

HILLCREST HIGH SCHOOL



VISUAL ARTS TRIALS EXAMINATION GRADE 12 2020

Time: 3 Hours

100 Marks

INSTRUCTIONS AND INFORMATION

1. This question paper consists of **Eight** questions.
2. Answer **only 5** questions for a total of **100 marks**. Choose from the themes we have focused on this year. **Be careful not to answer the sections we as a school elect not to study**
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. 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 and artist's name.
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 and/ bullets is NOT permissible.
9. Write neatly and legibly.

Please turn over

John Koenakeefe Mohl was a black artist who traveled to Germany and studied art there. He became known in South Africa as an artist that explored both his environment urban areas, mines as well as rural areas.

Gladys Mgudlandlu was one of the first black women to exhibit her paintings at a gallery in South Africa. Largely self-taught, her work has an imaginative, simple approach to subject matter.

Question 1: The Voice of Emerging Artists

1.1 The expressive approach to rural subject matter by Gladys Mgudlandlu (Figure 1B) is comparable to that in the work of John Koenakeefe Mohl (Figure 1A) who visited Europe and came into contact with Expressionist's work in Germany.

Write a comparative analysis of the two works in which you discuss the following:

- Subject matter chosen by each artist.
- The compositional devices used by each artist, including what you consider to be the focal point in each work, explaining reasons for your choice.
- The use of line, and how it's impact in each painting
- The choice of colour and it's impact on the viewer. **(8)**

1.2 Discuss ONE example of an artwork done by any TWO emerging black artists that you have studied. Their work should show a move away from the conservative painting styles of South Africa's past.

Your essay (minimum ONE and a HALF pages) should include the following:

- Names of artists and titles of artworks
- Subject matter and interpretation
- Inspirations and Influences
- Formal art elements. **(12)**

[20]



Figure 1A: John Koenakeefe Mohl, Miners off shift at sunset oil paint, 1968

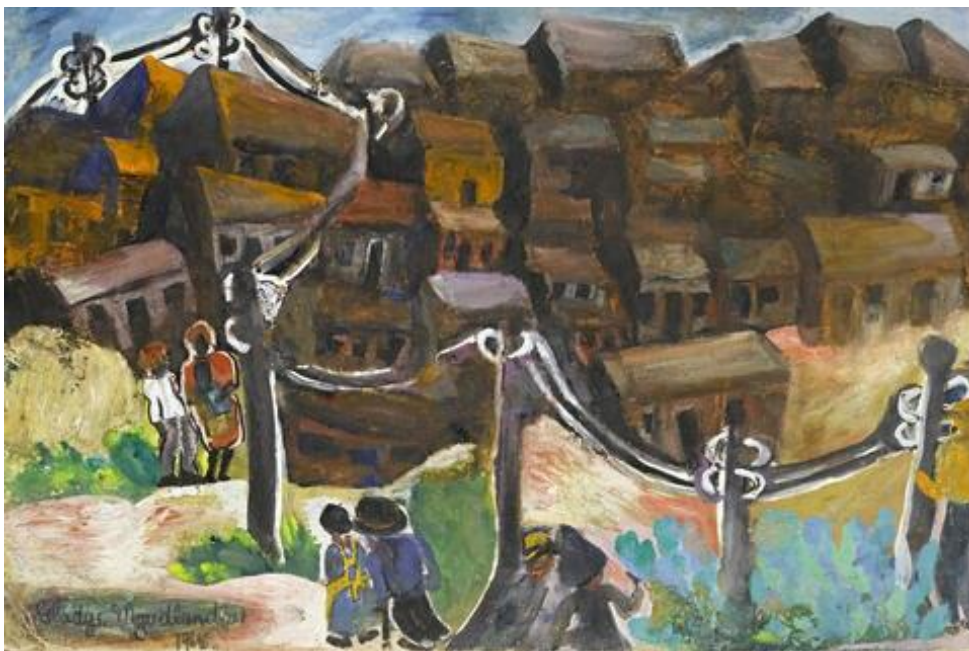


Figure 1B: Gladys Mgudlandlu, Township landscape, oil paint, 1965

QUESTION 2: Socio- political art- including

There has always been a strong relationship between art and politics. Art is often used as a form of propaganda to enforce a ruler or political system. On the other hand, Art can also be a powerful weapon to show opposition to political systems. Art, therefore has an important function as a form of social protest and to make people aware of the injustices in society.

Faith 47, a South African artist, created this painted mural of wild, running horses in downtown Los Angeles, USA. Banksy reacts to the treatment of homeless people during the 2012 Olympic Games held in London.

Resistance art of the 70's and 80's

2.1 Compare how these two works show injustices in society by referring to the following (at least ONE page):

- Differences in how the subject matter (Give a brief description)
- The impact of the chosen mediums/ techniques/location in each artwork (Look at the scale of objects, composition, environment et cetera.)
- The possible meanings of these artworks

(10)

2.2 Discuss any TWO specific artworks you have studied show resistance to a political system or draw attention to other injustices in society (at least ONE and a half pages).

Include the following in your answer:

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

(10)
[20]



Figure 2A: Captain Banksy, Untitled Mural, spray paint on the side of

In 2012, when London hosted the Olympic games, street artists reacted to the millions spent by the government, in the form of some amazing murals by world famous graffiti artist Banksy. As police rounded up homeless people and bussed them out of town, Banksy left more and more pieces dotted all over the city. As is his usual style, the pieces are full of satirical imagery and subtle messages.

a building.



The image and close -ups left, show Faith 47's street mural. The text, translated from ancient Latin, reads, 'Who Will Guard The Guards Themselves?'

Her work is relevant to the global world today. She questions who enforces moral behavior. What if those who enforce are corrupt themselves?



Figure 2B: Faith 57 (painted street mural), Who Guards the Guards Themselves?, Los Angeles, USA

All the artworks in Figure 3 work with images of the female body to create works that question and challenge the viewer's perceptions of femininity.

South African artist, Mntambo, using her own body as a mould, creates sculptural forms that dramatically fuse the feminine body with a primal, animal skin. She uses raw cow-hide as a material. The artist has stated that she is in no way comparing woman to cows.

Nandipha Mntambo- " I was intrigued with ideas of beauty and how that is closely linked with how body hair is perceived. I wondered how viewers would react to a completely hairy female form."

South African, Lisa Brice explores the exploitation of women. She uses mixed media such as laser printed images, plastic and acrylic paint.

QUESTION 3: GENDER ISSUES

3.1 Read the statement above and discuss how the female identity is portrayed in FIGURES 3A -B

In your answer (approximately 3 pages) refer to the following:

- Subject matter and poses of female figures.
- Techniques and / style and imagery used
- Possible meanings and interpretations of how these works question the traditional conceptions of femininity and the roles of woman in society
- Discuss the work of any TWO other artists you have studied which question and reflect on male and/or female identity. Refer to and analyse specific artworks in your answer.

[20]

Figure 3A: Nandipha Mntambo, Umfanekiso Wesibuko (Mirror Image),



cow- hide moulded and cast from the artist's body. 2013

Figure 3B: What is a home without an armed mother, Linoleum



patterned flooring, wood, plaster, 1996 by Lisa Brice

QUESTION 4: MULTIMEDIA and NEW MEDIA - alternative contemporary and popular art forms in South Africa

4.1 Discuss Figure 4A by referring to the following:

- The changing visual appearance of the work.
- Photography or video as a way to capture these works
- Use of colour
- Possible meanings/interpretations
- The difference between this and more traditional art forms. **(10)**

4.2 Discuss the ONE example of any contemporary South African artist, whose work makes use of non-traditional media and/or techniques to convey a message of our time. Refer to that specific artwork in your answer (at least ONE and a HALF pages) **(10)**

[20]



Obliteration Room is an installation piece consisting of found objects/ furniture, typically found in western homes around the world. This recreated domestic scene is painted all white. The artist invites children into the space to place brightly covered stickers onto objects in the work. The work is therefore interactive and changes over time. The artist is known for her post- Vietnam war performance work, where she contrasts the "beauty of youth with the violence of the U.S.- Vietnam War". This work forms part of a series. Multiple installations were set up in various museums around the world.

Above: View showing the plain white room.

Below:View showing the aftermath of hundreds of visitors had interacted with the work.



Figure 4A: Yayoi Kusama
Obliteration Room, installation of white painted furniture and brightly coloured stickers. Before and after view shown.

QUESTION 5: South African Artists influenced by African and/ indigenous art forms

5.1. Throughout his lifetime, South African artist, Alexis Preller remained a world traveller, visiting Europe as well as visiting the traditional homesteads of the Ndebele, AmaZulus and Swazi communities of Southern Africa.

Write an essay in which you compare the traditional African artwork, Figure 5A, with the modern artwork done by Preller (Figure 5B).

Your answer (at least ONE page) should include the following:

- Subject matter
- Influence of Africa and/traditional art forms
- Similarities and/ or differences
- Formal elements of Art

(10)

5.2 In an essay, discuss any two South African Artists you have studied, who you feel communicates a sense of Indigenous African Identity in their work. Your essay (at least ONE page) should discuss/analyse at least TWO specific artworks.

Consider the following in your answer:

- Inspiration/influences in the works
- Formal elements used in the works
- Themes and messages that convey the artists interest in African and/ indigenous art.

(10)

[20]



Figure 5A : Dogon people of Mali. Seated Couple. 16-19th century. Wood and metal



Figure 5B: Alexis Preller. Profile Figures (Mirrored Image). Oil on canvas. 1964

QUESTION 6: POST-DEMOCRATIC IDENTITY IN SOUTH AFRICA

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FIGURE 6a: Senzo Nhlapo, *Void 'n Volume*, woven photomontage, no date.

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FIGURE 6b: Kay Hassan, *Johannesburg by Day*, photomontage, 1999.

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(next page)

QUESTION 7: Art, craft and spiritual works from mainly rural South Africa

7.1 Figures 7A-C make statements about religion, spirituality and society.

Write an essay in which you discuss **any TWO** of the visual sources 7A-C. You must include the following in your essay:

- The use of religious/spiritual images
- Distortion/exaggeration of the human figures
- Possible meanings/ interpretations
- Analyse the work of **TWO** artists you have studied, where you must discuss stylistic characteristics, function (religious or Craft object) and any possible meanings or interpretations of the artworks

Your essay should be at least 3 pages.

(20)

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Figure 7A: Dan Ragoathe, Transition, linocut on paper, 1971

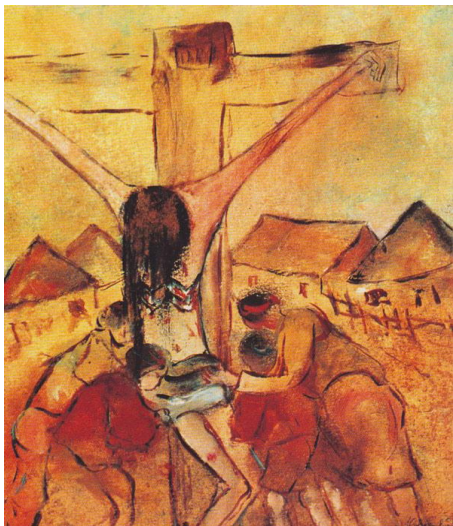


Figure 7B: Father Frans Claerhout, Christus in Tweespruit – Crucifixion with village mourners, chalk on paper.

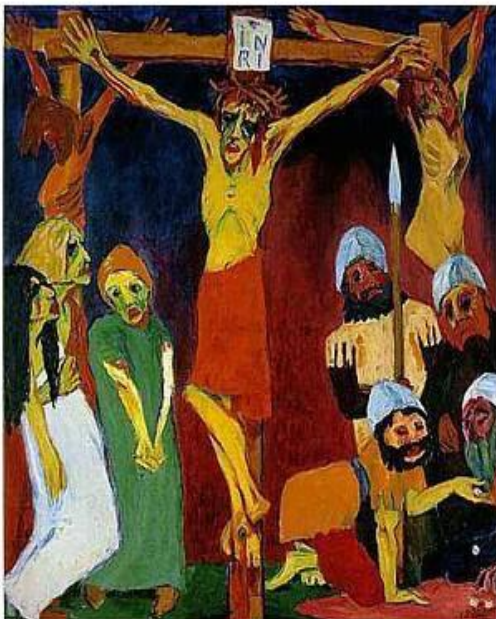


Figure 7C: Emil Nolde (European), Crucifixion oil on canvas, 1912

Figure 7C: Emil Nolde (European), Crucifixion oil on canvas, 1912

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

An object should be judged by whether it has a form consistent with its use.

– Bruno Munari

By referring to the above statement, use any TWO artworks you have studied, as well as the images in FIGURES 8a to 8d, and write an essay in which you consider the following:

- Names of architects and buildings
- Form, functionality and significance of the buildings
- Use of space
- Use of material and technology
- Influences and inspiration
- Significance of site
- New trends in architecture
- Decorative/stylistic features

[20]

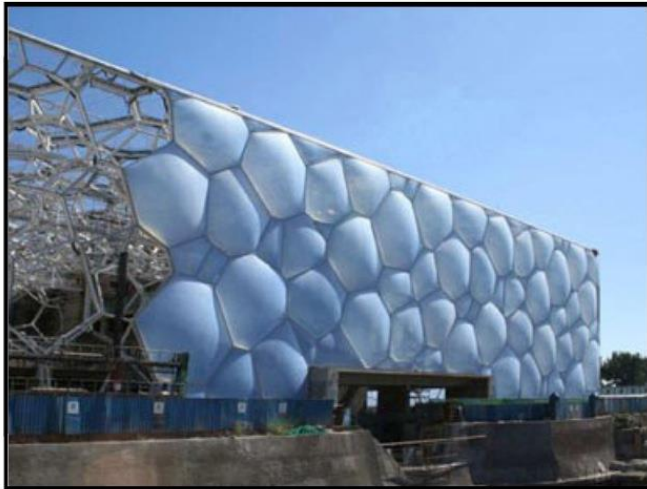


FIGURE 8a: Chris Bosse (PTW Architects), **Watercube**, Beijing's National Swimming Centre, 2008.



FIGURE 8b: Chris Bosse, (PTW Architects), **Watercube**, 2008.

The unique lightweight and flexible construction was developed by China State Construction, 2008.



FIGURE 8c: Gaudi, **Casa Batlló**, Barcelona, lime mortar, ceramic disks, stone and glass, 1904–1906.



FIGURE 8d: Gaudi, **Casa Batlló**, Barcelona, lime mortar, ceramic disks, stone and glass, 1904–1906.

TOTAL: 100