

HILLCREST HIGH SCHOOL



VISUAL ARTS GRADE 12 JUNE 2021

Time: 2 Hours

100 Marks

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR questions.
2. Answer ALL FOUR questions for a total of 100 marks.
3. Number the answers correctly according to the numbering system used in this question paper.
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. Don't repeat artists within the same question. Cross-referencing of artworks is permissible.
6. Name the artist and title of each artwork you discuss in your answers.
7. 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 and tables is NOT permissible. No sub- headings in essays.
9. Write neatly and legibly.

Please turn over



Figure 1a: Mogiliani, Female Head. C. 1910. Limestone



Figure 1b: Schmidt-Rottluff, Die Heiligen Drei Konige (Three Kings). 1917. Woodcut

Question 1: South African Artists influenced by Africa and/or indigenous art forms.

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. Both Modigliani (Figure 1a) and Schmidt-Rotulff (Figure 1b) were European artists, whose work shows the influence of African masks and sculptures.

1.1 By studying the visual sources Figure 1a and 1b, write an essay where you consider the influences of African Art on the works in terms of the following:

- Shape/forms
- Decorative/stylised aspects
- Use of line
- Texture
- Which work you feel best embodies the spirit of African Art. Give a reason.

(10)

1.2 In their search for an African identity, many artists turned to indigenous art forms for inspiration, not only for their use of imagery, but also for stylistic innovation.

Write an essay in which you discuss the work of any two local artists you have studied, who you feel have been influenced stylistically or through imagery, by indigenous art forms. Your answer should include the following:

- Names and Titles of the works
- Inspiration/ influences on the works
- Formal elements in the works
- Subject matter, style/ technique
- Which work appeals to you most and why?

(15)

[25]

Figure 2a: Sydney Holo, No Life. No date. Linocut



Figure 2b: Dumile Feni, The Classroom. No Date. Charcoal and conte on paper.



Question 2: Socio - political art- including Resistance art of the 70's and 80's

2.1 Study the visual sources provided in Figures 2a and 2b . Discuss how these works reflect life in the townships during the struggle against apartheid.

In your answer, refer to the following:

- Choice of subject/imagery
- Different expressions in people's faces/ body positions
- Different styles of artistic expression
- Use of space
- Which artwork you feel best reflects the problems and horror of township life during the struggle years. Justify your answer.

(13)

2.2 Choose TWO specific artworks that you have studied that make us aware of the injustices in our past and present. Analyse these two works in detail.

(12)

[25]

Figure 3: George Pemba, *Inkanyamba*. 1987. Oil on canvas



Question 3: The Emerging Voice of Artists

Figure 3, *Inkanyamba*, by George Pemba, shows a township scene near Port Elizabeth. *Inkanyamba* is a winged serpent, according to Xhosa folklore. The legend goes that *Inkanyamba* controls the weather and is responsible for vicious storms. It is said to annually take to the sky in the form of a tornado, in search of a mate.

3.1 Give the names of TWO emerging artists you have studied in class. Give the titles of TWO of each of their artworks. (4)

3.2 Give one European art style that influenced both their artworks. (1)

3.3 Discuss the Figure 3. Use your knowledge of his style, subject matter and influences, that we studied in class, to write your essay. Include the following in your answer:

- Subject matter and description
- Style, technique, composition and its impact on the viewer
- Aesthetic elements (formal elements)
- Meaning and possible symbolism of the *Inkanyamba*. (20)

[25]

Figure 4a: Penny Siopis, I'm Sorry. Aquatint Etching on paper. 2004



Figure 4b: Frida Kahlo, Wounded Deer. Oil on canvas. 1946



Question 4: Gender Issues

Penny Siopis' Shame series is an installation of 90 small scaled works which explore acts of violence inflicted on the bodies of young girls. In South Africa the statistics for rape and abuse are high. Often it is kept a secret because of the perceived shame of the victim. Figure 4a I'm Sorry is one of the 90 images. Words are etched over the face of a small girl. A stain of bright red ink 'bleeds' from behind her.

Frida Kahlo's Figure 4b Wounded Deer, depicts herself as a hybrid animal. Kahlo's self-portraits show her mental and physical suffering, as well as her complex relationship with her husband Diego Rivera. The landscapes behind her portraits are often reflect her physical condition or emotional state.

4.1 By referring to Figures 4a and 4b, and discuss the following in an essay:

- Visual appearance of the works (subject matter, distortion, style, viewpoint etc)
- Formal elements and composition
- Symbolism
- Issues relating to how these women or young girls see their personal role in society
- Which work has the most visual impact on you? Give reasons for your answer by referring to the work.

(25)

[25]

Total: 100