



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2016

VISUAL ARTS P1

MARKS: 100

TIME: 3 hours



This question paper consists of 19 pages.

GUIDELINES

It is expected of you in this examination to demonstrate the following:

- The use of correct **art terminology**
- The use and implementation of **visual analysing** and **critical thinking**
- **Writing** and **research skills** within a **historical and cultural context**
- Placing of specific examples within a **cultural, social and historical context**
- An **understanding of characteristics/peculiar creative style**
- The identification of the **professional practice** of local artists

INSTRUCTIONS TO CANDIDATES

Read the following instructions before you decide which questions to answer:

1. There are EIGHT questions on this question paper.
2. Answer any FIVE questions for a total of 100 marks.
3. Questions and sub-sections must be **numbered clearly and correctly**.
4. Questions appear on the left hand pages, with visual sources on the right hand pages.
5. Make sure that you **refer to the reproduced images where it is required**.
6. Information already discussed in one question, will not earn marks if repeated in other answers. Cross reference to works of art is allowed.
7. **Name the artist and the title of each work of art** which you discuss in your answers. **Underline the title of the work of art or the name of a building**.
8. Write clearly and legible.
9. Answer in full sentences and paragraphs, according to the instructions for each question. **DO NOT USE POINT FORM.**

- Mark allocation:
- 6–8 marks: a minimum of $\frac{1}{2}$ – $\frac{3}{4}$ page
 - 10–14 marks: minimum of 1–1½ page(s)
 - 20 marks: a minimum of 2 pages

GLOSSARY

Use the following vocabulary to ensure that you understand how to approach a specific question:

- 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.
- Compare:** Point out differences and similarities in an ordered sequence within the same argument.
- Contextualise:** Relating to, or depending on the framework of information; relating to the situation, time (era) and location to which the information belongs.
- Say:** Say directly what you think – give your opinion as well as an explanation.
- Discuss:** Present your point of view and give reasons for your statements.
- Explain:** Clarify and give reasons for your statements.
- Interpret:** Analyse and evaluate (give an informed opinion) an art work. Contextualise it historically, culturally, socially, etc. and substantiate your findings by referring to similar specific examples.
- Justify:** To confirm with supportive witness.
- State:** Give exact facts and say directly what you think – give your opinion, as well as an explanation.
- Visual sources:** The visual images which are supplied in the question paper.

QUESTION 1: OVERVIEW OF THE 19th CENTURY ART IN EUROPE

The 19th century was a time of invention and discovery in many fields. The field of Art saw artists break away from academic art which was characterised by naturalistic 'history painting', to experimentation with new subject matter, compositions and techniques in order to discover visual means that effectively communicated their personal ideas and experiences.

- 1.1 Choose TWO artworks from FIGURES 1a, 1b and 1c and write TWO paragraphs in which you explain how the artist comments on daily life in his/her community.

Refer to the following:

- Subject matter and its relevance to this century
- Composition and the effect on the viewer
- Social/Political message and how it is conveyed (6)

- 1.2 Analyse and discuss FIGURE 1d.

Your discussion should include the following:

- Technique and Style
- Subject matter and Message (6)

- 1.3 Choose TWO works by any 19th century (i.e. 1800s) artist/s and write an essay (1 to 1½ pages) in which you discuss notable art elements, subject matter and message, as relevant to the 19th century and events of this time.

(8)
[20]

GLOSSARY:

FIGURE 1b "Gargantua": an amiable giant and king noted for his enormous capacity for food and drink in Franco Rablais' book; Gargantua and Pantagruel.



FIGURE 1a: Francisco de Gouya, *The third of May*, 1808.



FIGURE 1b: Honore Duamier, *Gargantua*.



FIGURE 1c: Honore Duamier, *Jacques-Levere*, 1856.



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

QUESTION 2: THE BIRTH OF MODERNISM

Modernism is a radical break with the past and a concurrent search for new forms of expression.

2.1 Refer to FIGURES 2a and 2b. Analyse and explain why these works show a radical shift from the realism and traditionalism of the 19th century.

Refer to the following:

- Technique
- Composition
- Colour
- Subject matter (8)

2.2 Refer to FIGURE 2c. Explain the work of George Seurat with specific reference to, and focus on the following:

- Use of art elements
- Subject matter (4)

2.3 Choose TWO other works (you may not use any artwork from this paper) by an artist whose work shows the influence of Modernism.

Write an essay of at least 1 page in which you analyse and evaluate the works considering the statement above.

Refer to the following:

- Name of artist and work
 - Use of art elements
 - Subject
 - Break with traditionalism (8)
- [20]**



FIGURE 2a: Edouard Manet, **A Bar at Folies-Bergere**, 1882, oil on canvas.



FIGURE 2b: Van Gogh, **Sunflowers**, 1888, oil on canvas.



FIGURE 2c: George Seurat, **La Grand Jatte** (Sunday afternoon on the Island of La Grand Jatte), 1884-1886, oil on canvas.

QUESTION 3: EARLY 20th CENTURY ART

Artists have always been fascinated with the portrayal of movement. This fascination was the driving force in many early 20th century artworks.

3.1 Prove this statement to be TRUE by analysing FIGURES 3a and 3b. Write an essay of about 1 page in which you refer to the following:

- Historical context and Subject matter
- Use of formal art elements and composition
- Materials and Technique
- Message/Meaning (6)

3.2 With reference to FIGURE 3c, explain why Fauvism can be described as the first revolutionary movement of the 20th century. (4)

3.3 Choose TWO artworks from the early 1900s, which you have studied, that have a message of social and political change. Write an essay (at least two paragraphs of half a page each) and include the following:

- Names of artists and artworks
- Subject matter/Issues addressed by the artist
- Media and Technique
- Use of art elements

Evaluate the success of the artist in communicating his/her message. (10)
[20]



FIGURE 3a: Giacomo Balla, *Dynamism of a dog on a leash*, 1912.



FIGURE 3b: Umberto Boccioni, *The city rises*, 1910, oil on canvas.



FIGURE 3c: Henri Matisse, *The green stripe*, 1905, oil on canvas.

QUESTION 4: ARCHITECTURE

Architecture must fulfil functional requirements, and be structurally stable. It must be beautiful and poetic whilst capturing the imagination and intellect as does FIGURES 4a and 4b.

Considering this statement, study FIGURES 4a and 4b. Now choose any THREE buildings you have studied (You are free to include FIGURES 4a and 4b in your choice) and write an essay (2 pages) in which you evaluate the innovativeness of each building.

Include your thoughts about the following:

- Application of elements of design
- Creativity and Possible influences
- Interesting characteristics
- Purpose and functionality

Marks are awarded as follows:

- 4 Marks for an introduction about your opinion regarding the question
- 15 Marks for insightful commentary with regard to the above on each building
- 1 Mark for a short conclusion (summary)

[20]



FIGURE 4a: Frank Lloyd Wright “Falling water”, Kaufman-house, Bear Run, Pennsylvania, 1936.



FIGURE 4b: Bob van Bebbber, Soccer City or FIFA World Cup Stadium, Soweto, Johannesburg.

QUESTION 5: BETWEEN THE TWO WORLD WARS

Dada and Surrealism dominated the period between the two world wars. Both were born out of rebellion against the ideals of the First World War and both questioned the traditional values of society. Dada and Surrealism had a drastic influence on art movements which followed.

5.1 With reference to this statement and FIGURE 5a, write a paragraph of at least $\frac{1}{2}$ a page in which you discuss and justify the statement.

Consider the following:

- The medium that had been used
- The message the artwork conveys (4)

5.2 Also with reference to the statement, analyse and discuss FIGURE 5b in essay format. (At least $\frac{3}{4}$ of a page)

Refer to the following:

- Use of art elements and principles
- Relevance of medium to concept
- Message/Meaning (6)

5.3 Write an essay of at least 1 page wherein you recall, discuss and compare the Surrealistic works of ONE international and ONE South African artist which you have studied.

Refer to the following:

- Names of artists and artworks
 - Media
 - Message/Meaning
 - Which art movement/style influenced these works
 - Presentation (10)
- [20]**



FIGURE 5a: Marcel Duchamp, **Fountain**, 1917.



FIGURE 5b: Rene Magritte, **This is not a pipe**, 1931, oil on canvas.

QUESTION 6: OVERVIEW OF POST-1946 ART

"I have no fear of making changes, destroying the image, etc., because the painting has a life of its own." – Jackson Pollock

- 6.1 Refer to FIGURES 6a, 6b and 6c and write an essay of about 1 to 1½ pages about how art changed after World War II by identifying the new movements to which these visual sources belonged, their stylistic characteristics and discuss the meanings expressed in the artworks. (12)
- 6.2 Choose ONE artwork which, according to you, reflects the modern, post-1946 world. Analyse and evaluate your chosen work.

Refer to the following:

- Art elements
- Style
- Material used
- Meaning

(8)
[20]



FIGURE 6a: Jackson Pollock, **Autumn Rhythm (number 30)**, oil on canvas.



FIGURE 6b: Mark Rothko, **Untitled (Purple, white and red)**, 1953, oil on canvas.



FIGURE 6c: Claes Oldenburg, **Floor cake**, 1962, synthetic polymer paint and latex.

QUESTION 7: NEW MEDIA

Previous generations' stylistic concerns are being questioned, and the framework in which art is created, exhibited and viewed has changed radically.

7.1 With reference to this statement and FIGURES 7a and 7b, write an essay of approximately 1 page in which you explain and discuss how contemporary artists have successfully used new mediums.

Refer to the following:

- Presentation
- Message or meaning
- Process
- New mediums

(8)

7.2 Write an essay (1½ pages) about any TWO artists you have studied, whose work shows a revolutionary use of NEW MEDIA.

(12)
[20]

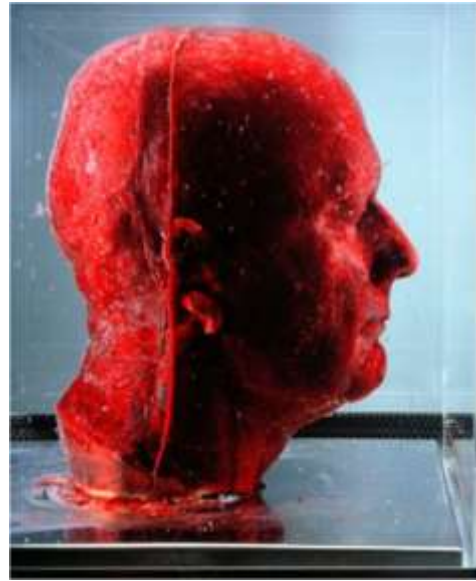


FIGURE 7a: Marc Quinn, **Self**, 1991, Blood, stainless steel, Perspex, Refrigeration equipment.

This frozen sculpture was created from 4,5 litres of the artist's own blood taken from his own body over a period of 5 months.



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

QUESTION 8: THE ART WORLD (GALLERY VISITS AND EXHIBITIONS)

- 8.1 At an exhibition of successful International and South African artists, the four works FIGURES 8a, 8b, 8c and 8d were selected as being relevant statements about the realities of our world.

Observe the works illustrated for this question, and write an essay of one page in which you pay attention to the following:

- Social message of each work
 - How colour plays a role in referring to a wider social and/or political awareness for the viewer
 - Your evaluation of the current value of these works, both financially and socially
- (10)

- 8.2 Write an essay of 1½ pages in which you describe the subject matter and public appeal of any TWO international and TWO South African works you have studied.

Do NOT choose works from this question paper.

(10)
[20]

Glossary:

Proserpine a mythical ancient Roman goddess, who was stolen because of her beauty to live with Pluto in the underworld. Her story is tied up with spring. She ate four pomegranate seeds, and this enabled her to live with her mother in the real world for three seasons of the year, but then she had to go back to the underworld to Pluto for winter. The Greek goddess for spring was known as Persephone.

Prosepere means to emerge.



FIGURE 8a: Willem de Kooning. **Woman IV.**



FIGURE 8b: Edvard Munch. **Dance of Life.** 1884.

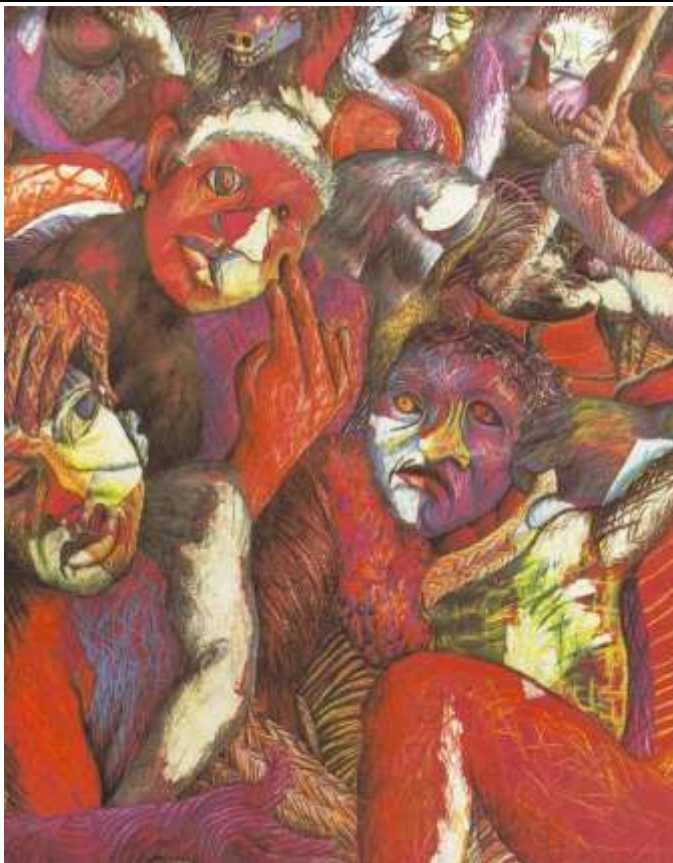


FIGURE 8c: Helen Sebidi. **Mother Africa.** 1981.



FIGURE 8d: Dante G. Rossetti. **Proserpine.** 1874.

TOTAL: 100