous:	Originating in and belonging to the country in which a work or artifact is found, rather than coming or being brought there from some other country or region.
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.
Juxtaposition:	By placing artworks next to each other or opposite each other, their differences, contrasts and/or new relationships can be demonstrated.
Pope:	Head of the Roman Catholic Church.
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 the question paper.

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

All the reproduced paintings in the visual sources portray women.

- 1.1 With reference to the visual sources shown in FIGURES 1a, 1b, 1c and 1d, write a paragraph in which you discuss the similarities and/or differences between the paintings of the French artists, Paul Gauguin and Henri Matisse, with those of the South African artists, Gerard Sekoto and George Pemba. Look at the composition, theme and style of these paintings. (5)
- 1.2 Helen Sebidi's work dates from a later period. Using the correct art terminology, discuss how Sebidi has portrayed the women in her painting ***Where is my home – The mischief of the township (detail)*** (FIGURE 1e).  
  
What atmosphere or mood does Sebidi create in this work (FIGURE 1e) when compared to the works reproduced in FIGURES 1a, 1b, 1c, 1d? (5)
- 1.3 Pemba and Sekoto were two of the first recognised professional black artists in South Africa. Discuss TWO other artworks they have created, or works by any other artist(s) you have studied, whose work has captured a sense of the times they lived in (1 page). (10)  
**[20]**

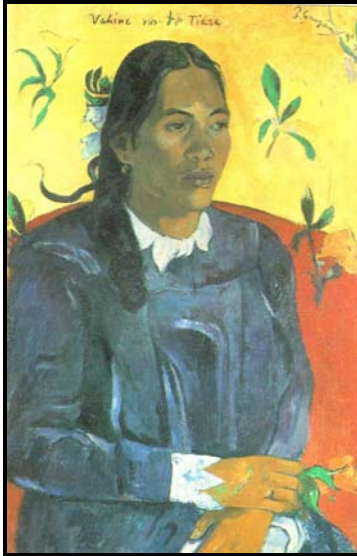


FIGURE 1a: Paul Gauguin, **Woman with a flower**, 1891. Oil on canvas.

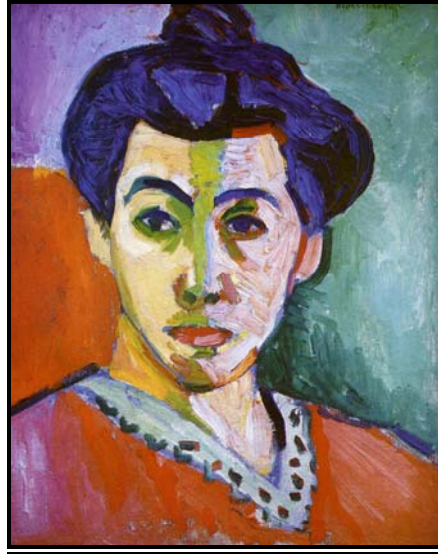


FIGURE 1b: Henri Matisse, **Green Stripe (Madame Matisse)**, 1905. Oil on canvas.



FIGURE 1c: Gerard Sekoto, **Portrait of Mary**, Oil on canvas.

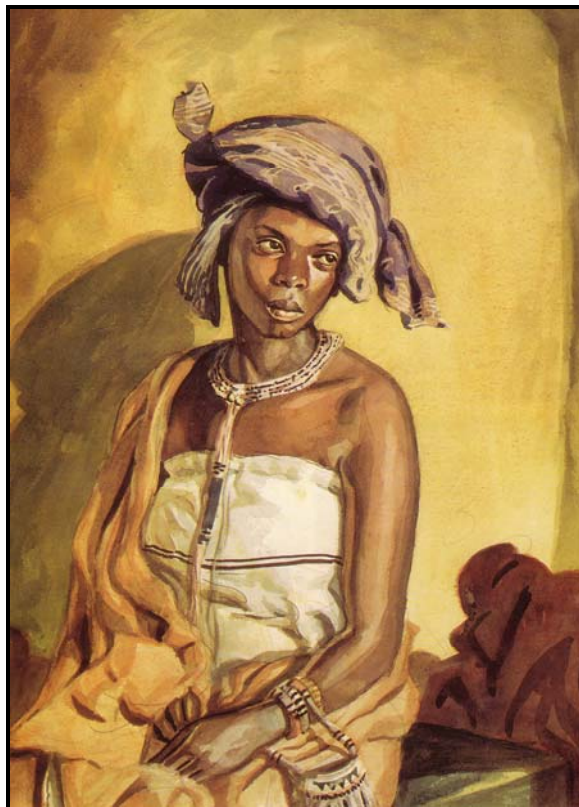


FIGURE 1d: George Pemba, **Portrait of a young Xhosa woman**, 1946. Oil on canvas.

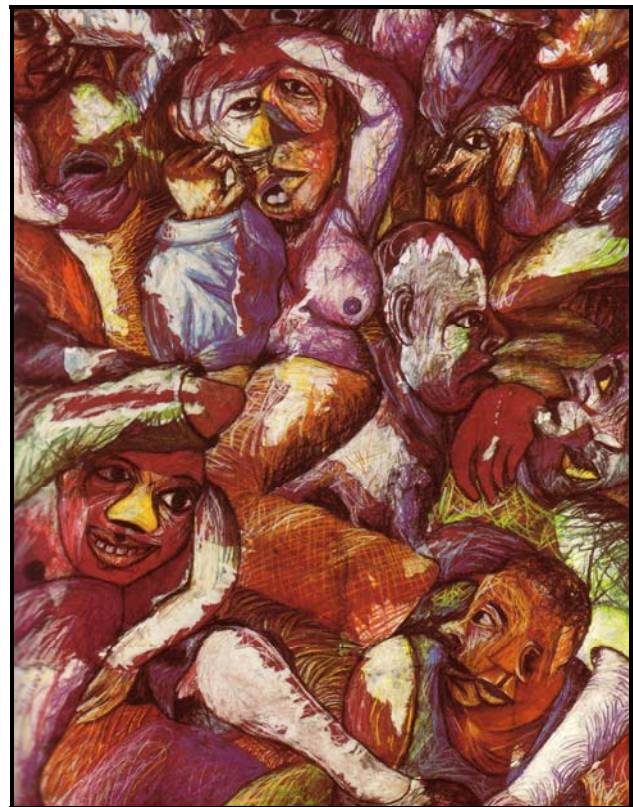


FIGURE 1e: Helen Sebidi, **Where is my home – The mischief of the township (detail)**, 1988. Pastel on canvas.

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

Many early twentieth century artists in Western Europe found the geometric forms and expressive qualities of the tribal art from Africa a powerful source of inspiration.

- 2.1 Picasso had little knowledge of African art, but he found the expressive forms of the African sculptures and masks he collected interesting, and used them to challenge the art made in the West at the time.

In *Les Femmes d'Alger (O.J. Version O)*, FIGURE 2c, Picasso is said to have been inspired by sculptures from Africa, in particular those of the Dogon and Pende people.

By studying the visual sources provided in FIGURE 2a, 2b and 2c, and considering the influences of African art in Picasso's work, write a short essay (1 page) in which you discuss the African influences on Picasso's *Les Femmes d'Alger (O.J. Version O)* (FIGURE 2c), in terms of the following:

- Space
- Form and distortion
- Colour
- Line

(10)

- 2.2 In their search for an African identity, many artists turned to African and/or other indigenous art forms for inspiration, not only for their use of images, but also for stylistic innovation.

Write a short essay (1 page) in which you discuss the work of any local or international artist(s) you have studied, who you feel has/have investigated the issue of identity in their work. Your answer should include the following information:

- Inspiration/influences on the work
- Formal elements used in the work
- Themes and messages in the work that give a sense of the artist's identity

(10)  
**[20]**



FIGURE 2a: Picasso, *Woman with joined hands* (Study for *Les demoiselles d'Avignon*), 1907.



FIGURE 2b: Artist unknown, Pende DRC. *Initiation/Burial mask*, early 20<sup>th</sup> century.



FIGURE 2c: Picasso, *Les demoiselles d'Avignon*, 1907. Oil on canvas.

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

- 3.1 Study the visual sources provided in FIGURES 3a, 3b, 3c and discuss how these works reflect life in townships during the struggle against apartheid (1 page).

In your answer refer to the following:

- The choice of images
- The different expressions on the people's faces
- The different styles of artistic expression
- Composition
- What, according to your opinion, is the role of these artworks today?
- Which artwork do you feel best reflects the problems and horror of township life during the struggle years? Interpret it and substantiate your arguments.

(10)

- 3.2 Choose TWO specific artworks that you have studied that make us aware of the injustices in our past and present. Discuss these works in detail (1 page).

(10)  
**[20]**





FIGURE 3a: Sydney Holo, *No life*, no date. Lino cut.

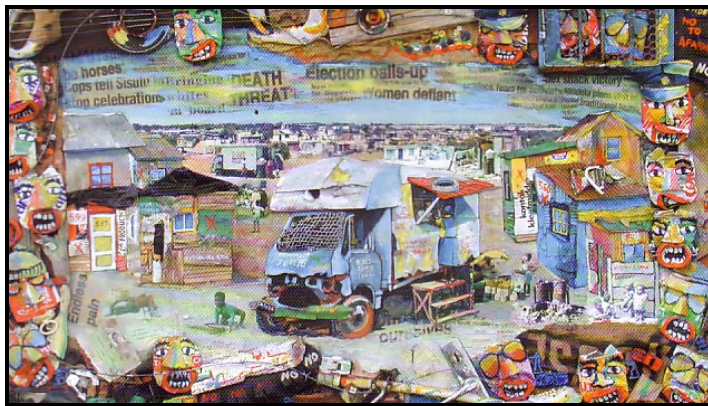


FIGURE 3b: Willie Bester, *Crossroads*, 1991. Mixed media.



FIGURE 3c: Manfred Zylla, *Bullet and sweets*, 1985. Pencil and watercolour on paper.

**QUESTION 4: CRAFT AND APPLIED ART**

Reuben Ndwandwe practises the traditional craft of basket weaving (FIGURE 4b).

This craft was re-invented by urban men using telephone wires to weave their baskets, bowls and other objects.

Both these craft forms influenced designers and fine artists such as Haldane Martin and Andries Botha. During the early months of 1984 Andries Botha travelled to the Drakensberg area every weekend where the Ntshalintshali family taught him the art of thatching and weaving used in the construction of Zulu huts. This led to sculptures such as **Genesis, Genesis, Jesus**, FIGURE 4e.

With reference to the above statement, study the visual sources (FIGURES 4a, 4b, 4c, 4d and 4e) and answer the following:

- 4.1 Consider the visual sources in FIGURES 4a, 4b and 4c, and write a paragraph in which you discuss whether it is possible for craft artists to maintain the technical tradition of their craft, yet still create designs that are appealing to a wider public. Explain your answer in detail. (10)
- 4.2 By referring to the visual sources (FIGURES 4d and 4e) or any other craft artist you have studied, explain the following (1 page):
- The influence of craft on the work of these artists
  - Your understanding of the much debated issue between what is considered to be 'fine art' or 'craft' or 'design'
- (10)  
**[20]**



FIGURE 4a: **Zulu hut framework and finished hut**



FIGURE 4b: Reuben Ndwandwe, **Izimkamba**, 1994.



FIGURE 4c: Elliot Mkhize, **Wire basket**, 1993.



FIGURE 4d: Haldane Martin, **Mama Zulu chair**. Seat woven from recycled milk bottles and a stainless steel frame.



FIGURE 4e: Andries Botha, **Genesis, Genesis, Jesus**, 1990. Leadwood, thatched grass, metal.

### QUESTION 5: ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ART WORKS

According to Neil Fraser, Executive Director of Partnerships for Urban Regeneration, the 'Constitution Hill project (FIGURES 5a – 5b) is one of the most meaningful and symbolic projects that I have ever experienced anywhere in the world. Its great African symbolism, representing the hope for the future of this country, is set among four jails that represent the worst of our past, human indignity and inhumane treatment. The juxtaposition is so powerful that it stands in a class of its own,' he muses.

[Source: *Home Owner 15 Years Commemorative Issue, 2005*]

When the Mozambique civil war ended in 1992, seven million guns were left behind. In 1998 Mabunda (FIGURE 5c) took part in transforming weapons into art objects, a project aimed at giving artists a chance to make works about the long civil war. The sculptures and furniture that Mabunda creates are proof that change can occur and that it is possible to build something new without forgetting one's history.

- 5.1 It is said that both the architects for the Constitution Hill project and the Mozambique artist, Mabunda, have managed to create 'something new without forgetting one's history'.

Discuss this statement by explaining what the significance is of these two examples (FIGURES 5a and 5c) (1 page).

(8)

- 5.2 You have been invited to write an article for a newspaper entitled *Art and Power – Commemorative Buildings, Memorials and Artworks*.

Your article may be based on no more than THREE artworks you have studied. The following information must be included in essay format (1½ pages):

- The name of examples discussed
- Reasons for your choice by referring to their significance
- A formal analysis of the examples
- Materials, techniques and decorations used
- State your personal opinion and feelings about the examples that you have discussed.

(12)  
[20]



FIGURE 5a: **Constitutional Court – Entrance.** Omm Design Workshop and Urban Solutions, 2004.



FIGURE 5b: **Constitutional Court at night.** Omm Design Workshop and Urban Solutions, 2004.



FIGURE 5c: Gonçalo Mabunda, **Chair**, 2003. Metal, recycled weapons.

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

The crucifixion is a prevalent theme and visual motif in the art of many students who studied at the Polly Street and Rorke's Drift Art Centres.

- 6.1 Discuss the depiction of the crucifixions in the visual sources (FIGURES 6a, 6b, 6c and 6d). Refer to the following in your answer (1 page):
- The use of line, shape, tone, composition and expressive distortion
  - The symbolism and spiritual meaning relating to the South African socio-political context during this period
- (10)

- 6.2 Discuss ONE of the art centres mentioned above OR any other art training centre you have studied, and explain how the art centre influenced and nurtured the artistic heritage of South Africa and inspired artists with new concepts, ideas and skills.

In your answer refer to works that were produced by artists who attended the centre.

(10)  
**[20]**



FIGURE 6a: **Polly Street**, Louis Maqhubela, *Peter's denial*, 1966.



FIGURE 6b: **Rorke's Drift**, Charles Nkosi, *Pain on the cross I*, 1976. Lino cut.



FIGURE 6c: **Rorke's Drift**, Lindiwe Mvemve, *Crucifixion*, 1977. Lino cut.



FIGURE 6d: **Rorke's Drift**, Jacob Matsose, *Forgiveness*, 1978. Lino cut.

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

**Stinking rich – due to a human skull in art**

Damien Hirst (a prominent member of the Young British Artists), is now also the richest. The controversial artist's ***For the Love of God*** was recently sold for \$100 million (more than R700 million). ***For the Love of God*** is a platinum cast of a human skull decorated with 8 601 diamonds. It cost the artist \$28 million to create this artwork. Hirst bought the human skull used as a base for the work in a shop in London.

The title for the skull artwork was inspired by Hirst's mother who asked him: '*For the love of God, what are you going to do next?*' Death is an ever-present theme in Hirst's work. He is mainly famous for his Natural History-series, in which dead animals such as a shark, a sheep and a cow were preserved in formaldehyde (a colourless gas used for preserving biological specimens). His most iconic work is ***The physical impossibility of death in the mind of someone living***, with a 14-foot tiger shark in formaldehyde.

[Based on an article in *Rapport*, 2 September 2007]

The art world is divided on the merit of ***For the Love of God***. Robin Simon, editor of the *British Art Journal*, said: 'All Hirst's works are stunts. This one is just a more expensive stunt. It's empty nonsense. It is not even made by Hirst. He comes up with the concept and gets technicians to do the rest. As art it is extremely dull.'

[Based on article in *South African Art Times*, 21 October 2007]

7.1 Damien Hirst is a well-known living contemporary artist.

With reference to the above statement and the visual sources (FIGURES 7a and 7b), discuss the following in a short essay (1 page):

- Why can his work be classified as conceptual art?
- What is meant by describing ***The physical impossibility of death in the mind of someone living*** as his most iconic work? How would you evaluate this art work?
- How does Hirst symbolise the theme of death in his work?
- Do you agree or disagree with the critic, Robin Simon, saying that ***For the Love of God*** is empty nonsense and that Hirst is only looking for sensation? Give reasons for your opinion.
- Do you think the price of nearly R700 million is justified for this or any other artwork? Give reasons for your answer. (10)

7.2 Discuss the work of any other contemporary artist(s) that you have studied that make use of unusual media and/or techniques to put across his/her message. Refer to at least TWO specific works in your answer (1 page). (10)  
**[20]**





FIGURE 7a: Damien Hirst, *The physical impossibility of death in the mind of someone living*, 1991. Tiger shark in formaldehyde.

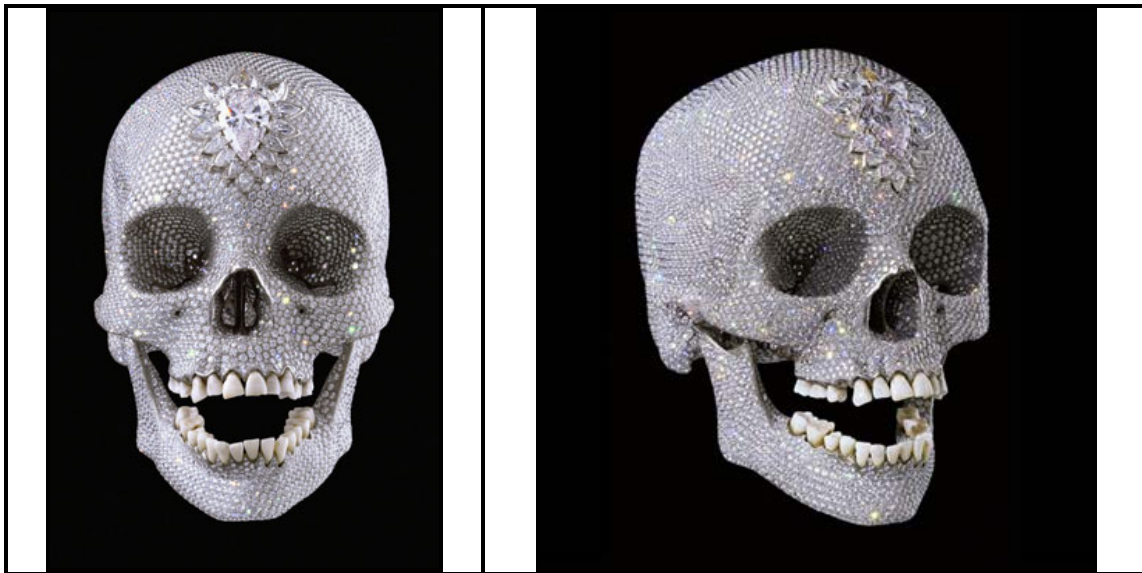


FIGURE 7b: Damien Hirst, *For the love of God*, 2007. Platinum, diamonds and human teeth.

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

- 8.1 Choose any TWO of the examples provided in FIGURES 8a, 8b, 8c and 8d, and compare them by discussing the following (1 page):
- Line
  - Shape/Form
  - Colour
  - Composition
  - Possible spiritual content of each of your chosen examples. Give valid reasons for your views. (10)
- 8.2 Since the beginning of time, issues of religion and the spiritual realm have formed an integral part of art in all cultures.
- With reference to this statement, discuss any TWO works of art in which you feel the artist speaks strongly of spiritual and/or religious issues in his/her culture (1 page). (10)  
**[20]**



FIGURE 8a: Peter Paul Rubens, *Descent from the Cross (central panel)*, 1611 – 14. Oil on canvas.

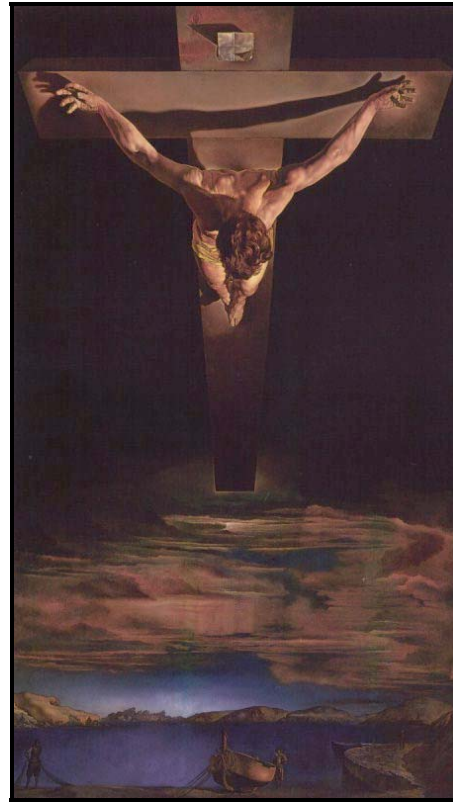


FIGURE 8b: Salvador Dali, *Crucifixion*, (n.d.). Oil on canvas.



FIGURE 8c: Francis Bacon, *Study after Velazquez's Portrait of Pope Innocent X*, 1946. Oil on canvas.



FIGURE 8d: Conrad Botes, *Terrible things are about to happen*, 2003. Reverse glass painting.

**QUESTION 9: GENDER ISSUES**

FIGURE 9a is a self-portrait by the Mexican artist, Frida Kahlo. She makes us confront the excruciating pain she endured all her life after a bus accident at the age of eighteen shattered her spine.

Jenny Saville is an English painter who often uses her own body in unflattering views as subject matter (FIGURE 9b).

All the visual sources FIGURES 9a, 9b, 9c and 9d are by women artists who make use of the female body in their work.

By referring to the visual sources in FIGURES 9a, 9b, 9c and 9d, write an essay in which you discuss how and why these FOUR female artists have made a very personal reference to the female body. Include the following in your essay (2 pages):

- Visual appearance of the works (distortion, style, viewpoint, et cetera)
- Symbolism
- Issues relating to the portrayal of the female form
- The specific meanings you think these works convey about how these women see their role in society
- Your personal opinion about these works. Give valid reasons for your answer.
- Discuss the work of any other artist you have studied who has explored issues relating to gender (male/female) in his/her work.

**[20]**

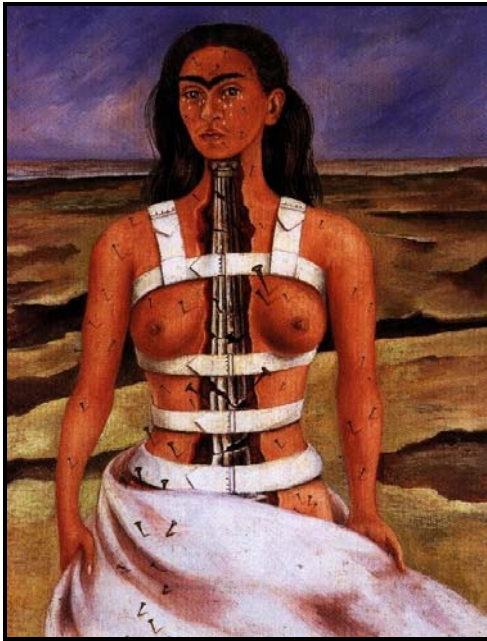


FIGURE 9a: Frida Kahlo, *The broken column*, 1944. Oil on canvas.



FIGURE 9b: Jenny Saville, *Propped*, 1992. Oil on canvas.

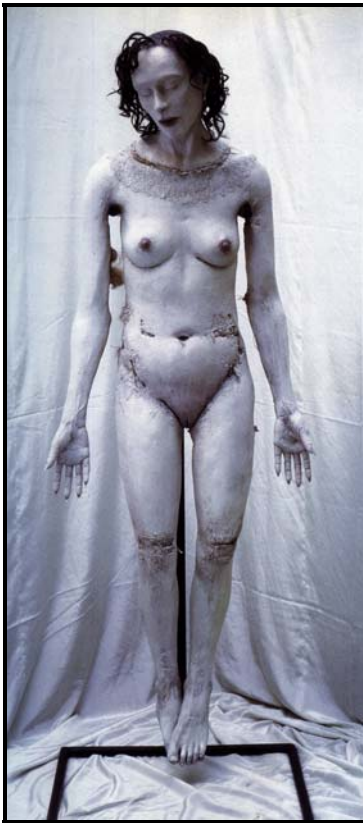


FIGURE 9c: Jane Alexander (South Africa), *Stripped (Oh, Yes girl)*, 1995. Sculpture made of mixed media.



FIGURE 9d: Diane Victor (South Africa), *Strip*, 1999. Pastel on paper.

**QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA**

10.1 Discuss any TWO contemporary examples of South African architecture that you have found inspiring. The following should be included in your discussion (1 page):

- Name of buildings and architects
- Function and site
- Style and use of materials and building techniques
- Overseas influences and examples
- Valid reasons why you find these buildings inspiring (10)

10.2 You are a South African architect who is currently tendering for TWO separate projects in South Africa. The projects will be in your community.

1. An up-market shopping centre
2. A low-cost housing project

Choose ONE project and write a proposal outlining your design ideas, by referring to the following issues linked to the project (1 page):

- Needs of the community
  - Site
  - Environmental issues – green design, energy-saving designs, alternative building materials, et cetera
  - Contextual issues (demolition of old buildings/clearing areas/et cetera)
  - Discussion of specific buildings both local and global that have influenced your design
  - Use of new and traditional building materials and methods
  - Decorative features
  - Stylistic features (10)
- [20]**

**TOTAL: 100**