

**VISUAL ARTS: PAPER I**

Time: 3 hours

100 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 8 pages and an insert of 1 page (i). Please check that your question paper is complete.
  2. **ANSWER ALL FIVE QUESTIONS.**
  3. Read each question carefully before formulating your response.
  4. Write neatly and in a clear and structured manner: use full sentences and paragraphs according to the instructions of each question. **No marks** will be awarded for lists of facts or diagrams.
  5. Number your answers exactly as the questions are numbered.
  6. Underline the names of artists and artworks.
  7. You may not refer to the visual sources provided in one question in any of the other questions.
  8. Do not repeat information. **No marks** will be awarded for the same information repeated in another question.
  9. Where a question states **AND/OR**, you are allowed to discuss **ONE** aspect or **ALL** of the criteria mentioned.
  10. **PLEASE NOTE:** Allocate **45 minutes to an hour** of your time to answer **Question 5**.
  11. Answers must be completed in the Answer Book provided.
  12. It is in your own interest to write legibly and to present your work neatly.
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**QUESTION 1      VISUAL LITERACY**

Study **Images A** and **B**, read the accompanying text. Answer the questions that follow.

Use **Images A** and **B** for QUESTION 1 **ONLY**.

**Image A (Above)**

Charles White

***Nobody Knows My Name #1***

1965

Charcoal and crayon on  
illustration board.

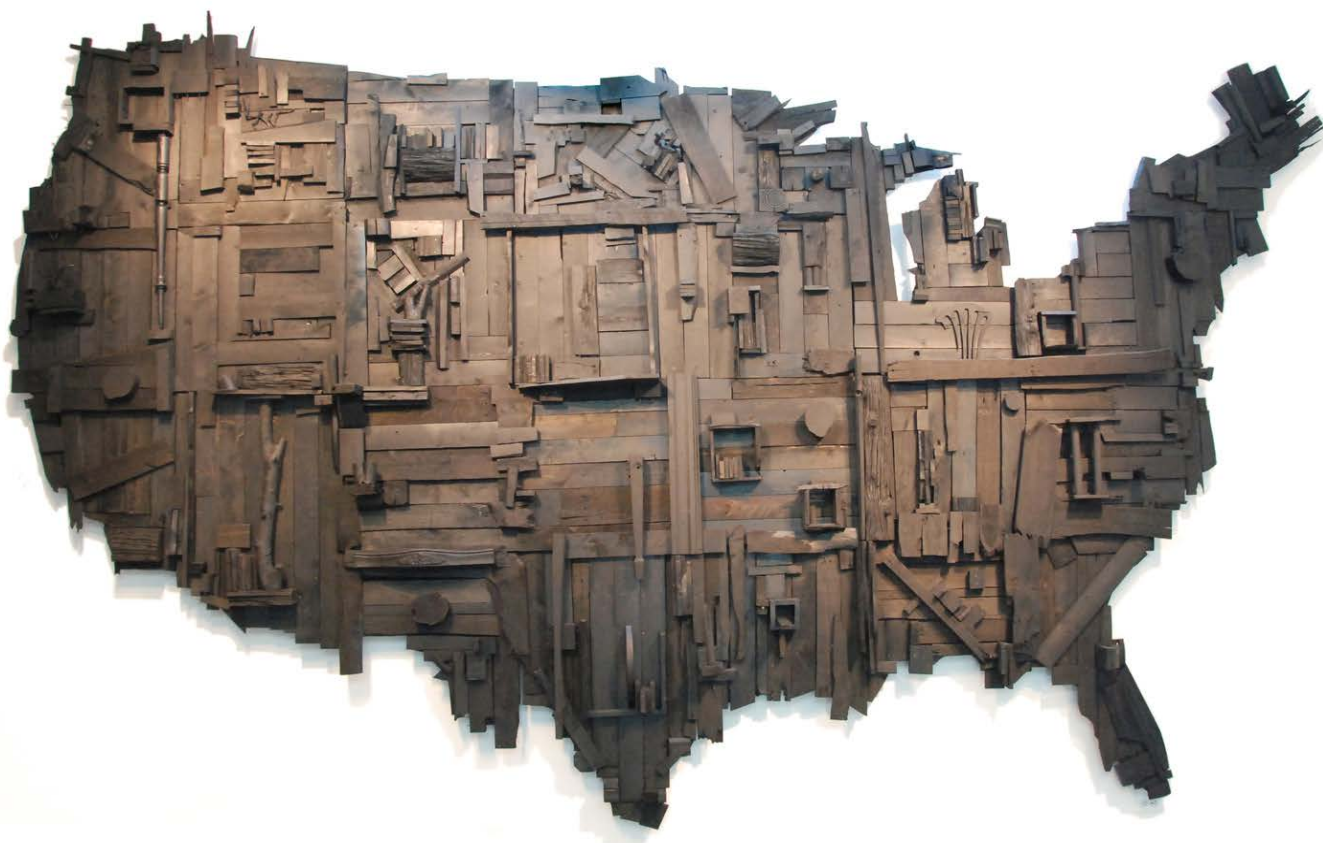
737 × 1003 mm

**1**

Days before the opening of *Charles White: A Retrospective* at the Museum of Modern Art (MoMA) in New York in 2018, a dramatic drawing by the important, 20th-century artist beat the African-American Fine Art sale at a Swann Auction Galleries. The drawing (**Image A**), *Nobody Knows My Name #1* sold for \$485 000.

Charles White (1918–1979) made the work in 1965, when he was living and working in Los Angeles. That same year, Malcolm X, who voiced concepts of race pride and Black nationalism was assassinated.

In *My Big Black America*, 2015 (below), the artist, Wesley Clark, had been exploring ways of incorporating the 2008 electoral map that elected Barack Obama. Scarred wood from shipping crates provides the sculpture's foundation, onto which Clark layered found bits and pieces from furniture, tree branches and fresh unscarred timber. For the artist, this mix of old and new wood alludes to generations of African Americans, past and present, whose labour built the backbone of the economy of the United States. Clark also stated: "*I chose wood as my medium because its characteristics are similar to human flesh. Wood visibly ages, it holds scars and this adds character to each piece.*"



**Image B (Above)**

Wesley Clark

***My Big Black America***

2015

Burnt and painted wood sculptural installation.

4,87 m × 3 m × 33,56 cm

**2**

- 1.1 Identify **TWO** dominant art elements **AND/OR** principles of design from **BOTH Images A and B**. Furthermore, conduct a formal analysis in which you explain and compare their functions in each artwork. (4)
- 1.2 Explain the meaning behind the title of **Image A**. (2)
- 1.3 Charles White, an African-American artist, sold **Image A** for \$485 000 at an auction in 2018. Why do you think this drawing sold for so much money? (3)
- 1.4 How important is the title ***My Big Black America*** to the understanding of **Image B**? Give reasons for your answer. (2)
- 1.5 Consider **Images A and B**. Analyse how the use of medium creates meaning or visual metaphors in these artworks. Substantiate your answer by referring to both artworks. (4)
- [15]**

## QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING THE CONCEPTUAL ART OF THE 1970s

Read the text below and study **Image C**, and then answer the questions that follow.

**Alma Woodsey Thomas** was an African-American artist and teacher who lived and worked in Washington, D.C. (CE. 1891–1978) and is now recognised as a major American painter of the 20th century. Thomas is best known for her cheerful, abstract paintings.

*"Through colour, I have sought to concentrate on beauty and happiness, rather than on man's cruelty."* – Alma Thomas



**Image C**

Alma Thomas

***Alma's Flower Garden***

1970

Oil on Canvas

**3**

2.1 Given that Alma Thomas was not a recognised artist in her own lifetime, explain why her choice to focus on beauty and happiness may be considered unusual. (3)

2.2 Choose **ONE** artwork from the list of movements below that depicts the world in a predominantly '**positive light**'. Then, choose **another** artwork from a different movement from the list below that depicts '**man's cruelty**'.

***Dada, Surrealism, Abstract Expressionism and Pop Art.***

For your selected artworks, write down the names of the artists, the titles of the artworks and a brief description of each artwork. (4)

2.3 Explain how your **first** selected artwork depicts the world in a predominantly '**positive light**'. Explain how your **second** selected artwork depicts '**man's cruelty**'. Substantiate your answer by referring to the concept, choice of medium **AND/OR** subject matter of each artwork. (8)  
**[15]**



**QUESTION 3      CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART**

Study **Image D**, read the accompanying text and then answer the questions that follow.

**Image D**

Banksy

***The Elephant in the Room***

2006

Sculpture piece made with a living adult elephant named Tai and 12 litres of child-safe paint.

**4**

***There's an elephant in the room. i.e. There is a problem we should be talking about.***

**Image D** is one of Banksy's most controversial pieces, named *The Elephant in the Room*. It debuted at his first US exhibition – *Barely Legal*. This piece showcased Tai, a 38-year-old elephant, who was painted to match the colour pattern on the wall. "The statement regarding the artwork went on to say that there were billions of people living below the poverty line." (The Guardian, 2006). With this piece Banksy tackles a critical, and often ignored, issue that affects the world today. It should be noted that Animal Rights Activists were not happy with the paint used on the elephant and they challenged the permit Banksy had been granted and won the case.

3.1 In your opinion, do you feel the artwork ***The Elephant in the Room*** was successful at making viewers aware of the billions of people living below the poverty line? Substantiate your response. (4)

3.2 Select and discuss **TWO** Artworks by **TWO** different Conceptual **AND/OR** Contemporary International artists whose work pushed boundaries and as a result made viewers aware of important issues.

For **EACH** artwork write down the name of the artist, title of the artwork and a brief description of each artwork. (4)

(Please note: You may choose to discuss Banksy, but you may not refer to the artwork above.)

3.3 Discuss the ways in which your selected artworks pushed boundaries and the degree to which they successfully made viewers aware of important issues. (12)  
**[20]**

# QUESTION 4      RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA (Circa. 1950–1994 CE)

Read the text below, study **Image E** and then answer the questions that follow.



## Image E

Reshada Crouse

### *Passive Resistance*

1994

Oil on canvas

300 × 600 cm

5

*Passive Resistance* was produced after Crouse won a competition held by the Creative Arts Foundation at the Civic Gallery in 1994. The work normally hangs in the foyer of the Nelson Mandela Theatre in Johannesburg. It is structured similarly to the famous painting *Liberty Leading the People* (1830) by the French artist Eugène Delacroix, but in this case populated by prominent figures in the Johannesburg theatre scene. *Passive Resistance* is a political painting that depicts the role of artists and the theatre in the struggle against Apartheid.

- 4.1 Identify and discuss **ONE** symbol in **Image E** that represents a sense of hope for future South Africans. (2)
- 4.2 Select **TWO** relevant **South African artworks (circa. 1950–1994)** by **TWO different** artists whose work could be viewed as **non-violent** and therefore **passively resistant** towards the apartheid regime.
- For **EACH** of the **TWO** selected South African artworks, provide the name of the artist and the title of the artwork and a brief description.
- (Please Note: you may also discuss artists who emerged from formal and informal Art Centres during the 1950s and onwards.) (4)
- 4.3 Explain the main reasons why your chosen artworks are **non-violent AND/OR passive** as opposed to being **obviously** resistant towards the apartheid regime. (2)
- 4.4 For **EACH** selected artwork, refer to the artists' use of subject matter, choice of title, use of medium **AND/OR** concept which makes the selected artworks a means of **passive** and **non-violent** protest towards Apartheid. (12)
- [20]

**QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)**

Read the accompanying text and write an essay in response.



Zwelethu Machepha is a multidisciplinary artist. Among his most notable works from 2017 is a series that tells the story of SA's waste reclaimers. Sometimes called "street surfers", these men and women are a voiceless cultural force, which has only recently begun to attract critical discussion. Machepha's series *Slaves without Masters* (2017), successfully brings these overlooked South African citizens into view.

6

Write an essay of approximately FOUR pages in which you evaluate the extent to which South African Contemporary artists' **own life-experience** enhances or lessens their ability to bring **"overlooked citizens into view"**.

Select **THREE** Contemporary South African artists and **ONE** artwork by each selected artist to develop and substantiate your argument. If you are discussing a specific collection of an artist's work, clearly name and describe it.

(Please note: You may choose to discuss Zwelethu Machepha, but you may not refer to the artworks above.)

Mark allocation for Question 5	
3 artists	6 marks
3 titles with brief descriptions of works	
Relevant facts (Please note: Write 6 facts to earn 4 marks per discussion of each artwork.)	12 marks
Development of argument	12 marks

**[30]**

**Total: 100 marks**