

Hillcrest High School



Grade 12

Trials Examination

September 2018

Visual Arts P1

MARKS: 100

TIME: 3 Hours

INSTRUCTIONS AND INFORMATION

In this examination you must demonstrate the following skills:

- Using the correct art terminology
- Using and implementing visual analysis and critical thinking
- Writing and researching within a historical and cultural context
- Understanding distinctive creative styles

Read the following instructions before deciding which questions to answer.

1. This question paper consists of SIX questions.
2. Answer any **FIVE** questions for a total of 100 marks.
3. Number the questions 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 you refer to the visual sources printed in colour where required.
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(s) and title of each work you discuss in your answers. Underline the title of an artwork.
8. Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question. The listing of facts/tables is **NOT** acceptable.
9. Use the following as lengths of your answers. Note the mark allocation.
 - 6-8 marks: minimum of half a page (paragraph)
 - 10-14 marks: a minimum of One to one and a half pages (short essay)
 - 20 marks: a minimum of 2 pages
- 10 Write neatly and legibly.

ANSWER ANY FIVE QUESTIONS

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Many people have experienced hardship and suffering in South Africa, the rest of Africa and overseas. Artists often interpret these experiences and emotions in their art.

1.1 Study FIGURES 1a and 1b carefully and write a short essay (at least one page) in which you discuss the above statement. Make as many observations as you can, regarding the following:

- Style of the works
- Formal elements of art used
- Medium and technique used
- Differences and/ similarities between the artworks
- The sense of suffering conveyed through the works (10)

1.2 Many of our emerging artists tell a story about the people, places and events they have experienced. Write an essay in which you **interpret** TWO artworks by any ONE of the artists you studied. (10)

[20]

Interpret: Analyse (formal elements and composition) and evaluate (historical, social or cultural context) of an artwork



FIGURE 1a: Peter Clarke. *FOR SOME THE PATHWAY TO EDUCATION LIES BETWEEN THE THORNS*, coloured linocut, 1993.



FIGURE 1b: Helen Sebidi. *TEARS OF AFRICA*, mixed media charcoal, pastel on paper, 1987-1988.

QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/INDIGENOUS ART FORMS

The identity of a country develops through its history and is depicted through its art. What makes art African? Is it subject matter, style or materials?

2.1 In light of the above statement, refer to FIGURE 2a and FIGURE 2b

You may use the following as a guideline:

- Style and materials
- Subject matter
- Use of form
- Mood

(8)

2.2 Evaluate the work of any TWO artists who used Afro-centric elements in their art or who were influenced by African and/or indigenous art forms. (12)

Evaluate: To show the value or importance of the artwork.

[20]



FIGURE 2a: Pippa Skotnes *FOR /KWEITEN TA// KEN*, coloured etching on paper, 1993.



FIGURE 2b: Richard Smith. *RICHIE WITH LIONS*, mixed media on paper, 155cm x 125 cm.

QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970's AND 1980's

In FIGURE 3a: Penny Siopis', *Patience on a Monument*, the artist created an artwork made up of oil paint and collage. She used layers of torn up history books which showed the one-sided view of history taught in schools during Apartheid. The main figure literally sits on top of a pile of torn up history, peeling a lemon.

The **Medu Art Ensemble**, FIGURE 3b, was a group of artists and activists who were sent away from South Africa to live in Botswana. They created famous political posters that were used by the resistance movement in South Africa.

3.1 Many artists make strong socio-political statements in their work as a way of forcing the viewer to confront unpleasant realities which they would prefer to avoid.

Do you agree or disagree with this statement? Substantiate this answer by writing an essay (ONE page) in which you refer to FIGURE 3a and FIGURE 3b. Use the following guidelines:

- The initial impact of the work, and the message you feel each artist is trying to convey
 - The ways in which the artists have communicated this message, including the formal elements of art
- (8)

3.2 Discuss any other TWO specific artworks you have studied that reflect on conflict situations and/or other injustices in society (at least ONE page).

Include the following in your answer:

- Name(s) of the artists and titles of artworks
 - Issues addressed in the works
 - Styles of the works
 - The use of the formal elements
 - Meaning and interpretation
- (12)

[20]

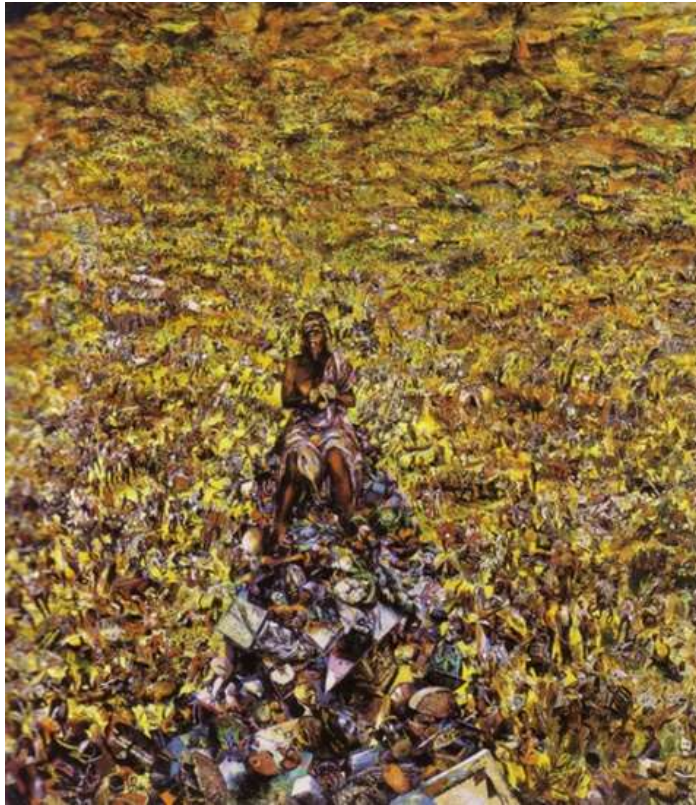


FIGURE 3a: Penny Siopis. *PATIENCE ON A MONUMENT*, oils and collage on canvas, 1998.



FIGURE 3b: Medu Art Ensemble, *CULTURAL RESISTANCE POSTER*, late 1970's – early 1980's

QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Dan Rakgoathe worked and trained at the rural art centre, Rorke's Drift in KwaZulu Natal. His works included spiritual and mystical themes.

Karl Schmidt- Rottluff was a German Expressionist artist who dealt with Biblical themes and made prints on paper from woodcut blocks.

Both artists stress meaning and emotional experiences over physical beauty in their works.

Spiritual: relating to or affecting the human spirit or soul as opposed to material or physical things.

Mystical: having spiritual meaning that is difficult to see or understand.

4.1 Choose EITHER FIGURE 4a and FIGURE 4b and discuss how this artist has interpreted spiritual or Biblical themes.

Use the following as a guideline:

- Subject matter, images or symbols used
- Distortion of the figures and its significance
- Use of space and depth
- Spiritual or emotional message and meaning (refer to work to substantiate) (8)

4.2 Compare TWO artworks, crafts or spiritual works you have studied.

Include the following:

- Subject matter
- Influences
- Composition
- Style
- Function and/message (12)



FIGURE 4a: Dan Rakgoathe. *MYSTICAL AWAKENING*, 1971, Linocut on paper.



FIGURE 4b: Karl Schmidt- Rottluff. *CRUCIFIXION*, Woodcut on paper, 1918.

**QUESTION 5: MULTIMEDIA AND NEW MEDIA- ALTERNATIVE
CONTEMPORARY AND POPULAR ARTFORMS IN SOUTH AFRICA**

Tracy Emin's, **The Bed**, FIGURE 5, caused controversy in 1999, when it was nominated for the Turner Prize. Some critics reacted by calling it a fraud – anybody could exhibit an unmade bed and call it art.

Emin shares her personal space after looking at her own bed, after several days of not leaving her bedroom after an episode of severe depression. She was disgusted with the mess that she had made – empty alcohol bottles, stained sheets, cigarette butts and everyday found objects such as a pair of slippers are strewn around.

5.1 Multimedia artists create art out of unconventional and sometimes shocking imagery or materials. By referring to FIGURE 5, write a short essay in which you discuss the following:

- What is the impact of using found objects in the work?
- What is the possible meaning / interpretation of the work?
- Should art like this be allowed to share museum space with more traditional art forms? How should it be displayed in the museum space? (6)

5.2 Write an essay (at least 1 and a half to 2 pages) in which you discuss the work of TWO specific South African artists you have studied, whose work goes beyond the boundaries of what is considered to be 'art'. (14)

[20]



FIGURE 5 above and details below: Tracy Emin *THE BED*, 1998. Bed, linen, empty alcohol bottles and various other everyday found objects.



QUESTION 6: GENDER ISSUES: MASCULINITY AND FEMININITY

FIGURE 6a, *MAMAN*, which means mother in French, made by the female artist Louise Bourgeois, was part of a series of sculptures of spiders in the late 1990's. They were cast in bronze and were over 30 feet tall.

The Spider is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver. My family was in the business of tapestry restoration, and my mother was in charge of the workshop. Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just like my mother.

- Louise Bourgeois

Nandipha Mntambo, FIGURE 6b is a South African artist who is famous for using natural materials such as cow-hide in her sculptures that explore the female body and her own identity. Her sculptures are moulded from her own body and are often boneless, floating forms.

6.1 Discuss EITHER FIGURE 6a or FIGURE 6b and ONE other South African artist and artwork(s) that you have studied in class. Discuss how female identity has been portrayed. In your answer refer to the following:

- Discuss the artist's choice of title for each work
- Physical portrayal of the female, either in animal or human form
- Materials and techniques used in each work and its impact on the viewer
- Formal elements of art
- Possible meanings and interpretations

(20)

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FIGURE 6a: Louise Bourgeois *MAMAN* (Mother). 1999. Bronze. 30 Feet tall.



FIGURE 6b: Nandipha Mntambo *UMFANEKISO WESIBUKO (MIRROR IMAGE)*
2013, Cow hide, resin

