

Hillcrest High School



Grade 12

Trials Examination

September 2021

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.
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

South African artists , Peter Clarke and Vusi Khumalo both created artworks that give us a glimpse into their environments.

1.1 Compare the artworks in **FIGURE 1a** and **FIGURE 1b** by referring to the following:

- Subject matter and description of the work
- Colour and the impact it has on the work
- Use of space and perspective
- Possible meanings/messages **(8)**

1.2 Write an essay in which you include at least **TWO** artworks you have studied that portray scenes from the environment.

Your essay must include the following:

- Name(s) of artist(s) and titles of works
- Material and techniques
- Style
- Formal elements
- Composition **(12)**

(20)

FIGURE 1a: Peter Clarke, Doing what we have to do, We get on with our lives, colour woodcut, Date unknown.

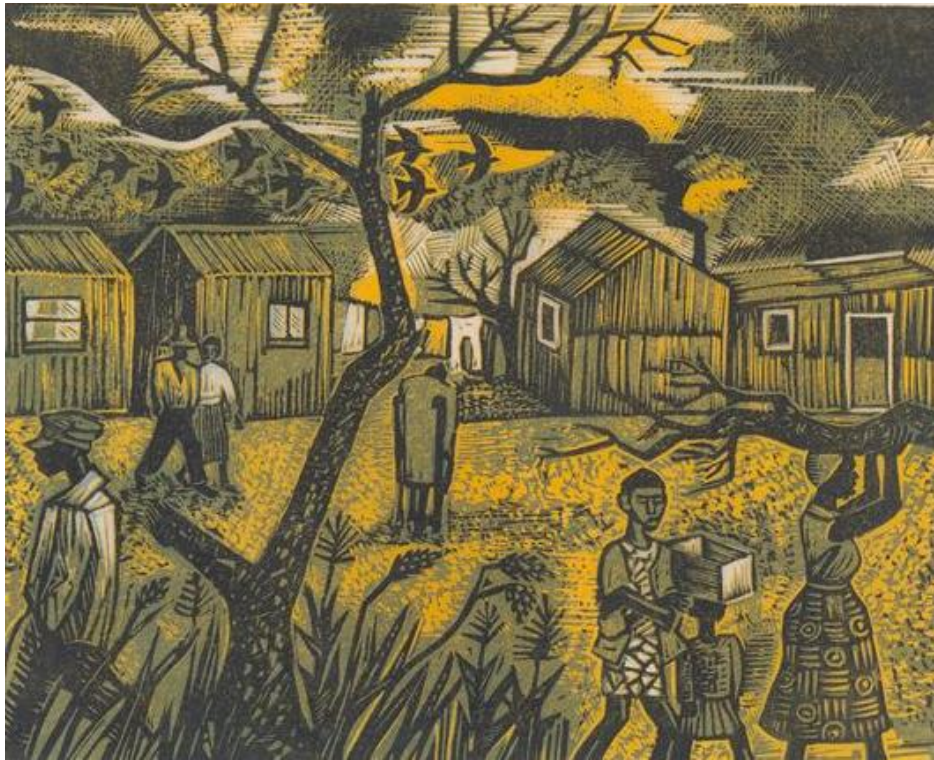
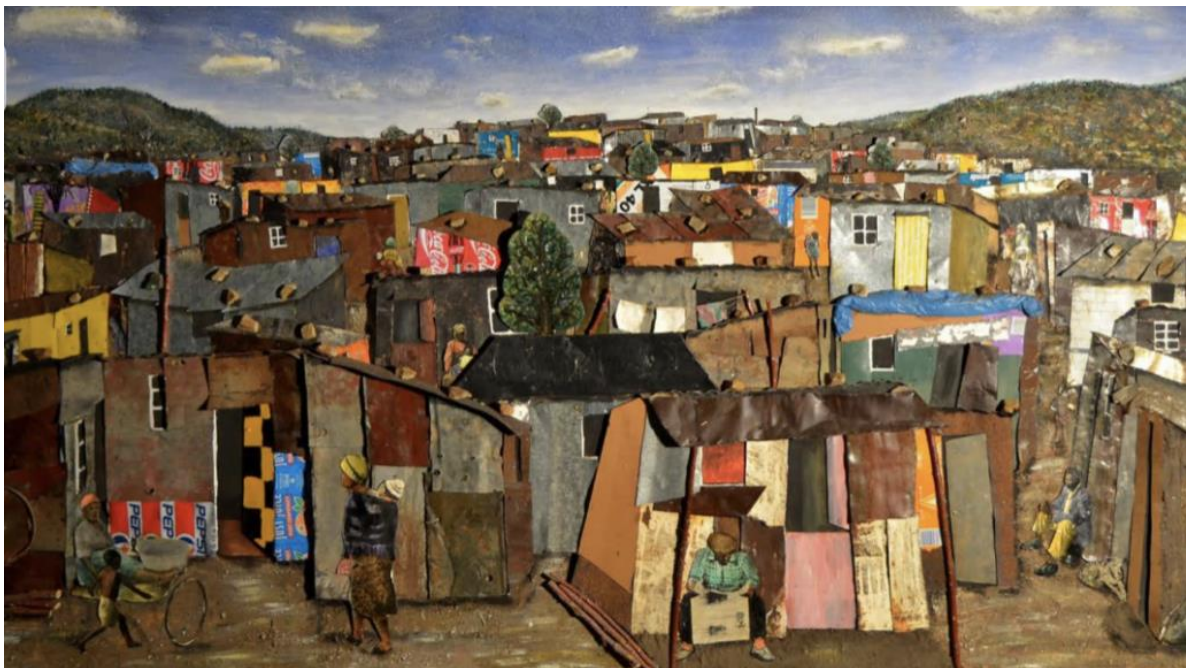


FIGURE 1b: Vusi Khumalo, Informal Settlement Sakhile, Mixed-media collage, 1996



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

Maggie Laubser, a South African artist, used African landscapes and people as her subject matter. She did not portray reality, but a more romanticised view of the indigenous people of South Africa. She 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
- Differences in colour use and/ mood
- 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: Maggie Laubser (South Africa) Harvesters. Oil on canvas

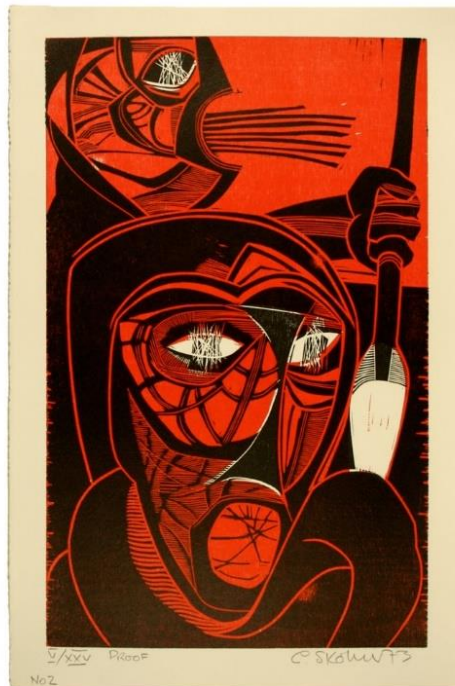


FIGURE 2b: Cecil Skotnes, The Assassination of Shaka, Coloured Woodcut printed on paper, 1974

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

In FIGURE 3a 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.

Debris (rubbish/trash) and unwanted objects are used by both Penny Siopis and Fabrice Monteiro FIGURE 3b, to comment strongly on socio political issues in their artworks.

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
 - Similarities and/or differences between the works, 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
 - Subject matter
 - Styles of the works
 - The use of the formal elements
 - Meaning and interpretation
- (12)**

[20]

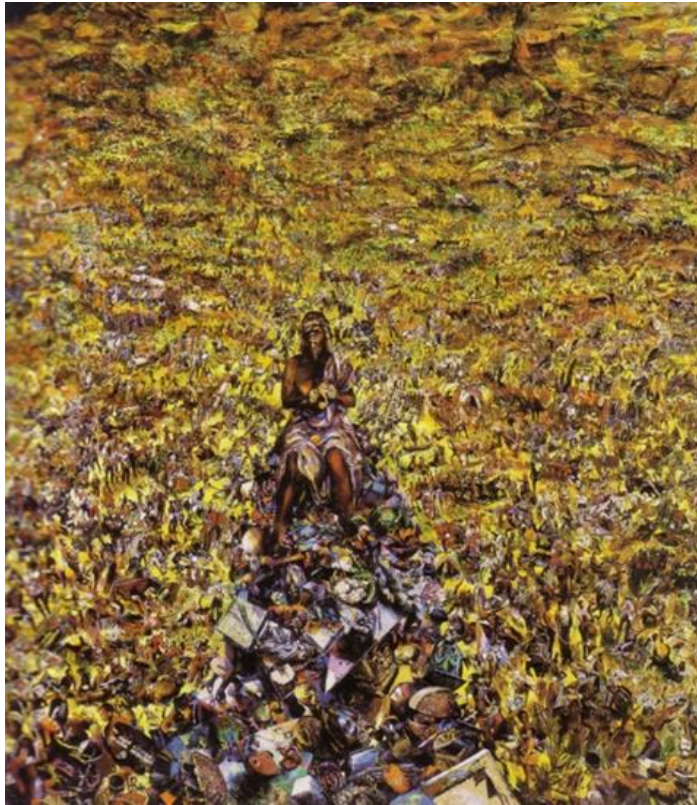


FIGURE 3a: Penny Siopis. *Patience On A Monument*, oils and collage on canvas, 1998.



FIGURE 3b: Fabrice Monteiro, *The Prophecy Series, 'Untitled'*, photograph, 2014.
(Prophecy: a prediction of what will happen in the future)

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

The installation of the Japanese artist, Chiharu Shiota, *Counting Memories*, is an elaborate entanglement of black thread which extends from the ceiling then funnels down into nine wooden tables and chairs scattered throughout the room.

A web of black yarn engulfs the viewer upon entering the space of *Counting Memories*.
(With a total length of 375 km).

4.1 Discuss Figure 4A by referring to the following:

- How would you define the term installation?
- The impact of the work or visual appearance
- Use of materials and contrasts between them
- Mood/atmosphere
- What is your understanding of the title of the work? Substantiate your answer.

(10)

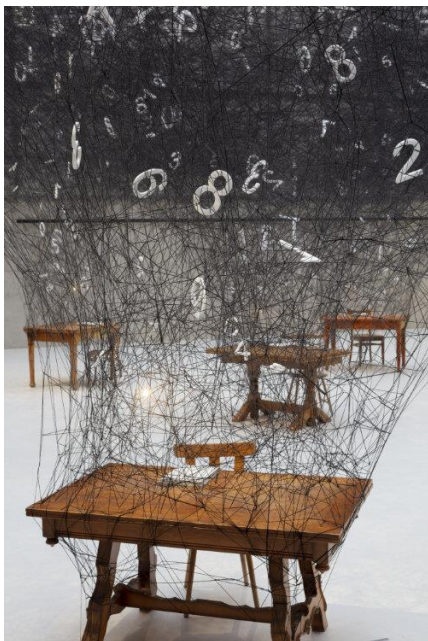
4.2 Interpret **ONE** artwork by a South African artist who uses alternative media in search of ways of communicating his/her ideas. **(10)**

(20)



FIGURE 4A: Chiharu Shiota, Counting Memories, Wooden desks, chairs, paper, black wool, 2019

Above: Full view of the installation



Left: Close up view of one of the desks

QUESTION 5: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Ardmore Ceramics has a rich history of artisans who pass on their skills at painting and clay work to their children and grandchildren. Ardmore is known for its decorative ceramics which are inspired by rural communities and the South African flora and fauna.

Dumile Feni, a South African artist, is known for his rhythmic and sometimes chaotic depiction of township scenes. With little formal art training, Feni's drawings retain the essence and humanity of the subject he was depicting.

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

5.1 Compare **FIGURE 5a** and **FIGURE 5b** and discuss how this artists have interpreted the theme of family or motherhood

Use the following as a guide:

- Subject matter, images or symbols used
- Treatment and arrangement of figures
- Use of line and/pattern and it's impact
- Spiritual or emotional message, meaning or interpretation (refer to work to substantiate)

(8)

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

Include the following:

- Subject matter
- Influences and style
- Composition
- Formal Elements
- Function and/message

(12)



FIGURE 5a: Ardmore Ceramics. *Ardmore Family*, Glazed Earthenware, American Lead-free paint

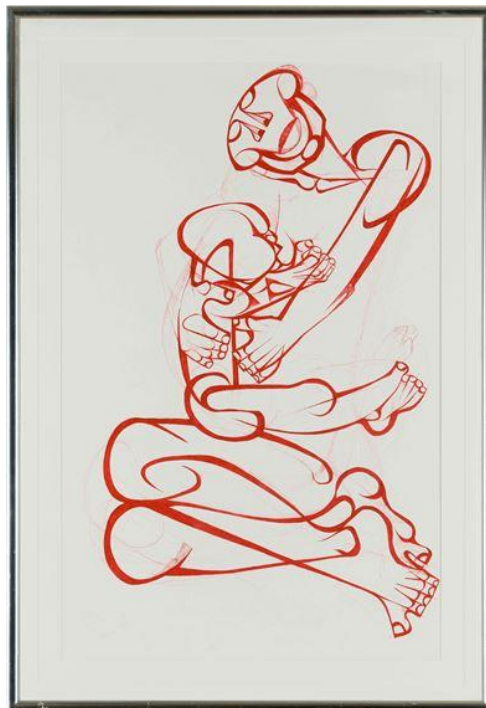


FIGURE 5b: Dumile Feni. *Mother and Child*, Pen and ink on paper, 1986.

QUESTION 6: GENDER ISSUES

In Figure 7a *Portrait as an Allegory of Fidelity*, Haley Hasler paints a self-portrait of herself in a costume of everyday life. She describes her work as including both comedy and tragedy, like a Shakespearean play. An allegory is a story with a hidden meaning. Fidelity is a quality of being loyal.

6.1 Study **FIGURE 6a**, as well as the text box above, to discuss the artwork (approximately **ONE** page).

Consider the following in your discussion:

- Imagery and symbols used to portray contemporary women and their roles
- Composition arrangement and use of space
- Possible meanings and interpretations of this work (8)

6.2 Discuss the work of any **TWO** artists that you have studied who comment on gender issues in their work.

Include the following in your essay of at least 1–1½ pages:

- The name(s) and title(s) of artworks discussed
- How the issues around gender are portrayed in your chosen examples
- Materials and techniques used
- Use of the formal elements of art
- Your opinion of the work. Give valid reasons for your answer. (12)

[20]



FIGURE 6a. Haley Hasler, *Portrait as an Allegory of Fidelity* 2010, oil on canvas

QUESTION 7: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Many post-1994 democratic, contemporary South African artists express urban identity

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

The emphasis on ecological awareness linked with the new technologies of computer aided design has made it easier for architects to create unique buildings.

8.1 Refer to the statement above and analyse the example in **FIGURE 8** by referring to the following guidelines:

- Why would the architect use corn stalks and living root structures in the design of his bricks?
- Why do you think the bricks are not packed together tightly?
- Why has the architect decided to use a reflective material at the top of the structure?
- Do you think the form/shape of this structure is visually/aesthetically appealing? Substantiate your answer.

(8)

8.2 Discuss any **TWO** South African buildings/structures that you have studied.

You must include the following in your short essay:

- Use of materials
- Use of style
- Possible influences

(12)

(20)



FIGURE 8: 15th edition of YAP (Young Architects Program), ***Hy-Fi***. The temporary structure will be built using 3M reflective bio-design organic bricks, made from corn stalks and living root structures. The bricks will be used as growing trays before being used in the structure. Long Island City, 2014.

TOTAL: 100