



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**



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This question paper consists of 23 pages, including full  
colour visual resources.

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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 your 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:

**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 art work.

**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 belongs.

**Discuss** Present your point of view and give reasons for your statements.

**Explain** Clarify and give reasons for your statements.

**Interpret:** 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.

**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 the exam paper.

**ANSWER ANY FIVE QUESTIONS.**

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

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

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 and 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]**



FIGURE 1a: Louis Maqubela. *Township Scene*. 1961. Oil.



FIGURE 1b: Ed Young. *Arch*. 2010. Mixed media.

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

- 2.1 Explain clearly, with reference to FIGURE 1a, 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 1a. (5)
- 2.4 Refer to FIGURE 1b. 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.



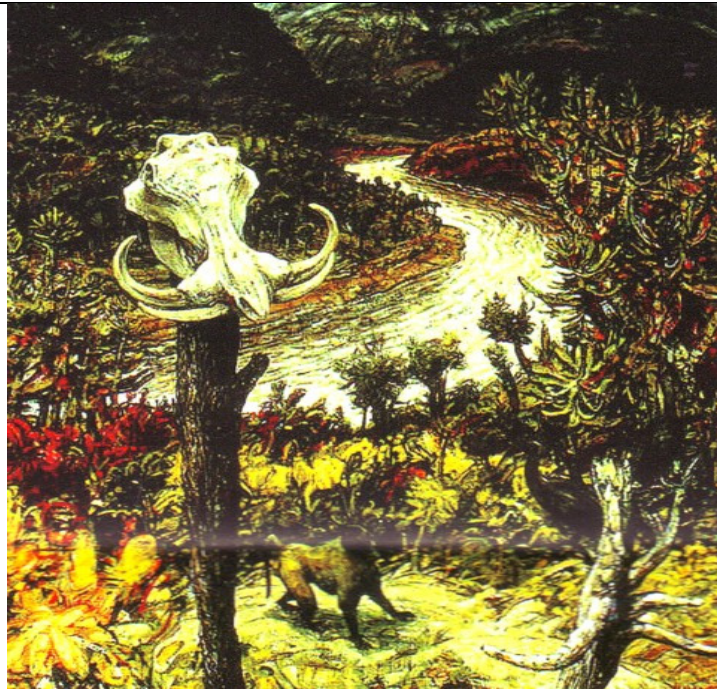


FIGURE 2a: Noel Hodnett. *East Cape Bush Incident*. Oils.

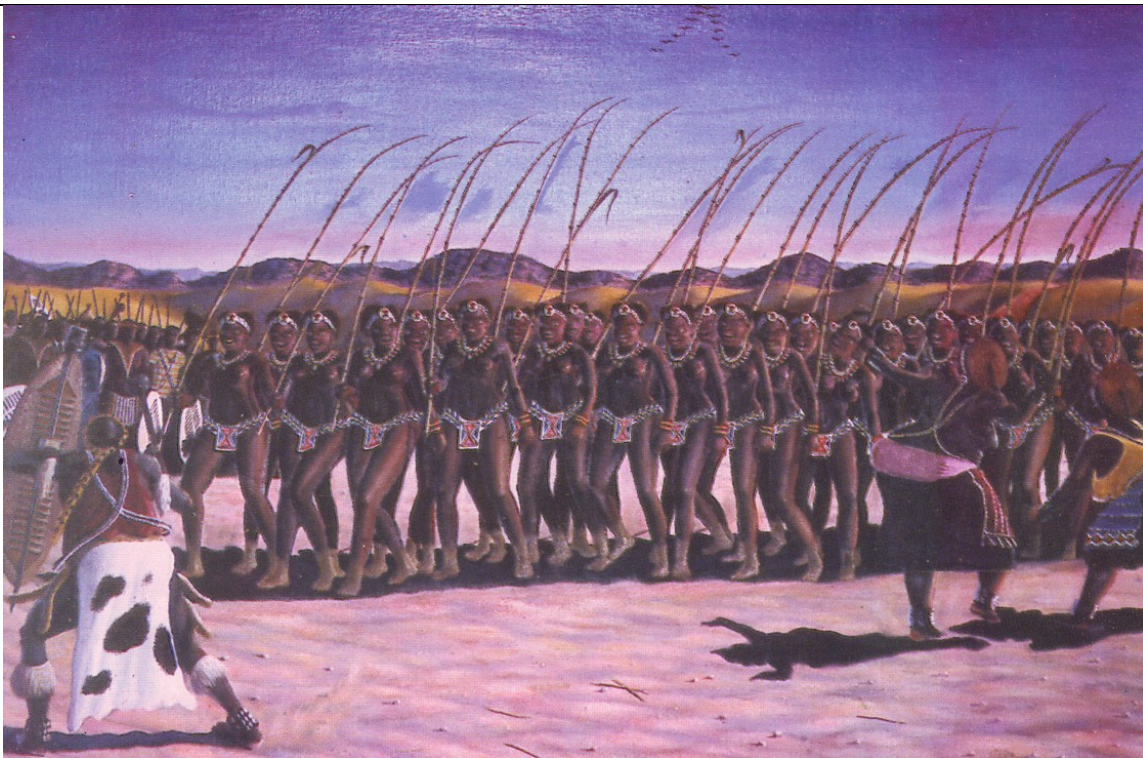


FIGURE 2b: Trevor Makhoba. *Reed Dance*. 1995 Oils.

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

3.1 Analyse the messages of the two works illustrated for this question. 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 different wrongs in society have been addressed.

Refer to the following:

- Art elements
- Style
- Meanings and messages

(8)

**[20]**





FIGURE 3a: Diego Rivera. *The blood of the martyrs fertilises the earth.* Oil.



FIGURE 3b: Norman Catherine. *BOSS.* 1985. 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. (8)
- 4.2 Comment on the materials, the methods of making and the marketability of the work by Buthelezi in FIGURE 4c. (6)
- 4.3 Select ONE example of a successful traditional craft work by a craft artist who works in either of the two stated types of craft. 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)
- [20]**





**FIGURE 4a:** Ancestor Figures. *Aboriginal.*



**FIGURE 4b:** A. Ntshalintshali. *Adam and Eve.*



**FIGURE 4c:** Mbongeni Buthelezi. *Girl with candle.* Plastic on board.

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

- 5.1 Refer to FIGURE 5a. Discuss how Moe has made a commentary on the concept of “*Collapse*”. (4)
- 5.2 Compare, using paragraphs, FIGURES 5a and 5b. Refer to 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]**





**FIGURE 5a:** Lledelle Moe. *Memorial (Collapse)*. Concrete and steel.



**FIGURE 5b:** Noria Mabasa. *Union Buildings, Pretoria*. Wood.



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

- 6.1 State TWO points about why these works by Ngatane in FIGURE 7a and 7b, can be described as works from Polly Street informal school. Substantiate your answer clearly. (4)
- 6.2 Compare the two paintings in FIGURES 7a and 7b, in terms of the following criteria: (6)
- Compositional arrangements
  - Style and technique
  - Use of colour and its effect
- 6.3 All the informal schools since the 1940s, 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 discuss these works. Pay attention to relevant art elements, messages, and the relevance of the works in the South African market. (10)
- [20]**

N.B. IF YOU CHOOSE POLLY STREET, ENSURE THAT YOU CHOOSE DIFFERENT ARTISTS AND WORKS. YOU MAY NOT REPEAT THE TWO WORKS IN FIGURE 6 (a) and (b).



**FIGURE 6a:** Ephraim Ngatane. *Township*. 1989. Oil on board.



Ephraim Ngatane *A location destroyed in a wake of a tornado* mixed media on board 50 x 65.5 cm

**FIGURE 6b:** Ephraim Ngatane. *A location destroyed in a wake of tornado*. Mixed Media

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

- 7.1 Nicholas Hlobo makes use of rubber tyre inners, shoes, stitching and found objects to construct his installations. Comment analytically on the possible interpretation of this piece, which is part of a set of works, which he did just before July 2009. Refer to media, forms, colour and the structural arrangement of this piece. (8)
- 7.2 Hlobo makes much use of red and pink embroidery in his works. Discuss why you think he does this, and comment on the effect. (2)
- 7.3 In her pieces in FIGURE 7b, Mntambo has taken an unexpected medium with which to make her statements. Discuss the possible meanings of these two works in FIGURE 7b, and comment how you think the materials used have added to, or detracted from, the works. (5)
- 7.4 Pop Art, Land Art, Happenings, Installation Art and Environmental art have changed the face of Visual Culture since the 1950s. Discuss ONE work of any **ONE international** multi-media artist whose work has made a worthwhile comment on society and the world. (5)

**[20]****GLOSSARY**

**Balandzeli** – this refers to someone's surname OR it can mean followers.

**Purge** – to get rid of, to drain; for example one purges one's body to get rid of toxins or poisons.





**FIGURE 7a:** Nicholas Hlobo. *Installation. Umtshotsho.* 2009



**FIGURE 7b:** Nandipha Mntambo. *Purge* 2005 and *Balandzeli.* 2004. Cowhide, resin, waxed cord.

**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 what your response is, 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 Analyse the painting by Starcke, in FIGURE 8b. Refer to the following to assist you.
- Composition
  - Use of colour
  - Style and technique (7)
- 8.3 Choose any other work of a spiritual nature which you have studied. Name the artist and the work, and describe it carefully. (5)
- 8.4 In your opinion, what is the spiritual message of the work you chose to write about in QUESTION 8.3? Give TWO points about the work, which substantiate your comments. (3)

**[20]**





**FIGURE 8a:** Jackson Hlungwane. *Hand of God*. 1989. Wood.



**FIGURE 8b:** Helmut Starcke. *Tranfiguration on the Pipetrack*. 2007. Acrylic on canvas

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

- 9.1 **Women have, since ancient times been the sacrificial victims of male dominance and abuse.**

With reference to FIGURES 9a, 9b and 9c, define clearly how imagery, colours and style make the above statement true or false.

(9)

- 9.2 Evaluate the works by Dumas, O'Keeffe and Siopis in FIGURES 9a, 9b and 9c as gender related works. Refer specifically to textures and composition in your answer.

(6)

- 9.3 Choose ONE work by another artist whose work shows an awareness of gender issues, and answer the following about your chosen work.

- The title of the work and the name of the artist
- A definition of the meaning of this artwork, as you see it.
- A commentary on how the artist has achieved his or her intended meanings.

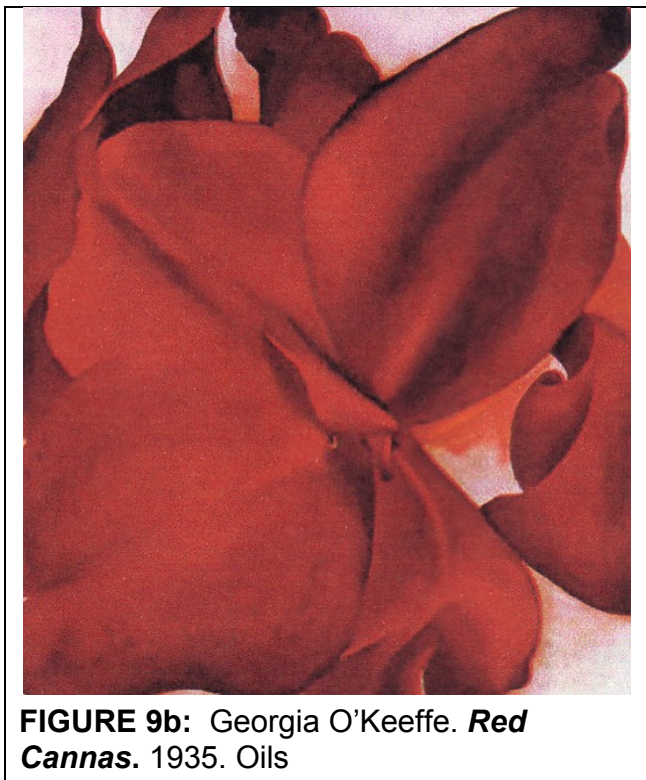
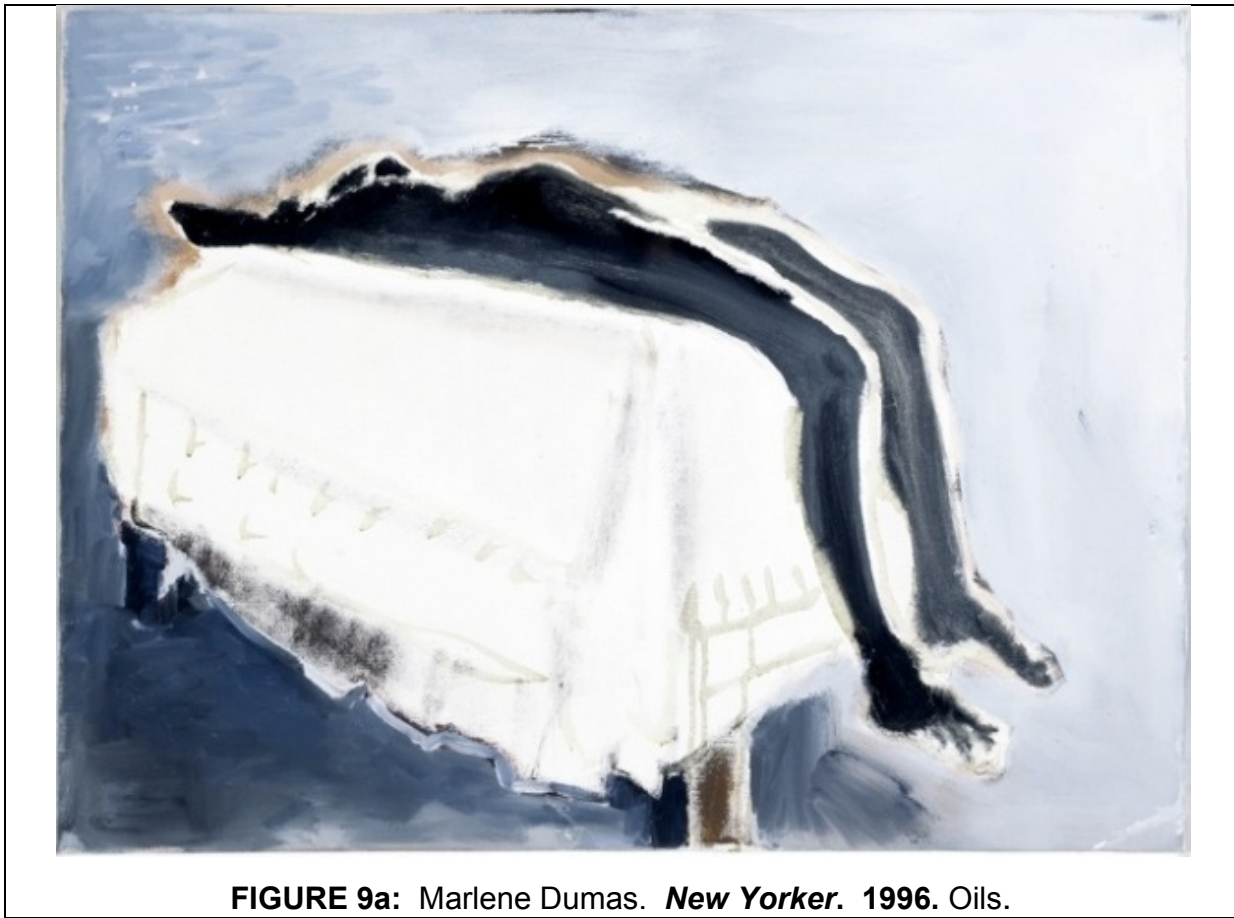
(5)

**[20]****GLOSSARY**

**Feral** – wild or untamed.

**Fable** – a myth or made-up story

**Fetter** – chained or bound; something that binds up or imprisons



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

- 10.1 Architecture in our post modern world makes use of metaphor in design shapes. Define how the architect of the building in FIGURE 8a has achieved this. (4)
- 10.2 *Frank Gehry was the architect who designed the Sydney Opera House in Australia.* The building in FIGURE 10b shows similar extraordinary design shapes. Analyse this building in terms of its external shapes and materials. (6)
- 10.3 What do you think Gehry intended the public to feel, when they were in the area of this building in FIGURE 10b? Support your answer with reference to the building. (2)
- 10.4 Discuss concisely how architects today, are working in better harmony with our environment. Give examples to substantiate your comments. (8)
- [20]**

**GLOSSARY**

**legislature** – to do with laws; a legal centre; the law making centre of a place.

**TOTAL: 100**





**FIGURE 10a:** *Northern Cape Legislature Complex.* Kimberly. Luiz, Ferreira, da Silva Architects.



**FIGURE10b:** Frank Gehry. *Disney Hall.* Los Angeles. 2003