

Hillcrest High School



Grade 12

Trials Examination September 2019

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 **EIGHT** questions. Remember that some sections are electives and are NOT covered by us in this school.
2. Answer any **FIVE** questions we have studied for a total of 100 marks.
3. Number the questions correctly according to the numbering system used in this question paper. **Start new section on a new page.**
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. **Sections we don't do as electives have not been printed in colour.**
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 or bullets 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

George Pemba and Tony Gum both capture the essence of what it means to be a Xhosa woman. Pemba's portrait was painted in 1983 in oil paint, whereas Gum works in the medium of photography and self-portraits. She is an artist, photographer, model and YouTube vlogger.

1.1 Study FIGURES 1a and 1b. Both tell a narrative (story) about what it is to be a Xhosa woman. Write a paragraph in which you consider the following:

- Subject matter and description
- Medium and technique/ style used
- Differences and/ similarities between the artworks
- Mood /feeling each artist generates and how it is achieved (8)

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 discuss **ONE** artwork by **ANY OTHER** artist you studied. Include the following in your essay:

- Social/Cultural influences
- Subject or narrative
- Styles
- An art element
- Possible meanings/messages (12)

[20]

YouTube vlogger: a person who posts videos on YouTube

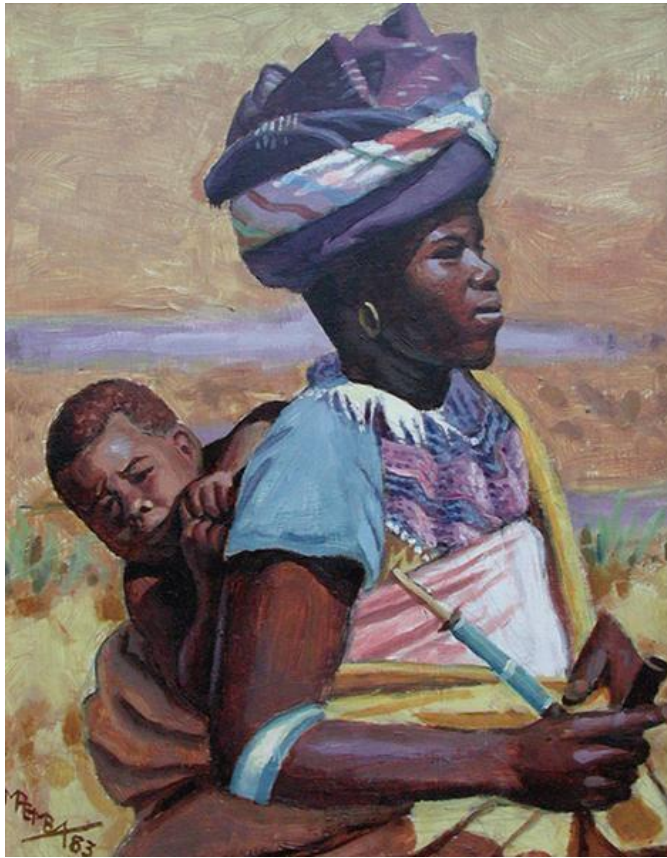


FIGURE 1a: George Pemba, *Xhosa Mother and Child*, 1983, Oil on canvas



FIGURE 1b: Tony Gum, *The Mother*, 2014, photograph

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

Max Pechstein, a German Expressionist, used African sculptures as subject matter and showed characteristics of both European Expressionism and African Art.

In FIGURE 2b, Cecil Skotnes, a South African artist, shows a theme and style deeply rooted in Africa. 2b shows the historical story of the assassination of the great AmaZulu King Shaka.

2.1 In light of the above statement, refer to FIGURE 2a and FIGURE 2b
You may use the following as a guideline:

- Subject matter and description of the works
- Use of shape and line relating to African Art
- Differences in colour use
- Which work captures the essence of Africa (give a reason for your answer) (10)

2.2 Discuss TWO artworks by different artists whose work expresses an African identity because of the influence of indigenous African art forms.

Use the following guidelines:

- Subject matter
- African style, symbols and other influences evident
- Art elements
- Focal Points
- Possible meanings and messages (10)

[20]



FIGURE 2a: Max Pechstein (Germany) *Still Life with African Statues*, 1918, Oil on canvas

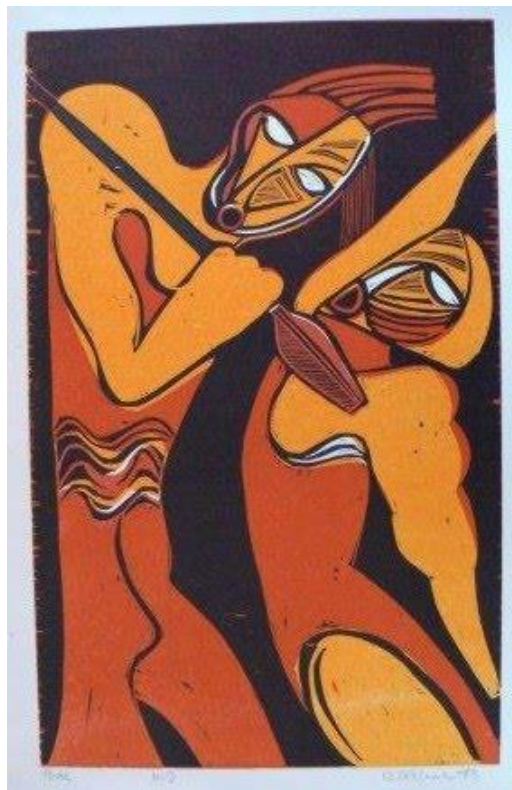


FIGURE 2b: Cecil Skotnes, *The Assassination of Shaka*, Coloured Woodcut printed on paper, 1974

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

In Figure 3a: Patrick Holo creates a linocut scene that recalls the government's forced removals and demolitions of informal settlements such as Modderdam. Holo says of this time, "even the children were bulldozed".

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. Write a paragraph in which you respond to Figure 3, using the following guidelines:

- The use of line to create movement and describe objects in the work
- The effect of the dark border around the image
- Differences in how the various figures are shown within the work
- Describe the unpleasant reality being shown in the work (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 two pages).

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 any two formal elements
- Meaning and interpretation (12)

[20]



FIGURE 3: Patrick-Holo, *Desperate* linocut-on-paper, c.1980

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

Figure 4a: Marcus Cornish's *Jesus in Blue Jeans* and Figure 4b: Wim Botha's *Commune: Suspension of Disbelief*, both depict the crucifixion of Christ in non-traditional ways.

Cornish dresses Christ in contemporary styled informal clothing. His hair and beard are fashionably trimmed.

Botha creates his sculpture entirely out of carved Bibles in the eleven official languages of South Africa. Red stains appear as wounds on Christ's body. Surveillance cameras are positioned around the work in the gallery space.

4.1 Discuss Figure 4a and Figure 4b, in light of the above information.

Use the following as a guideline:

- Use of materials and technique
- Differences in poses and clothing
- Mood or emotional impact of the work (give reasons for your answer)
- Choice of setting (where the artists have chosen to hang the works) (10)

4.2 Compare TWO craft or spiritual works, that you have studied in class.

Include the following in your short essay:

- Subject matter
- Influences
- Composition and focal point
- Use of line or colour
- Function and/ possible message (10)

[20]



FIGURE 4a: Marcus Cornish, *Jesus in Blue Jeans*, 2009, Bronze, suspended from a church wall in Sussex, England.
Close up on the right above



FIGURE 4b: Wim Botha, *Commune: Suspension of Disbelief*, 2001, carved Bibles.

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

Figure 5 is an installation done by the Brazilian artist Nele Azevedo on the steps of the Gendermenmarkt in Berlin. She carves thousands of ice figures by hand and places them in public spaces. The whole installation usually lasts only about 30 minutes, depending on the weather conditions at the time. The work is photographed as it melts in stages.

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

- What is the impact of the materials used and the location?
- Describe the aesthetic (visual) beauty and sadness of the work as it is first set up and then melts
- What could the artist be commenting on? Interpret possible meanings and messages (12)

5.2 Write a paragraph in which you discuss the work of ONE specific South African artist and artwork, whose work goes beyond the boundaries of what is considered to be traditional 'art'. (8)

[20]



FIGURE 5: Nele Azevedo, *Ice Men*, 2009. Ice carvings on the steps of Gendarmenmarkt in Berlin



QUESTION 6: GENDER ISSUES: MASCULINITY AND FEMININITY

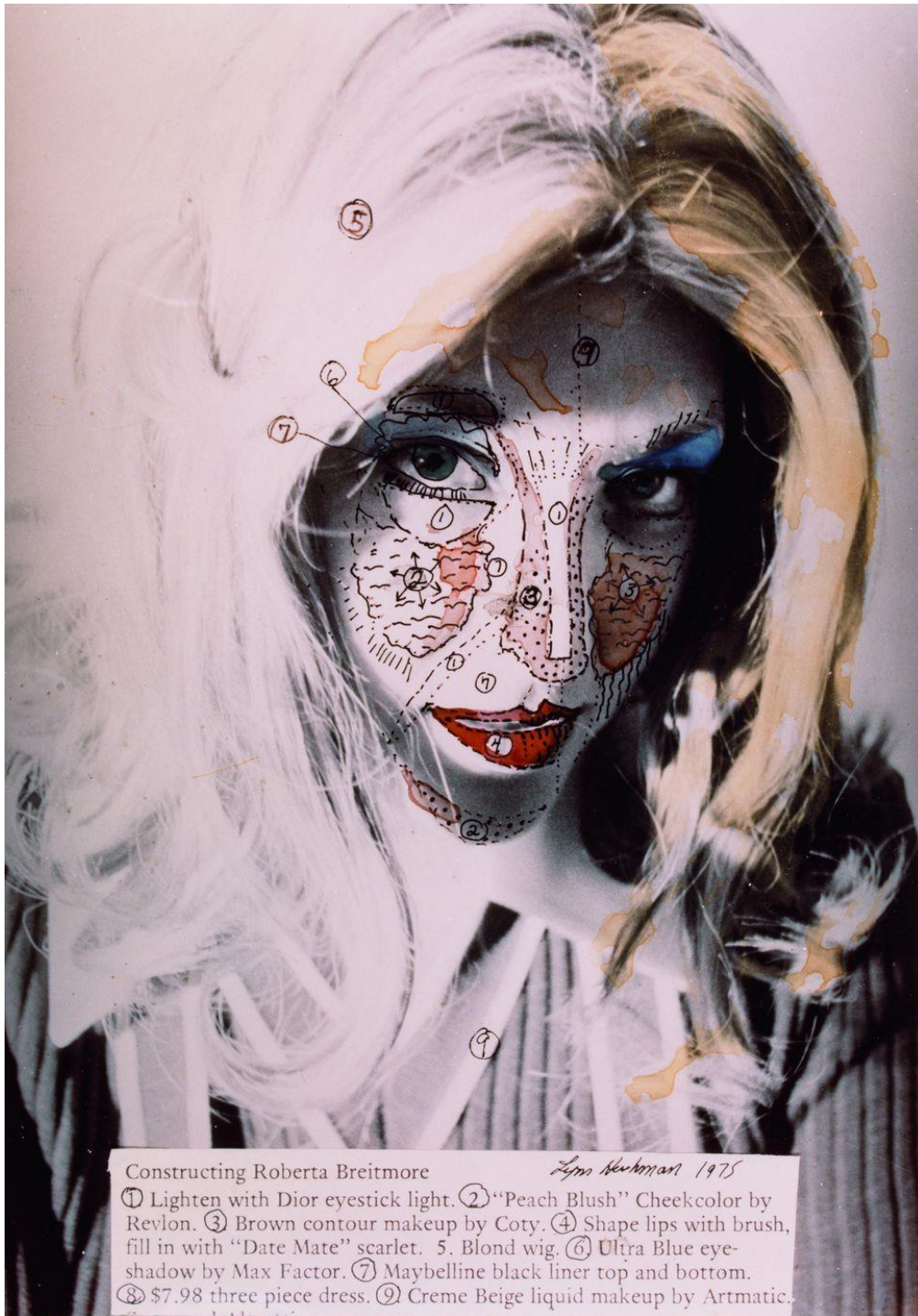
In Figure 6, Lynn Hershmann Leeson, uses mixed media to create a character, “Roberta”. The artwork shows viewers the transformation that she underwent to ‘become’ her character. Her face becomes its own map, illuminating the work that went into cosmetically enhancing her face with makeup and hair colour. Somewhere between a scientific chart and a plastic surgery sketch, the image reflects on what women go through simply to become “themselves.”

6.1 Compare Figure 6 and ONE other South African artist and artwork that you have studied in class. Discuss how different female identities have been portrayed. In your answer refer to the following:

- Discuss the artist’s choice of title for each work
- Identify any gender issues being highlighted
- Physical portrayal of the female (any alterations, enhancements, clothing)
- Use of colour and texture
- Possible meanings and interpretations

(20)

[20]



Constructing Roberta Breitmore *Lynn Hershmann 1975*
① Lighten with Dior eyestick light. ② "Peach Blush" Cheekcolor by Revlon. ③ Brown contour makeup by Coty. ④ Shape lips with brush, fill in with "Date Mate" scarlet. 5. Blond wig. ⑥ Ultra Blue eye-shadow by Max Factor. ⑦ Maybelline black liner top and bottom. ⑧ \$7.98 three piece dress. ⑨ Creme Beige liquid makeup by Artmatic.

FIGURE 6: Lynn Hershmann Leeson, *Roberta Construction Chart#1*, 1975, mixed media

QUESTION 7: POST- 1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Many post-1994 democratic, contemporary South African artists express urban identity by combining influences from street culture, portraits, urban life and social media.

7.1 Discuss how the artists have expressed a contemporary, urban South African identity using both FIGURE 7a and FIGURE 7b. Refer to the following guidelines:

- Influences
- Colour
- Style and technique
- Possible meanings/interpretations
- In your opinion, which artwork portrays the strongest expression of urban identity? Substantiate your answer.

(10)

7.2 Elaborate on the concept of urban identity by discussing TWO artworks. You must refer to the following:

- Formal art elements
- Composition
- Media and technique
- Style
- Possible messages/meanings

(10)

[20]



FIGURE 7a: Asha Zera. *Mouse over text*. Acrylic paint on board. 2008



FIGURE 7b: Kilmany-Jo Liversage. *Judella 515*. Acrylic paint and spray paint on canvas, circa 2010–2015.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

According to the French philosopher, Jacques Derrida, 'architecture is nothing but one of many ways to communicate'.

Refer to the above statement. Use any TWO buildings/structures that you have studied, as well as the visual source in Figure 8a. Write an essay in which you consider the following:

- Names of architects and buildings
- Site and positioning
- Use of building materials and techniques
- Possible inspiration and influences
- Construction methods
- Use of style
- Functionality

(20)

[20]



FIGURE 8a: Nico van der Meulen Architects. *Glass House*. 2012

TOTAL :100