

QUESTION 3**ART AND POLITICS: RESISTANCE OR PROTEST ART IN THE 70s AND 80s**

“During the 1970s many artists both black and white came to see art as a way of expressing their views about social conditions and politics in South Africa.”
W. Coleman

Bearing this statement in mind, answer the following questions:

- 3.1 Zylla’s work, **Games** (Figure 3a) makes a political statement through subject matter, composition and symbolic content of the work. Discuss these aspects of the work so as to show the meaning and message of the work. (6)
- 3.2 How is Zulu’s work, **Awaiting Trial** (Figure 3b) reflective of pain and suffering through the apartheid system of the Nationalist Party government. Discuss this by referring to composition, style, art elements and message of the work. (8)
- 3.3 Analyse an artwork of any other artist you have studied this year in detail, which has responded to the apartheid system and/or other issues affecting society he/she lived in. Your chosen artist may be a South African or African or Western/European.

You must include the following information in your discussion:

- Name of the artist
 - Title of the artwork
 - Medium used
 - Relevance of the artwork to the question, that is, use art elements, imagery, style and composition
- (6)
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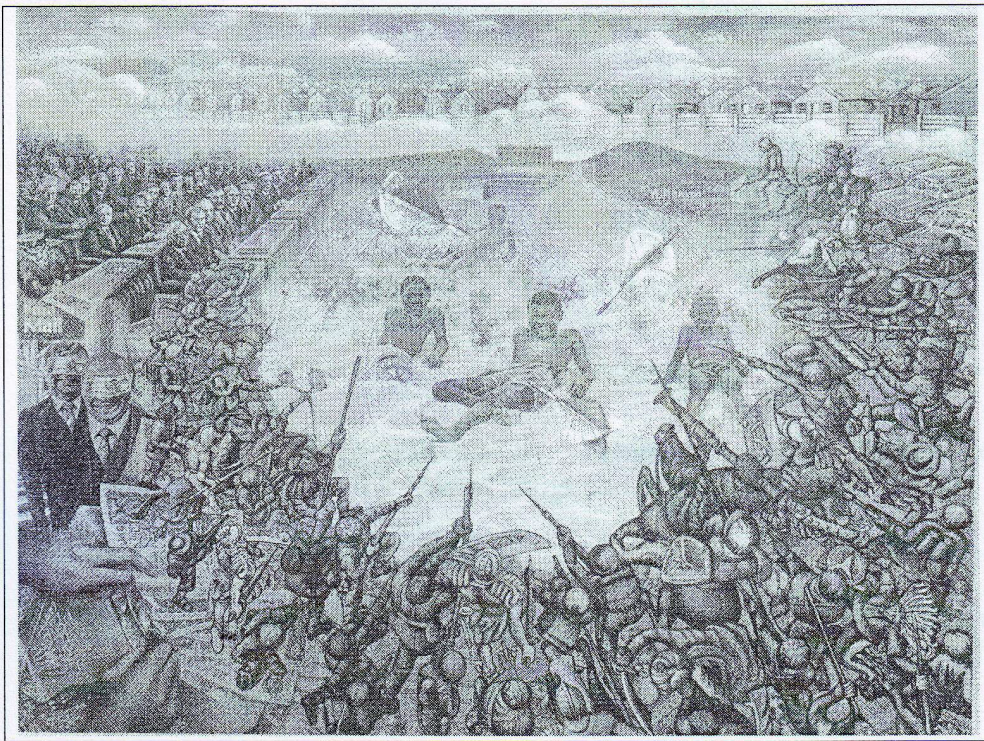


Figure 3a: Manfred Zylla, **Games**, Acrylic and hessian, 1985.

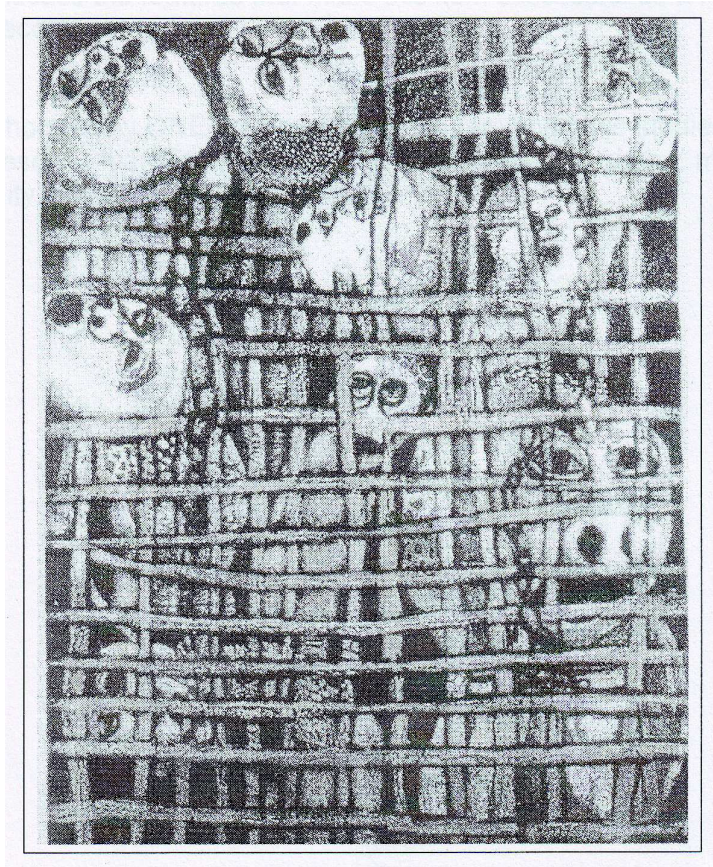


Figure 3b: Awaiting Trial, Etching on paper, 1976.

QUESTION 4**CRAFT AND APPLIED ART**

CRAFT AND APPLIED ART MATERIALS HAVE CHANGED OVER THE CENTURIES, AND SO HAVE THE MANY DIFFERENT TYPES OF PRODUCT THAT WE SEE ON OUR MARKETS.

CRAFTERS ARE NOW MAKING ITEMS NOT ONLY FOR THE HOME, BUT FOR THE COMMERCIAL MARKET.

- 4.1 Define briefly how the craft market has changed in the last few decades. Refer specifically to the type of items and materials used. (4)
- 4.2 Refer to **Figure 4a** and **4b**. Compare these two hand crafted cradles in terms of their design shapes, the decorative and functional qualities of each and the relevance of such pieces in today's market. (7)
- 4.3 Refer to **Figure 4c**. Discuss the features that make this item successful as a functional and/or decorative work. (4)
- 4.4 Choose any ONE craft or applied art item you have studied. Name and describe it and analytically "criticize or praise" its shape, materials and durability. (5)

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Figure 4a: VALLEY OF A THOUSAND HILLS, DURBAN. CRAFT CENTRE. Beaded doll's cot. Contemporary.

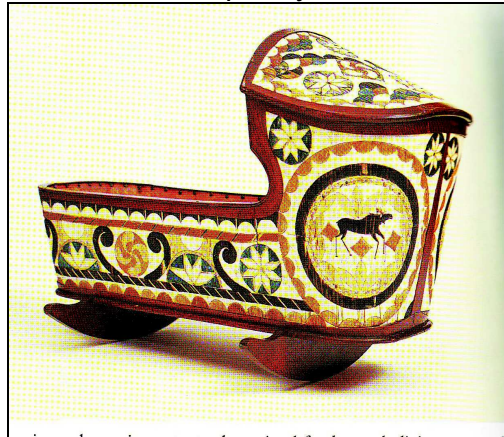


Figure 4 b: Kiowa tribe, North America. Baby's cradle. Wood, inlay and paint 1880s



Figure 4c: Ardmore Ceramic. Stitzlen and Ngubeni Zebra Pot 1998

QUESTION 5**ART AND POWER: MEMORIALS AND MONUMENTS**

“Images are signifiers of ideological knowledge”. (from the Grade 10 – 12 LPG)

Our old monuments and our new monuments express our artistic yearnings as well as our actual achievements. They also express our political and social lives.

- 5.1 In a well planned essay of about 1 to 1½ pages, discuss a minimum of 3 and a maximum of 5 different memorials or monuments you have studied. Refer to specific details of the works in the light of the above statement.

NB: YOU MAY NOT REFER TO Figure 5a or 5b, AS THEY HAVE BEEN DEALT WITH IN QUESTIONS 3.2 and 3.3. (12)

- 5.2 Refer to **Figure 5a**. Analyse the obviously evocative aspects of this building, referring to specific design features and how those express the art and power theme. (5)

- 5.3 Refer to **Figure 5b**. There has been much controversy about this statue in Mdantsane, near East London. It depicts those warriors who fought in the 1985 uprising and commemorates those who died in that battle. Detractors say the warrior is incorrectly dressed and armed, and that it does not reflect the Xhosa people of the Eastern Cape properly.

Give your views on this, referring to the statue as an art work to substantiate your answer. (3)

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Figure 5a: Hector Petersen Museum commemorating this activist's untimely death in student riots of the 1980s. Gauteng. Three views.



Figure 5b: Xhosa Warrior. Bronze. By Maureen Quin to commemorate Duncan Village riots and massacre. 1985 East London.