



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2013

VISUAL ARTS P1

MARKS: 100

TIME: 3 hours

This question paper consists of 19 pages.

INSTRUCTIONS AND INFORMATION

1. There are EIGHT questions in this question paper.
2. Answer FIVE questions of your choice.
3. Read the questions carefully.
4. Answer in full sentences and use paragraphs. **DO NOT USE POINT FORM.**
5. Use the mark allocation to determine the time to be spent on each question. Each question should take about 35 minutes.
6. Write neatly and legibly.
7. In this exam you will be expected to demonstrate the following:
 - The use of correct terminology
 - The use of visual analysis and critical thinking
 - Writing and research skills within a historical and cultural context
 - The placing of examples into a social and historical context
 - An understanding of distinctive artistic styles
 - The identification of the professional practice of local artists

GLOSSARY

- Analyse:** A detailed and logical discussion of the formal elements (such as line, colour, tone, format, et cetera) and composition of the work, with insightful comments about why and how it succeeds.
- Compare:** Point out, sentence by sentence, the differences and similarities in an ordered sequence within the same argument.
- Discuss:** Present your point of view and give reasons for your statements.
- Explain:** Clarify and give reasons for your statements.
- Interpret:** Give an informed opinion, supported by examples.
- State:** Say directly what you think – give your opinion as well as an explanation.
- Evaluate:** Point out the RELEVANT positives, negatives, elements and principles of the work and give some evaluative comment about why and how it succeeds or not, in the broader picture of art history in general, i.e. you need to be able to see the big picture of world art to make evaluative comments.

QUESTION 1: OVERVIEW OF THE 19TH CENTURY

1.1 Refer to FIGURES 1a and 1b.

Define each of the styles of the two works, giving a reason for each as explanation of the defined styles. (4)

1.2 Write a comparison between these same two works, using the following headings as a guideline:

- Subject matter and how it might be typical of this century
- Compositional placements and the effect of this on a viewer
- A social or political message and how it is conveyed (6)

1.3 Refer to FIGURE 1c. Describe in what ways this modern work has similar or different stylistic characteristics to the works done in the 1800s. (2)

1.4 Choose any ONE artist you have studied from the 19th century, (i.e. 1800s) and write an essay of one to one and a half pages on ONE or TWO work/s of this artist. Pay attention to titles of work/s, subject matter and how this reflects a message relevant to the 19th century. Discuss worthwhile art elements in the work/s, saying what they add to the work. Evaluate the work in the light of how it has affected and influenced the course of art. (8)

[20]



FIGURE 1a: Jaques Louis David, *Napoleon crossing the St Bernard Pass*, oil on canvas, 1801.



FIGURE 1b: Jean Francois Millet, *The Gleaners*, oil on canvas, 1857.

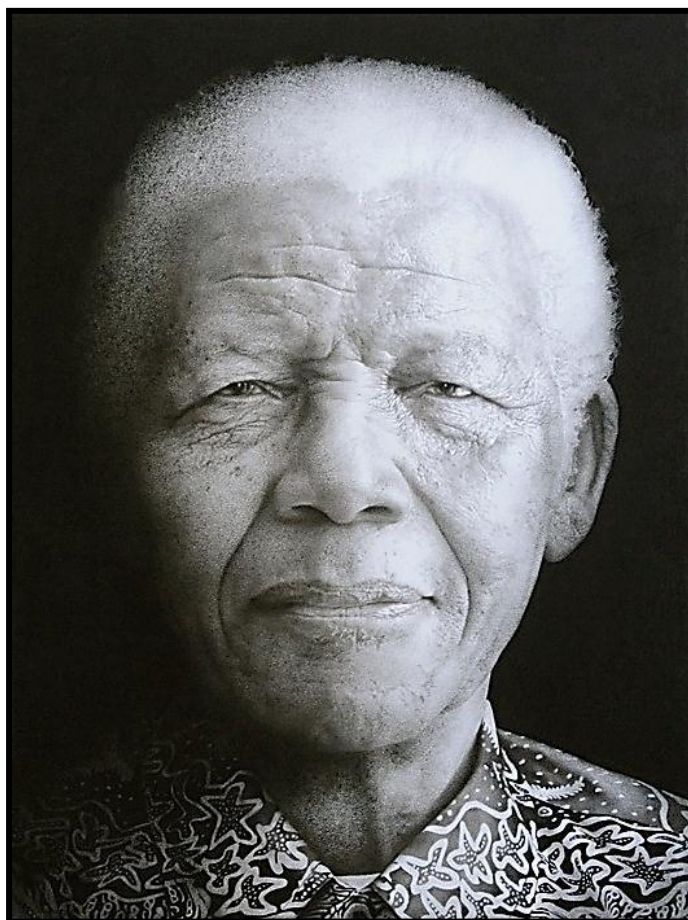


FIGURE 1c: Paul Emslie, *Mandela*, conte chalk on paper, 1987.

QUESTION 2: BIRTH OF MODERNISM

2.1 By referring to FIGURE 2a as substantiation, explain why this work by Seurat shows a radical break from the realism and traditionalism of the 19th century. (3)

2.2 Refer to FIGURE 2b. Analyse this work as an Impressionistic piece. Refer to at least THREE sculptural elements, explaining clearly how each one adds to the overall work. (6)

2.3 Refer to FIGURE 2c and 2d, AND any TWO other works from the Modernist Period of Art History. Now write an essay of TWO pages, in which you discuss and evaluate the following:

- Subject matter and the messages these convey in each of the four works
- The use of colour and line and how this reflects a new approach to art

(11)
[20]



FIGURE 2a: Georges Seurat, *Young woman powdering herself*, Oils, 1890.



FIGURE 2b: Rodin, *Burghers of Calais*, Bronze, 1889.



FIGURE 2c: Renoir, *The Umbrellas*, 1884.

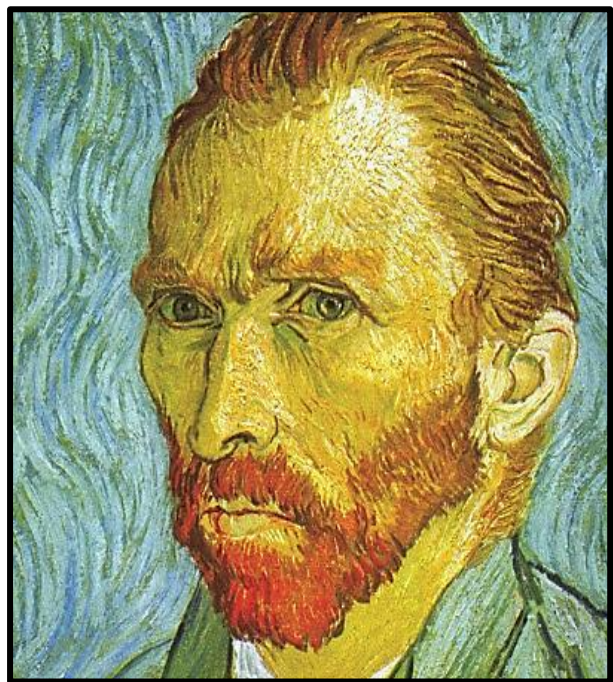


FIGURE 2d: Van Gogh, *Self-portrait, detail*.

QUESTION 3: EARLY 20TH CENTURY

The social and political changes in the early years of the 1900s, gave rise to an unprecedented number of art movements and artists, all keen to reflect a change towards increasing abstraction, an increased distortion of form and a desire to reflect life with a “new truth”.

- 3.1 Refer to FIGURE 3a and FIGURE 3b.
Explain how the brushstrokes and application of paint in these two works, reflect the new way of responding to the world. (4)
- 3.2 Refer to FIGURE 3c. Comment analytically on the compositional arrangement of this work, indicating clearly how shapes and placements reflect a message. (4)
- 3.3 Indicate to what phase of Cubism FIGURE 3d belongs, and substantiate your answer by referring to specific aspects in the work. (3)
- 3.4 Write an essay of at least one and a half pages, on TWO or more works you have studied in this module. You may use FIGURE 3e as one of the works, but you do not have to refer to it. Pay attention to the following:
- What historical or social events inspired the works
 - The obvious elements of art in the works, and how they reflect Modernism
 - Subject matter and messages
- (9)
[20]



FIGURE 3a: Matisse, ***Open Window***, oils, 1905.

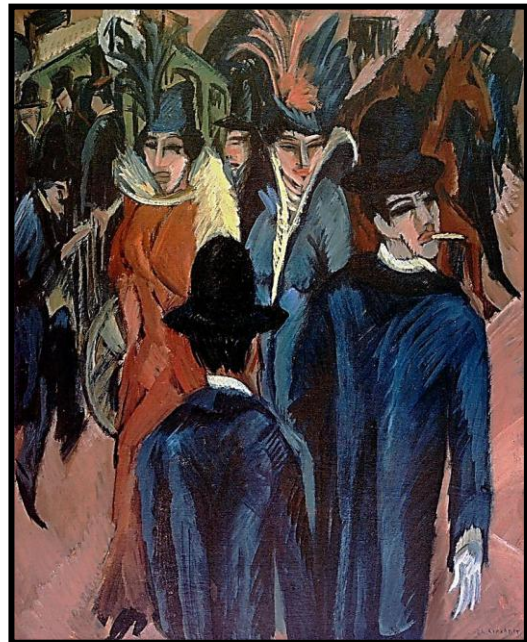


FIGURE 3b: Kirchner, ***Street Scene Berlin***, oils, 1913.



FIGURE 3c: Kandinsky, ***Composition V***, 1911.



FIGURE 3d: Picasso, ***Girl with Mandolin***, oils, 1910.



FIGURE 3e: Boccioni, ***Unique forms of continuity in space***, 1913.

QUESTION 4: ARCHITECTURE

The modern architect has to do so much more than design walls, and rooms. He or she now has to design architecture which shows the spirit and needs of the time like never before.

- 4.1 Refer to FIGURES 4a and 4b. Compare these two buildings in a concise essay. Use the bullets to assist your planning.
- Major shapes and the aesthetic quality of those
 - Materials and how they link in to nature or not
- (5)
- 4.2 Refer to FIGURES 4c and 4d. Antonio Gaudi was an innovative architect for his time. Describe this building, and discuss the features which place it in its genre of architecture.
- (4)
- 4.3 Refer to FIGURES 4e and 4f. Choose EITHER 4e OR 4f, and discuss this building in terms of its breaking the bounds of traditionalism.
- (4)
- 4.4 Choose ONE building you have studied, and evaluate this structure with reference to the following criteria:
- Name of building and the architect
 - Purpose of the building
 - Major design shapes of the building
 - Materials used and how these reflect (or not) the new environmentally friendly trend in architecture
- (7)

[20]



FIGURE 4a: Tom Wright, **Burj al Arab Hotel**, Dubai, 1999.

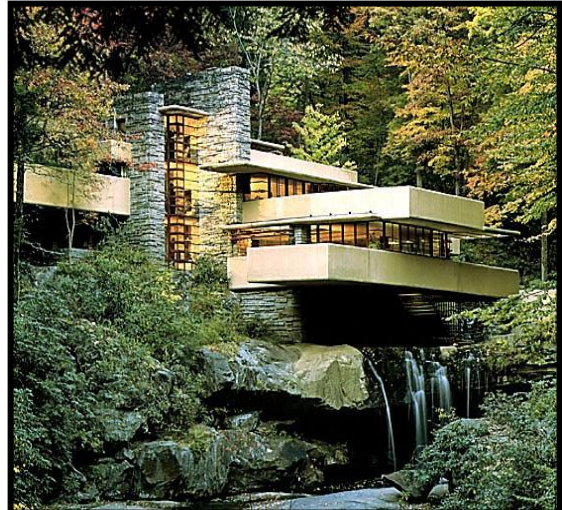


FIGURE 4b: FL Wright, **Kauffmann House**, Pennsylvania, USA.



FIGURE 4c: Antonio Gaudi, **Casa Battlo**, Barcelona, Spain, 1907.



FIGURE 4d: **Detail of Casa Battlo.**



FIGURE 4e: Toyo ito. **Serpentine Gallery**, Kensington Gardens, London, 2002.



FIGURE 4f: Helmut Jahn, **The Diamond Building**, Johannesburg, 1983.

QUESTION 5: BETWEEN THE WORLD WARS

5.1 Refer to FIGURES 5a, 5b and 5c.

“The time between the two world wars, saw much industrial expansion, much social upheaval and technological advances. It was also the time of new discoveries about psychology and the individual. ”

With reference to the above quotation, write an essay about art between the wars. You must use the three works illustrated for this question, and you may refer to no more than THREE other works from your studies this year.

Do NOT choose works from any other question on this exam paper, as the other three works.

[20]

Glossary

Psychology: A study of how the mind/brain works, especially how the subconscious mind works. Psychology is used by doctors of medicine, doctors who treat mental illnesses, leaders of businesses who need to understand their workers and what makes them happy and anyone who wants to understand his fellow man.

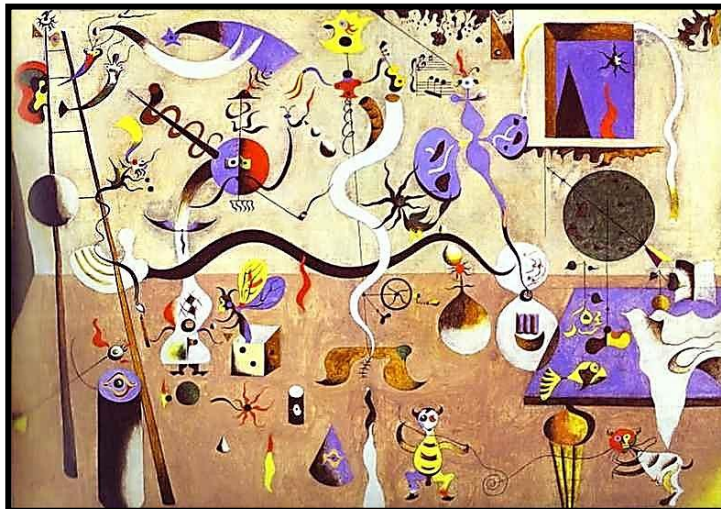


FIGURE 5a: Jean Miro, *Harlequin's Carnival*.



FIGURE 5b: Rene Magritte. *The Menaced Assassin*.



FIGURE 5c: Alexis Preller, *Symbols on a Beach*, oil on canvas, 1952.

QUESTION 6: SURVEY OF POST 1946

- 6.1 By referring in detail to any three or more of the illustrated works for QUESTION 6, write a **survey** of how art changed after the Second World War. Pay attention to the following:
- New movements and what gave rise to the formation of these movements
 - The stylistic characteristics of at least three new directions in the art of post 1946
 - Commentary on how the general subject matter took new directions, and the messages these made about the world at this time.
- (12)
- 6.2 Choose ONE work which, in your opinion portrays a brave and modern reflection of the world from the post 1946 era. (Do NOT choose a work on this question paper.) Analyse and evaluate this work. Refer to art elements, style, materials used and the implied meaning of the work.
- (8)

[20]**Glossary**

Survey: A tabulated (counted) or word study of a selection of opinions about a topic, or a broad, generalised collection of facts or ideas. For example, government does a survey to learn how many boys or girls there are in any one age group for instance, so they can know the big picture of population. A survey essay does not go into deep detail. It refers to art and artists in a broad way, to give the big overall picture.



FIGURE 6a: Jackson Pollock, *Blue Poles*, 1952.

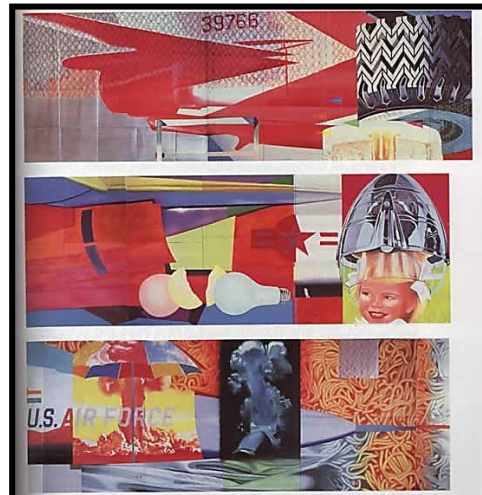


FIGURE 6b: James Rosenquist. *F111*, 1965.

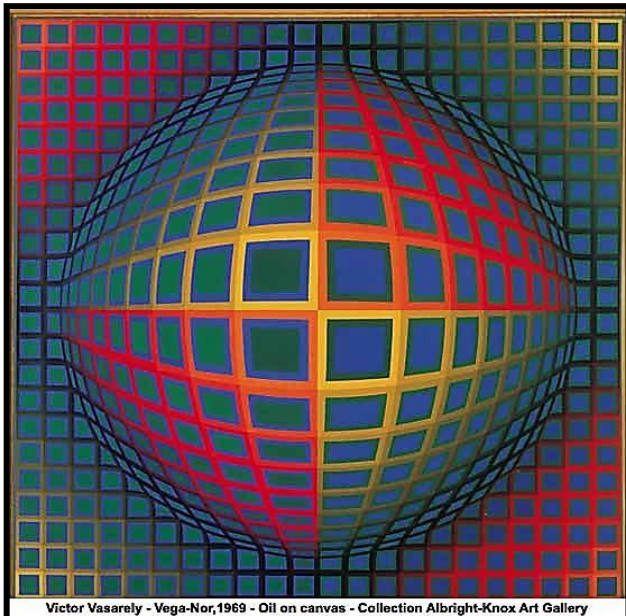


FIGURE 6c. V. Vasarely, *Vega Nor*, oil on canvas, 1969.



FIGURE 6d: Chuck Close, *Linda*, 1976.



FIGURE 6e: Johann Louw. *Dark Profile Right*, oil on canvas, 2002.

QUESTION 7: NEW MEDIA

- 7.1 Refer to FIGURE 7a and 7c. Comment analytically on the artists' use of media and environment in these two art works. Conclude by indicating what you think the messages are. (6)
- 7.2 Kendall Geers' work in FIGURE 7b shows some link to the Dada movement. Define what you see as the link to Dada in FIGURE 7b, and discuss the meaning of this work, in a globalised world of the last few decades. (3)
- 7.3 Choose any TWO works you have studied in the section of new media, and compare the works, using the following criteria:
- How the titles assist, or mislead the viewer in understanding the work
 - Choices of media and the effect of these on the meanings of the works
 - How colour and pattern/or texture play a role in the harmony of the work

(11)
[20]

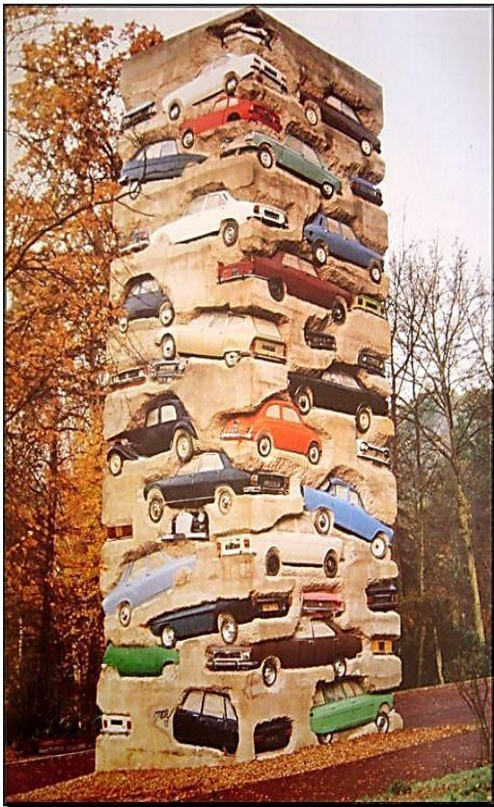


FIGURE 7a: Arman, *Long Term Parking*, 1982.



FIGURE 7b: Kendall Geers, *Bloody Hell*, 1990.



FIGURE 7c: Strydom van der Merwe, *Oaks in Dorp Street, Stellenbosch. 30 days in July*, 2008.

QUESTION 8: THE ART WORLD

- 8.1 The first four works displayed in this question are by South African artists. In an essay of no longer than one and a half pages, discuss and analyse how these works, FIGURES 8a, b, c and d, reflect South Africa and its strengths or weaknesses. Pay attention to art elements, styles, subject matter and media. (10)
- 8.2 Refer to FIGURE 8e. Comment on how this work by Hirst reflects the world of art today. You might include reference to art markets, choice of materials and costs. (3)
- 8.3 Choose ONE work by any artist you have studied, and write a concise paragraph about the subject matter, composition and meaning of this work. (7)
- [20]**



FIGURE 8a: William Kentridge, *Scene from Felix Series*, Circa 2000.



FIGURE 8b: Kentridge, *Drawing for II Sole*, Date unknown.



FIGURE 8c: Brett Murray, *I love Africa*, Date unknown.



FIGURE 8d: Faith 47, *Mural in Blikkiesdorp*, 2009.

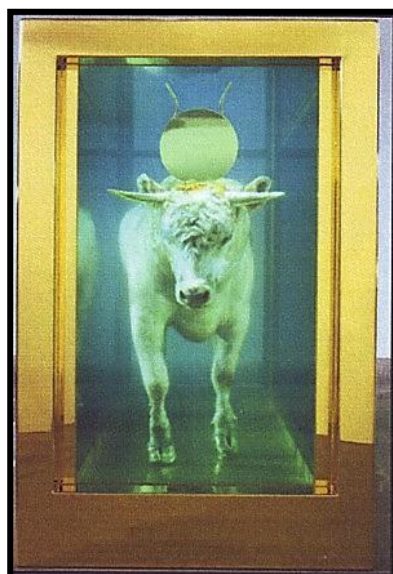


FIGURE 8e: Damian Hirst, *Golden Calf*, 2008/9.