

QUESTION 1: THE VOICE OF EMERGING ARTISTS

George Pemba and Honoré Daumier (European Realism) both portray struggling women with a sense of dignity. Pemba's social realism portrait was painted in 1979 in oil paint, whereas Daumier worked in France. Daumier sought to show the working class struggles of the 19th century. His portraits showed the working class as heroic and monumental.

1.1 Study **FIGURES 1a and 1b**. Both tell a narrative (story) about what it is to be a mother.

Write a paragraph in which you consider the following:

- Subject matter and description
- Composition
- Differences and/ similarities between the artworks
- Use of any of the elements of art

(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:

- Name and Title of work
- Social/Cultural influences
- Subject or narrative
- Style and/ technique
- Formal elements of art
- Possible meanings/messages

(12)

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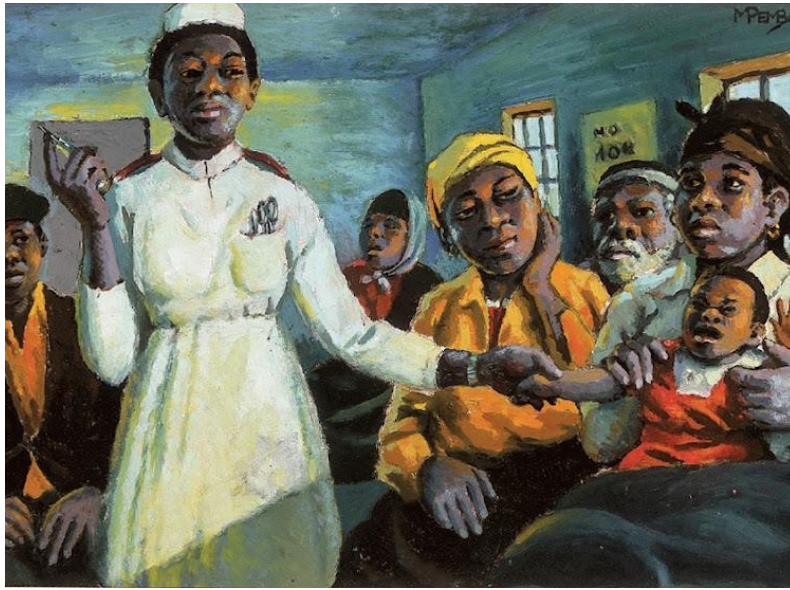


FIGURE 1a: George Pemba, *The Clinic*, Oil paint. 1979

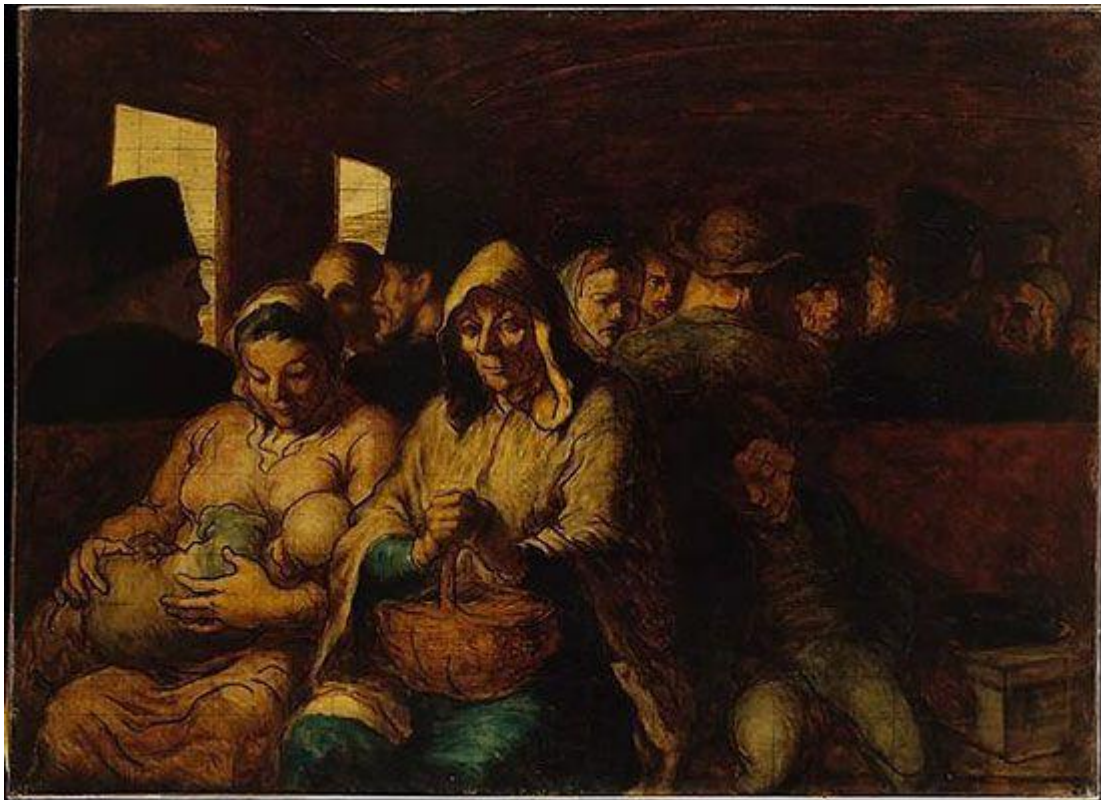


FIGURE 1b: Honoré Daumier, *Third Class Carriage*, lithograph print. 1853

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

Pablo Picasso, a Cubist artist, used African art as inspiration for his multi-faceted figure studies. He showed characteristics of both European Expressionism and African Art.

In **FIGURE 2b**, Eduardo Villa, a South African sculptor, shows a theme and style deeply rooted in Africa. 2b shows a human head, with sharp mask-like features, cast in bronze.

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, relating to the faces
- Differences in colour use
- Use of line in the works **(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: Pablo Picasso (Spain) *Portrait of Petronella*. Oil on canvas



FIGURE 2b: Eduardo Villa (South Africa), *Heraldic Figure*, Bronze sculpture

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

In **FIGURE 3a**: Norman Catherine's Dog of War, shows the oppressors in a comical and satirical way. He often shows a mixture of human and animal features.

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:

- Compare the different subject matters.
- Composition
- Use of line
- Use of colour

(8)

3.2 Discuss any other **TWO** specific artworks you have studied that reflect on conflict situations and/or other political or social 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: Norman Catherine. *Dog of War*, etching, 1988.



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

Charles Nkosi and Karl Schmidt-Rotluff both portrayed scenes of the crucifixion of Christ. Nkosi was influenced by his religion and the Black Consciousness Movement.

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

4.1 Compare **FIGURE 4a** and **FIGURE 4b** and discuss how these artists have interpreted spiritual or Biblical themes.

Use the following as a guideline:

- Subject matter, images or symbols used
- Use of shape
- Use of line
- Distortion of the figures and its significance
- Spiritual or emotional message and meaning (refer to work to substantiate) **(10)**

4.2 Choose **ONE** artwork from the crafts or spiritual works you have studied. Write an analysis of the artwork or craft piece.

Include the following:

- Artist and Title
- Subject matter
- Influences
- Composition
- Function and/message **(10)**



FIGURE 4a: Charles Nkosi, *Submission to Death*. Lino cut 1976

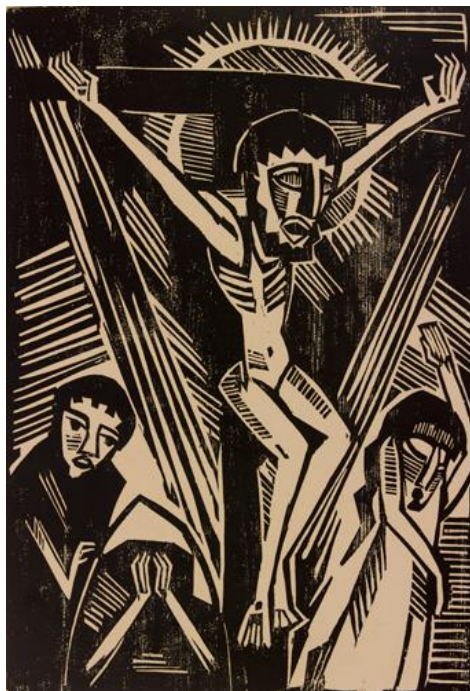


FIGURE 4b: Karl Schmidt- Rottluff. *Crucifixion*, Woodcut on paper, 1918.

QUESTION 5: GENDER ISSUES: MASCULINITY AND FEMININITY

Nandipha Mntambo, **FIGURE 5b** 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.

5.1 Compare **FIGURE 5a** 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 form
- Materials and techniques used in each work and its impact on the viewer
- Formal elements of art
- Possible meanings and interpretations

(20)

[20]



FIGURE 5a: Nandipha Mntambo *UMFANEKISO WESIBUKO (MIRROR IMAGE)*

2013, Cow hide, resin

TOTAL: 100

