



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2014**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**



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This question paper consists of 19 pages.

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**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 AND INFORMATION**

Read the following instructions before deciding on which questions to answer:

1. There are EIGHT questions in 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 this is expected.
6. Information already discussed in one question will not earn marks if repeated in other answers. Cross-referencing 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 legibly.
9. Answer in full sentences and paragraphs, according to the instructions for each question. **DO NOT USE POINT FORM FOR YOUR ANSWERS.**

## 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 bigger picture of world art to make evaluative comments
- Analyse:** A detailed and logical discussion of the formal elements, such as line, colour, tone, format and composition of the art work, with insightful comments about why and how it succeeds.
- 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.
- State:** 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 of) an art work. Contextualise it historically, culturally, socially, etc. and substantiate your findings by referring to similar specific examples.
- Justify:** To support/motivate with proof.
- 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 19<sup>th</sup> CENTURY ART IN EUROPE**

*During the 19<sup>th</sup> century Neo-Classical art was regarded as art to educate the people. It was applied as a reaction against the playfulness of Rococo. Other European artists glorified individualism, such as the Romanticists, artists who experimented with new subject matter, compositions and techniques, and the Pre-Raphaelites who imitated the honest simplicity of the Italian Raphael. The Realists strove towards truth and accuracy.*

- 1.1 In a short paragraph, state what the subject is for the Neo-classical painting of FIGURE 1a and explain how the composition and the individual figures convey an intellectual message. (6)
- 1.2 The Spanish artist of Romanticism, Fransisco Goya, applied light and shadow to portray deeper truth in support of the underlying message. Discuss the importance of tone in his work and explain what he conveys by means of it. See FIGURE 1b. (4)
- 1.3 Refer to the painting by Courbet "*The Stone Breakers*", and explain how the layout (structure) contributes to the impact of his message. Explain what you understand by his message. See FIGURE 1c. (4)
- 1.4 In a short essay of at least two paragraphs, analyse both South African art works of FIGURES 1d and 1e, with reference to European influence in TECHNIQUE as well as message. Name the individual work as you are busy analysing. (6)

**[20]**



**FIGURE 1a:** Jacques Louis David, *The Oath of the Horatii*, 1784-'85, Oil on canvas



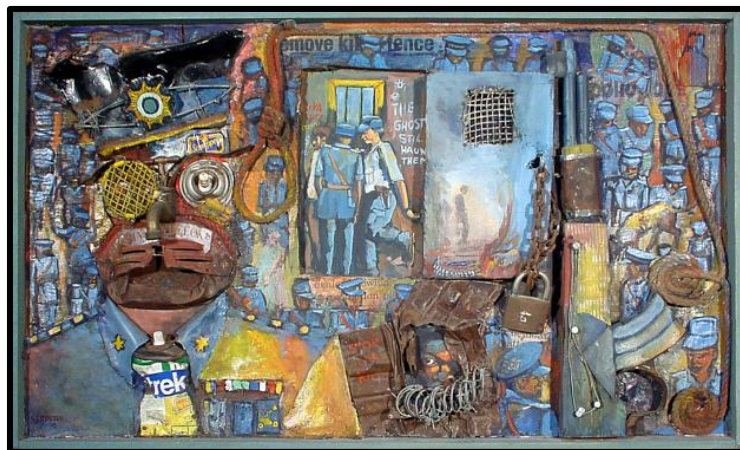
**FIGURE 1b:** Fransisco Goya, *The Third of May 1808*, Oil on canvas, 1815



**FIGURE 1c:** Gustave Courbet, *The Stone Breakers*, 1849, Oil on canvas



**FIGURE 1d:** Dumile Feni, *Fear*, Charcoal on paper



**FIGURE 1e:** Willie Bester, *Open Door Policy*, 1990, Mixed media

**QUESTION 2****THE BIRTH OF MODERNISM**

Deep into the 1800s academic institutions reigned dictatorially over artists and only accepted works for exhibitions which complied with their traditions and expectations.

In France, Emperor Napoleon III ordered a special exhibition for the works which were not accepted by the Academy.

When the academics and the traditional people of the public attended this exhibition, they were shocked and poked fun at everything.

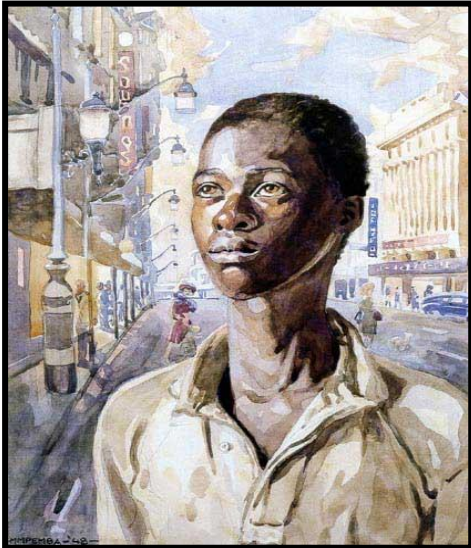
Because this exhibition did not take place regularly, these alternative artists also began exhibiting in the studio of a friendly photographer.

Influences of this new movement stretch far even today.

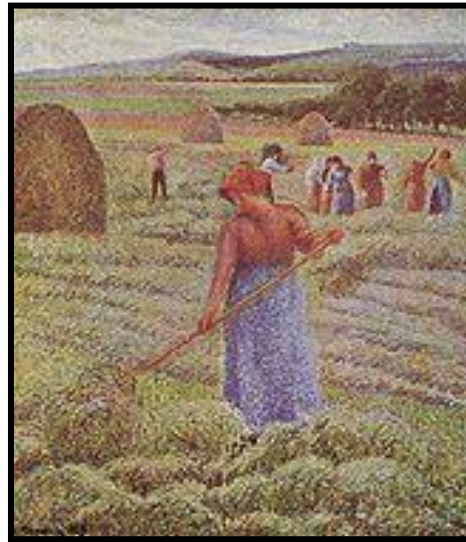
- 2.1 What was the name of the exhibition referred to in the block above? Expand also on what you can remember about the criticism by Louis Leroy on the sensational painting by Claude Monet. (3)
- 2.2 In a paragraph discuss briefly the work in FIGURE 2a of George Pemba in the light of Western influences in style, medium and technique. (3)
- 2.3 In a short essay of approximately ONE page, discuss the approach by Pissarro in the Neo-Impressionistic work in FIGURE 2b, as well as the approach of August Rodin in his sculpture in FIGURE 2c as progress towards modernism. Name the works under discussion each time. (8)
- 2.4 Auguste Renoir wished to portray pleasant subject matter in his art, and this is shown in his delightful "*Boating Party*". Renoir's "*Boating Party*" is recalled by William Kentridge's work in Figure 2d, where he portrays the unpleasant situation that he finds upon his return to South Africa from Paris.
- Comment upon this referring to the work of FIGURE 2d in an essay of at least half a page. (6)

**[20]**





**FIGURE 2a:** George Milwa Pemba, *No Work*, 1948, Watercolour on paper



**FIGURE 2b:** Camille Pissarro, *Harvesting Hay*, 1889, Oil on canvas



**FIGURE 2c:** August Rodin, *The Citizens of Calais*, (1884-ca. 1889)



**FIGURE 2d:** William Kentridge, *The Boating Party*, 1965, Pastel on Paper

**QUESTION 3****EARLY 20<sup>TH</sup> CENTURY ART**

*Before the 20<sup>th</sup> century, artists and their works were part of the cultural experience of the community.*

*However, when mass media began to meet the cultural needs of people, only the elite and those who were informed about the context of the artist and the issues addressed by the artist, accepted strange conceptual works of art.*

*One of the artists said: "If I paint green, it doesn't mean grass; if I paint blue, it doesn't mean sky."*

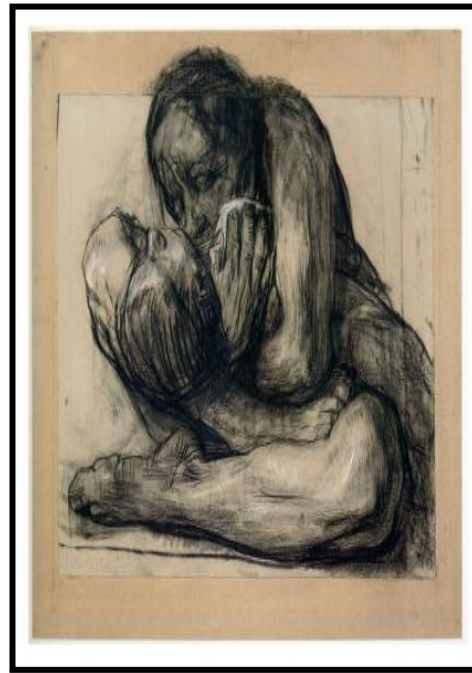
- 3.1 Note the approach seen in the work of FIGURE 3a. Write an essay of about ONE page about the different approaches of the individual artists of this particular style. Include the following in your essay:
- What these artists attempted to avoid
  - How individual artists succeeded in their aims
  - Response of the public
  - Name examples and refer to specifics where necessary. (6)
- 3.2 Evaluate the work of FIGURE 3a to substantiate the greatest contribution to Modernism of such works. (3)
- 3.3 Choose ONE of the two works in FIGURES 3b and 3c and explain in about half a page, the intense expressive message by referring to different elements in the work. Clearly elevate the THREE main characteristics of Expressionism and indicate where these are apparent in the work. (4)
- 3.4 Analyse the work by Delauney in FIGURE 3d and point out the specific characteristics of Cubism in it. (3)
- 3.5 Name a work of FUTURISM which you have studied and discuss clearly the characteristics, explaining how it was influenced by Cubism. The work of your choice may be 2-dimensional or 3-dimensional. (4)

**[20]**





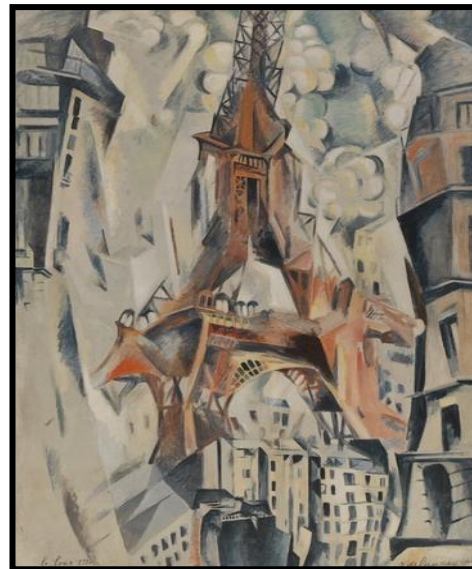
**FIGURE 3a:** Henri Matisse, *Woman With a Hat*, 1905, Oil on canvas



**FIGURE 3b:** Kathe Kollwitz, *Mother with Dead Child*



**FIGURE 3c:** Penny Siopis, *Disgrace series*, 2002, Mixed media on paper



**FIGURE 3d:** Delvaux, *Eiffel Tower*, 1914, Oil on canvas

**QUESTION 4: ARCHITECTURE**

*Frank Lloyd Wright believed that form and function should be combined, thus enabling honest architecture. Each of a number of other leading architects of Modernism and Post Modernism eras also taught individual principles.*

- 4.1 Find the poetic application of art principles in Wright's design of the building seen in FIGURE 4a, and write a short essay of at least half a page, defining his sculptural approach. (6)
- 4.2 Discuss the three main principles of the International Style as observed in the work in FIGURE 4b. In an essay of about ONE page, deal with the following as well, explaining the significance of:
- Approach
  - Materials
  - Outstanding characteristics typical of the 20<sup>th</sup> century
  - Visual appeal
  - Reaction of the public (8)
- 4.3 Analyse the high tech characteristics contained in the work of FIGURE 4c, evaluating the advantages and disadvantages of this style, in not less than half a page in essay form. (6)

**[20]**



**FIGURE 4a:** Frank Lloyd Wright, *Guggenheim Museum*, New York, 1959



**FIGURE 4b:** Mies van der Rohe, *Seagram Building*, New York, 1958



**FIGURE 4c:** Renzo Piano and Richard Rogers, *Pompidou Centre*, Paris, 1971–77

**QUESTION 5****BETWEEN THE WORLD WARS**

- 5.1 Although Dada is referred to as an absurd state of mind, its influence on Modernism is very clear. In a short essay of in two paragraphs, recall what you have studied on the phenomenon of Dada, with reference to FIGURES 5a and 5b. Remember to name the artist or the chosen work when writing about:
- The approaches
  - Materials
  - Techniques applied in each case. (6)
- 5.2 Discuss at least FOUR characteristics of Surrealism referring to the works seen in FIGURES 5c and 5d. Clearly annotate the elements of discussion on each of the two works, and show your understanding of the effect of individual media applied in each work. (8)
- 5.3 Analyse a work of your choice showing Surrealism by a well-known South African artist. Remember the following:
- Name the work and the artist
  - Refer to specific characteristics of Surrealism in the work
  - Indicate possible meaning and impact, justifying your evaluation. (6)
- [20]**





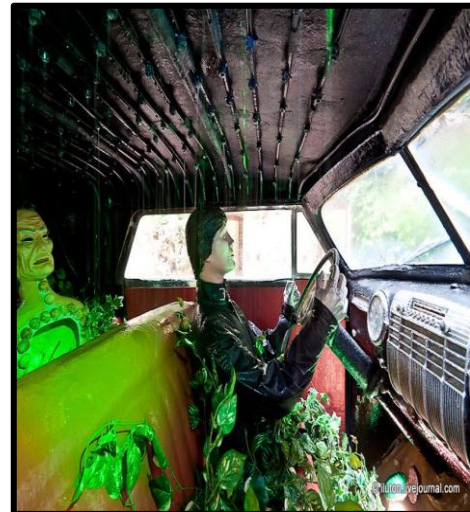
**FIGURE 5a:** Duchamp, *Fountain*, 1917



**FIGURE 5b:** Kurt Schwitters, *Merz Picture 29A Picture with Flywheel*, 1920



**FIGURE 5c:** Joan Miro, *Carnival of Harlequin*, 1924



**FIGURE 5d:** Salvador Dali, *The Rainy Taxi*, 1938

**QUESTION 6****SURVEY OF POST-1946 ART**

*“... the canvas began to appear to one American painter after another as an arena in which to act – rather than a space in which to reproduce ...” Harold Rosenberg*

- 6.1 In a short essay of about half a page, investigate the work of Hans Hofmann in FIGURE 6a to find the synthesis of Cubism and Fauvism as seen in this Abstract Expressionism work.
- State how the work by South African artist, Kevin Atkinson in FIGURE 6b, relates to American Abstract Expressionism. (6)
- 6.2 In an essay of ONE page, describe how subject matter defines the “American dream” in the works of FIGURES 6c and 6d to reflect your understanding of Pop Art. (8)
- 6.3 Evaluate the characteristics of Super Realism in the work of FIGURE 6e, with reference to the handling of art principles and the use of media. (6)
- [20]**

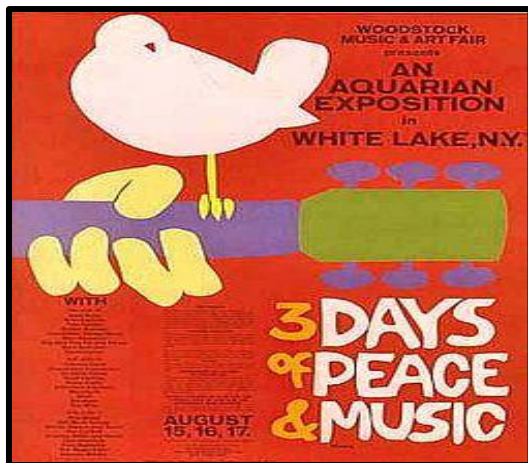




**FIGURE 6a:** Hans Hofmann, "The Golden Wall" 1961, Oil on canvas



**FIGURE 6b:** Kevin Atkinson, of a series. Acrylic on board, late 1980s



**FIGURE 6c:** Arnold Skolnick, *Poster for the Woodstock Festival*



**FIGURE 6d:** Tom Wesselman, "Still Life #30", 1963, Mixed media



**FIGURE 6e:** Duane Hanson, "Woman Eating", 1971

**QUESTION 7****NEW MEDIA**

*“An artist is not an isolated system. In order to survive he has to interact continuously with the world around him... Theoretically there are no limits to his involvement.” – Hans Haacke*

- 7.1 Explain how Kosuth attempted to establish the attention of the viewer on the processes of thought in the work in FIGURE 7a and also state how he instructed the viewer to continuously interact with the idea of the art work instead of focusing on the formal components of the work. (6)

- 7.2 When looking at the example of FIGURE 7b, explain and describe the involvement of the artist.

In a second paragraph, name and describe another example of a work of art which you have studied, where the physical presence of the artist was indispensable.

Explain his involvement and the importance or impact thereof.  
Touch on the following:

- Unusual media
  - Subject matter
  - Technique
  - Message
- (8)

- 7.3 Analyse the aspects of installation art which you identify in at least ONE of the works in FIGURES 7c and 7d, keeping in mind the quotation of Hans Haacke at the beginning of QUESTION 7.

Refer to the following:

- Composition and space
  - Other elements of art
  - Interaction/ impact.
- (6)  
**[20]**



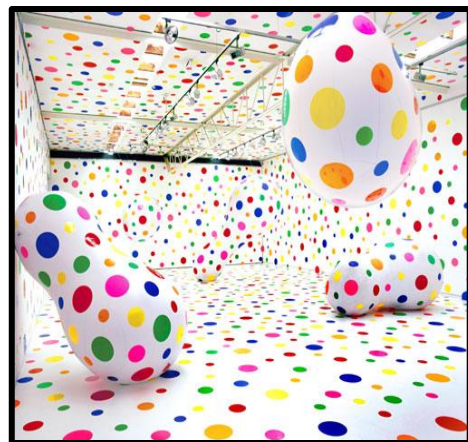
**FIGURE 7a:** Joseph Kosuth, *“One and Three Chairs”*, 1965, Mixed media



**FIGURE 7b:** Andy Warhol, *“Sleep”*, 1963, Still from the film



**FIGURE 7c:** Tracey Emin, *“My Bed”* 1988 Installation



**FIGURE 7d:** Yayoi Kusama, *“Dots Obsession-New Century”*, 2000, Installation

**QUESTION 8****THE ART WORLD**

With modern technology, boundaries are limitless and entertainment and visual arts are fused together in astounding ways. Often the so-called viewer of arts becomes an interactive role player with the artist, no longer merely an observer, a buyer or a critic.

- 8.1 Referring to the work in FIGURE 8a, relate how the viewer can be involved in the composition of Andries Botha and interactively experience the application of principles of art applied by the artist. (6)
- 8.2 Considering the purpose of the sculptor of the work in FIGURE 8b, describe and explain his success or failure with reasons for your opinion. (4)
- 8.3 In a short paragraph, evaluate the resulting works in both FIGURES 8c and 8d with regard to the following: (4)
- Purpose
  - Media
  - Interaction.
- 8.4 As an art critic, write a short review on the pros and cons of modern technology, focusing on at least TWO works of art which you have studied.

State clearly WHY you believe each work is an asset or not in the Art world, touching on the following:

- Purpose
- Impact
- Timelessness
- Value

(6)  
**[20]**





**FIGURE 8a:** Andries Botha, "*You can Buy my Heart and my Soul*", Driftwood, Public installation, De Panne Beach, Belgium



**FIGURE 8b:** Lawrence Argent, "*I See What You Mean*", Convention Center, Colorado-Public installation



**FIGURE 8c:** Polish street artist, "*Conglomerate of bubbles*"



**FIGURE 8d:** Peter Erskine, "*Spectrum of Time*", permanent rainbow sundial calendar, Installation

**TOTAL: 100**



**FIGUR 8c:** Poolse straatkunsenaar, *Konglomeraat van borrels*



**FIGUR 8d:** Peter Erskine, *„Spektrum van Tyd”,* permanente reënboog sonwysers kalender, Installasie



**FIGUR 8a:** Andries Botha, *„Jy kan my Hart en my Siel Koop”,* Dryfhout, De Panne Strand, België



**FIGUR 8b:** Lawrence Argent, *„Ek Sien wat Jy Bedoel”,* Publieke Installasie, Colorado Konvensie-sentrum

**TOTAAL: 100**



## VRAAG 8

## DIE KUNSWÊRELD

*Met moderne tegnologie, is grense onbeperk en vermaak en visuele kunste word versmelt op verstommende wyses. Dikwels word die sogenaamde kyker van visuele kunste in interaktiewe rolspeeler met die kunstenaar, nie meer slegs 'n waarnemer, koper of kritikus nie.*

- 8.1 Met verwysing na die werk in FIGUR 8a, vertel hoe die kyker betrek kan word binne die komposisie van Andries Botha en interaktef die kunstenaar se toepassing van kunstbeginsels kan ervaar. (6)
- 8.2 Met die doel van die beeldhouer van die werk in FIGUR 8b in gedagte, beskryf en verduidelik die sukses of mislukking met redes vir jou mening. (4)
- 8.3 Evalueer in 'n kort paragraaf beide die gevolglike werke van FIGURE 8c en 8d in verband met die volgende:
  - Doel
  - Media
  - Interaksie.
 (4)
- 8.4 Skryf 'n kort oorsig as 'n kunskritikus oor die voor- en nadele van modern tegnologie, met die klem op minstens TWEË kunswerke wat jy bestudeer het.
 

dan nie, met verwysing na die volgende:

  - Doel
  - Impak
  - Tydloosheid
  - Waarde.
 (6)

[20]



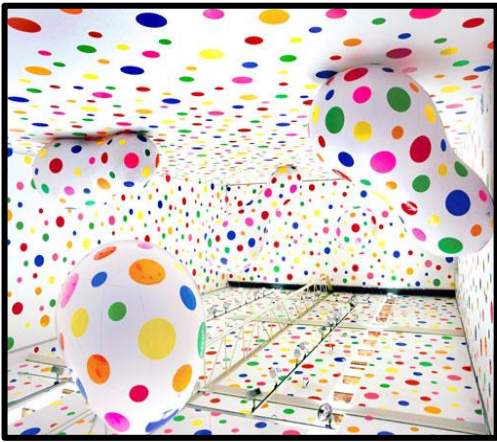
**FIGUR 7a:** Joseph Kosuth, "Een en Drie Stoele", 1965, Gemengde media



**FIGUR 7b:** Andy Warhol, "Slap", 1963, Still-film



**FIGUR 7c:** Tracey Emin, "My Bed" 1988, Installatie



**FIGUR 7d:** Yayoi Kusama, Installatie "Kolle Obsessie-Nuwe Eeu", 2000,

## VRAAG 7

## NUWE MEDIA

*“n Kunstenaar is nie 'n geïsoleerde stelsel nie. Om te oorleef, moet hy gedurig interaksie hê met die omringende wêreld ... Teoreties is daar geen beperkinge vir sy betrokkenheid nie.” – Hans Haacke*

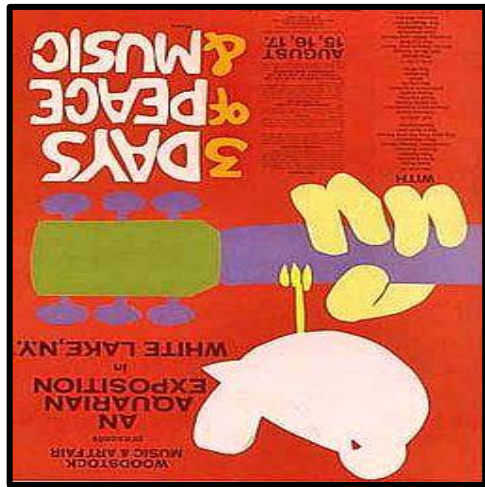
- 7.1 Verduidelik hoe Kosuth gepoog het om die aandag van die kyker te vestig op die gedagte-prosesse in die werk van FIGURE 7a en noem ook hoe hy die kyker voorgeskryf het om voortdurend interaksie met die idee van die kunswerk te hê, eerder as om te fokus op die formele komponente van die werk. (6)
- 7.2 Verduidelik en beskryf die betrokkenheid van die kunstenaar wanneer jy kyk na die voorbeeld in FIGUR 7b. (8)
- 7.3 Analiseer die aspekte van installasiekuns wat jy identifiseer in minstens EEN van die werke in FIGURE 7c en 7d, met die aanhaling van Hans Haacke aan die begin van Vraag 7, in gedagte. (6)
- Verwys na die volgende:
- Komposisie en ruimte
  - Ander kunselemente
  - Interaksie/impak.
- [20]



**FIGUR 6a:** Hans Hofmann, "Die Goue", 1961, Olie op doek



**FIGUR 6b:** Kevin Atkinson, van h reeks, Olieverf op bord, laat 1980's



**FIGUR 6c:** Arnold Skolnick, Plakkaat vir die Woodstock Fees



**FIGUR 6d:** Tom Wesselman, "Stil Lewe #30", 1963, Gemengde media



**FIGUR 6e:** Duane Hansen, "Vrou Eet", 1971

## VRAAG 6

## OORSIG VAN POST-1946 KUNS

“... die doek het vir een Amerikaanse skilder na die ander as 'n arena voorgekom waarin opgetree kon word – eerder as 'n ruimte om in te reproduseer ...” – Harold Rosenberg

- 6.1 Onderzoek die werk van Hans Hofmann in FIGUR 6a in 'n kort opstel van ongeveer 'n halwe bladsy om die sintese van kubisme en Fauvisme te vind in hierdie Abstrakte Ekspresionisme-werk. (6)
- Noem hoe die werk deur die Suid-Afrikaanse kunstenaar, Kevin Atkinson, in FIGUR 6b verband hou met Amerikaanse Abstrakte Ekspresionisme. (6)
- 6.2 Beskryf in 'n opstel van EEN bladsy hoe onderwerpmateriaal die “Amerikaanse droom” definieer in die werke van FIGURE 6c en 6d, om jou insig van Pop-kuns weer te gee. (8)
- 6.3 Evalueer die kenmerke van Surrealisme in die werk van FIGUR 6e, met verwysing na die hantering van kunsubeginsels en die gebruik van media. (6)

[20]



**FIGUR 5c:** Joan Miro, *Karnival van Harlekyn*, 1924



**FIGUR 5d:** Salvador Dali, *Die Reënigerige Taxi*, 1938



**FIGUR 5a:** Duchamp, *Fontein*, 1917



**FIGUR 5b:** Kurt Schwitters, *Merz Prent 29A Prent met Flywheel*, 1920





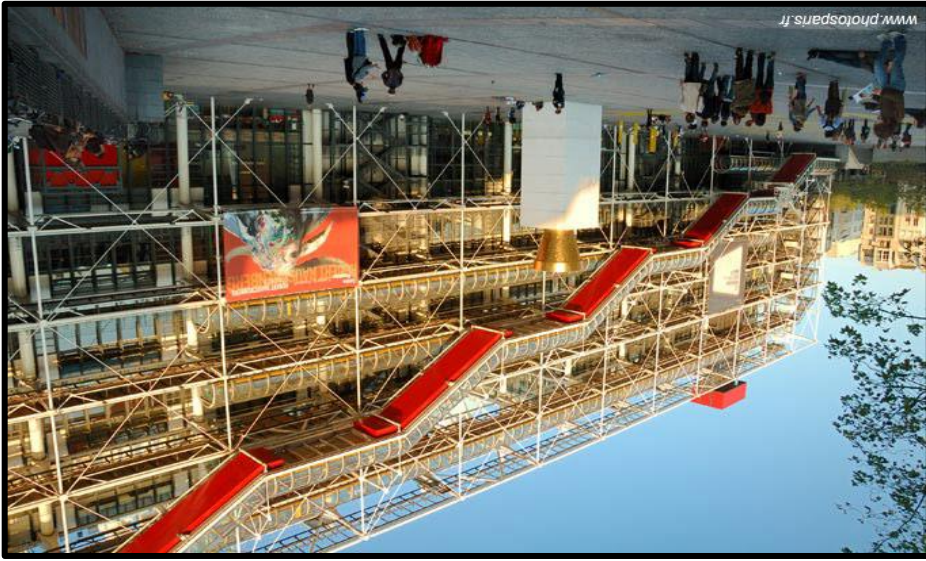
## VRAAG 5

## TUSSEN DIE WERELDOORLOË

- 5.1 Alhoewel na Dada verwys is as 'n absurd gemoedstoestand, is die invloed daarvan op Modernisme baie duidelik. Herroep in 'n kort opstel van twee paragrawe wat jy bestudeer het aangaande die verskynsel van Dada, met verwysing na FIGURE 5a en 5b. Onthou om die kunstenaar of gekose werk te benoem wanneer jy uitbrei oor:
- die benaderings
  - materiaal
  - tegniese toepas in elke voorbeeld.
- (6)
- 5.2 Bespreek minstens VIER kenmerke van Surrealisme met verwysing na die werke te sien in FIGURE 5c en 5d. Annoteer duidelik die elemente onder bespreking oor elkeen van die twee werke en dui jou begrip aan van die effek van individuele mediums aangewend in elke werk.
- (8)
- 5.3 Analiseer 'n werk van jou keuse van Surrealisme deur 'n bekende Suid-Afrikaanse kunstenaar. Onthou die volgende:
- Benoem die werk en kunstenaar
  - Verwys na spesifieke kenmerke van Surrealisme in die werk
  - Dui moontlike betekenis en impak aan, met staving vir jou evaluering.
- (6)

[20]

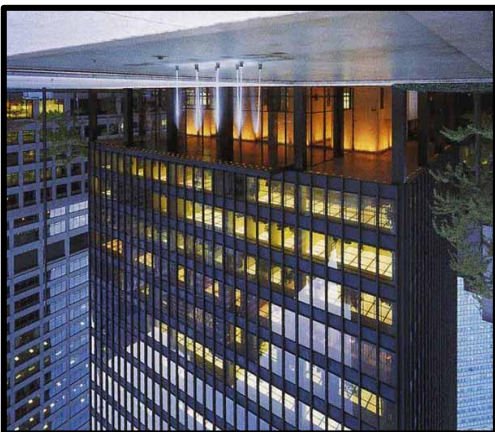
**FIGUR 4c:** Renzo Piano en Richard Rogers, **Pompidou Sentrum**, Parys, 1971-77



**FIGUR 4a:** Frank Loyd Wright, **Guggenheim Museum**, New York, 1959



**FIGUR 4b:** Mies van der Rohe, **Seagram Gebou**, New York, 1958



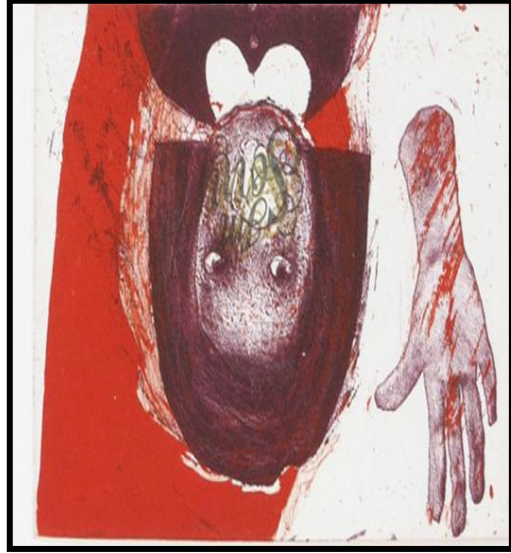
## VRAAG 4: ARGITEKTUR

Frank Lloyd Wright het geglo dat vorm en funksie gekombineer moes word, wat dus eerlike argitektuur moontlik maak. Elk van 'n aantal ander leidende argitekture van Modernisme en Post-Modernisme eras het ook individuele beginsels onderrig.

- 4.1 Vind poëtiese aanwending van kunsubeginnels in Wright se ontwerp van die gebou te sien in FIGUR 4a en skryf 'n kort opstel van minstens 'n halwe bladsy, waarin jy skulpturale benadering verduidelik. (6)
- 4.2 Bespreek die drie hoofbeginsels van die Internasionale Styl soos waargeneem in die werk in FIGUR 4b. Verduidelik in 'n opstel van ongeveer EEN bladsy ook die volgende:
- Benadering
  - Materiale
  - Kenmerke wat ontstaan as tipies van die 20<sup>ste</sup> eeu
  - Visuele aantrekkings
  - Reaksie van die publiek
- (8)
- 4.3 Analiseer hoe tegnologie-kenmerke soos bevat in die werk FIGUR 4c, terwyl jy die voordele en nadele van die styl evalueer in 'n opstel van nie minder as 'n halwe bladsy nie. (6)

[20]

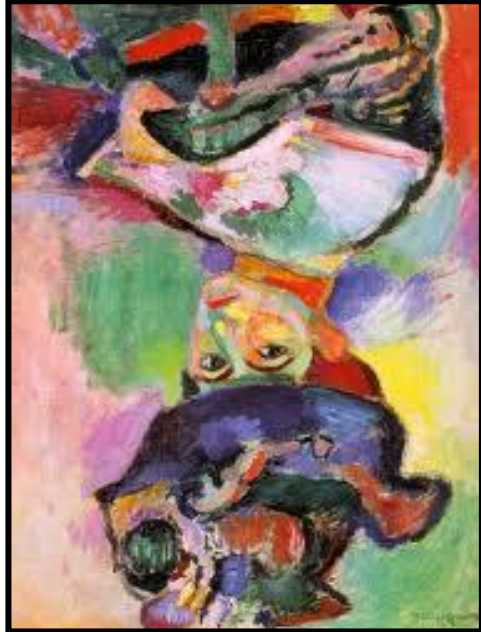
**FIGUR 3c:** Penny Siopis, *Skanderks*, 2002, Gemengde media op papier



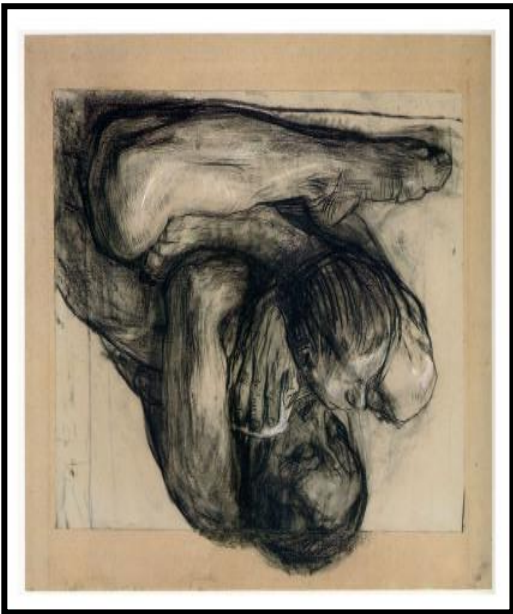
**FIGUR 3d:** Delauney, *Eiffel-Toring*, 1914, Olie op doek



**FIGUR 3a:** Henri Matisse, *Vrou Met 'n Hoed*, 1905, Olie op doek



**FIGUR 3b:** Kathe Kollwitz, *Moeder met Dooie Kind*



## VRAAG 3

VROEG 20<sup>ste</sup> EEUSE KUNNS

Voor die 20<sup>ste</sup> eeu, was kunstenaars en hulle werke deel van die kulturele onderwinning van die gemeenskap.  
 Toe die massa media egter begin om die kulturele behoeftes van mense te vervul, het slegs die elite en die ingeligtes oor die konteks van die kunstenaar en die kwessies deur hom aangespreek, die vreemde konseptuele werke aanvaar. Een van die kunstenaars het gesê: "As ek groen verf, beteken dit nie gras nie; as ek blou verf, beteken dit nie lug nie."

3.1 Let op na die benadering te sien in die werk van FIGUR 3a. Skryf'n opstel van ongeveer EEN bladsy oor die verskillende benaderings van die individuele kunstenaars van hierdie besondere styl. Sluit die volgende in, in jou opstel:

- wat hierdie kunstenaars gepoog het om te vermy
- hoe individuele kunstenaars in hul mikpunte geslaag het
- reaksie van die publiek
- noem voorbeelde met spesifieke verwysings waar nodig.

3.2 Evalueer die werk van FIGUR 3a om die grootste bydrae tot Modernisme van sulke werke te staaf.

3.3 Kies EEN van die twee werke in FIGURE 3b en 3c en verduidelik in ongeveer'n halwe bladsy die intens ekspressiewe boodskap deur te verwys na verskillende elemente in die werk. Lig duidelik die DRIE hoofkenmerke van Ekspresionisme uit waar dit opvallend is in die werk.

3.4 Analiseer die werk deur Delauney in FIGUR 3d en dui die spesifieke kenmerke van Kubisme daarin aan.

3.5 Benoem'n werk van FUTURISME wat jy bestudeer het en bespreek duidelik die eienskappe, terwyl jy verduidelik hoe dit deur Kubisme beïnvloed is. Die werk van jou keuse mag 2-dimensioneel of 3-dimensioneel wees.

[20]  
(4)

(4)

(3)

(4)

(3)

(6)



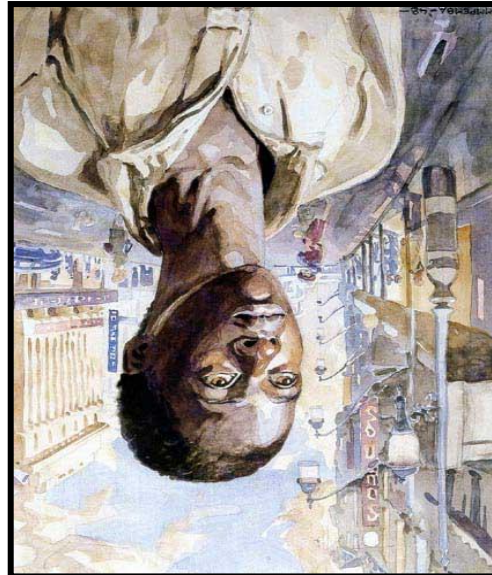
**FIGUR 2d:** William Kentridge, *Die Boot Partyjie*, 1965, Pastel op Papier



**FIGUR 2c:** August Rodin, *Die Burgers* van Calais, (1884-ca. 1889)



**FIGUR 2a:** George Milwa Pemba, *Geen Werk*, 1948, Waterverf op papier



**FIGUR 2b:** Camille Pissarro, *Hooi Oes*, olie op doek





## VRAAG 2

## DIE GEBOORTE VAN MODERNISME

Tot diep in die 1800's het akademiese instellings voorskrytelik oor kunstenaars geheers en slegs werke vir uitstallings aanvaar wat aan hulle tradisies en verwagtinge voldoen het.

In Frankryk het Keiser Napoleon III 'n spesiale uitstalling laat plaasvind vir die werke wat nie deur die Akademie aanvaar is nie.

Toe die akademiëci en die tradisionele mense van die publiek die uitstalling bywoon, was hulle geskok en het met alles die spot gedryf.

Omdat hierdie uitstalling nie gereeld plaasgevind het nie, het hierdie alternatiewe kunstenaars ook begin uitstal by 'n goedgesinde fotograaf se ateljee. Selfs vandag nog strek invloed van hierdie nuwe beweging ver.

2.1 Wat was die naam van die uitstalling waarna hierbo verwys word? Brei ook uit oor wat jy kan onthou aangaande die kritiek deur Louis Leroy oor die sensasionele skildery deur Claude Monet. (3)

2.2 Bespreek kortliks in 'n paragraaf die werk in FIGUR 2a deur George Pemba in die lig van Westerse invloed in styl, medium en tegniek. (3)

2.3 Bespreek in 'n kort opstel van ongeveer EEN bladsy, die benadering deur Pissarro in die Neo-Impressionistiese werk in FIGUR 2b, sowel as die benadering van August Rodin in sy beeld in FIGUR 2c as vordering na modernisme. Benoem telkens die werk onder bespreking. (8)

2.4 Auguste Renoir wou aangename onderwerpe in sy kuns weergee, en dit is duidelik sigbaar in sy plesierige werk "Boot-Party". Renoir se "Boot-Party" word na verwys in William Kentridge se werk in FIGUR 2d, waar hy die onaangename situasie voorstel, wat hy ondervind met sy terugkoms in Suid-Afrika vanaf Parys.

Lewer in 'n opstel van minstens 'n halwe bladsy kommentaar hierop met verwysing na die werk van FIGUR 2d. (6)

[20]



**FIGUR 1a:** Jacques Louis David, *Die Ed van Horatii*, 1784-'85, Olie op doek



**FIGUR 1b:** Fransisco Goya, *Die Derde Mei*, 1808, 1815, Olie op doek



**FIGUR 1c:** Gustave Courbet, *Die Klipbrekers*, 1849, Olie op doek



**FIGUR 1d:** Dumile Feni, *Vrees*, Houtskool op papier



**FIGUR 1e:** Willie Bester, *Oop-Deur Beleid*, 1990, Gemengde media

## VRAAG 1

OORSIG VAN DIE 19<sup>de</sup> EEUSE KUNS IN EUROPA

*Gedurende die 19<sup>de</sup> eeu is die Neo-Klassieke kuns beskou as 'n kuns om die mense op te voed. Dit is aangewend as 'n reaksie teen die speelsheid van Rococo. Ander Europese kunstenaars het individualisme verheerlik, soos die Romantisisme kunstenaars wat met nuwe onderwerpe, komposisies en tegnieke geëksperimenteer het, en die Pre-Raphaeliete wat die eerlike eenvoud van die Italiaanse Raphael nageboots het. Die Realiste het na waarheid en akkuraatheid gestreef.*

- 1.1 Vertel in 'n kort paragraaf wat die onderwerp vir die Neo-klassieke skildery van FIGUR 1a is, en verduidelik hoe die komposisie en die individuele figure oorkom as 'n intellektuele boodskap. (6)
- 1.2 Die Spaanse kunstenaar van Romantiek, Fransisco Goya, het lig en skadu aangewend om dieper waarheid weer te gee as ondersteuning vir die onderliggende boodskap. Bespreek die belangrikheid van toon in sy werk en verduidelik wat hy daardur oordra. Sien FIGUR 1b. (4)
- 1.3 Verwys na die skildery deur Courbet, "Die Klipbrekers," en verduidelik hoe die uitleg (struktuur) bydra tot die impak van sy boodskap. Verduidelik wat jy deur boodskap verstaan. Sien FIGUR 1c. (4)
- 1.4 Analiseer in 'n kort opstel van minstens twee paragrawe beide Suid-Afrikaanse werke van FIGURE 1d en 1e, met verwysing na Europese invloed in TEGNIEK sowel as boodskap. Benoem die individuele werk terwyl jy besig is met analisering. (6)

[20]

**Gebruik die volgende woordelys/terme om te verseker dat jy verstaan hoe om 'n spesifieke vraag te benader:**

**WOORDELYS**

<p><b>Evalueer:</b> Dui die RELEVANTE positiewe, negatiewe, elemente en beginsels van die werk aan en gee tot 'n mate <u>evaluerende</u> kommentaar oor waarom en hoe dit slaag al dan nie, in die breër prentjie van kunsgeskiedenis oor die algemeen, d.w.s. jy moet in staat wees om die groter prentjie van wêreldkuns te sien om evaluerende kommentaar te lewer.</p>	<p><b>Analiseer:</b> 'n Uitvoerige en logiese bespreking van die formele elemente soos lyn, kleur, toon, formaat en komposisie van die kunswerk, met insigryke kommentaar oor waarom en hoe dit slaag.</p>
<p><b>Vergelyk:</b> Dui verskille en ooreenkomste aan in 'n ordelike volgorde binne dieselfde argument.</p>	<p><b>Kontekstualiseer:</b> Verband tot, of afhanklikheid van die inligtingsraamwerk; verband tot die situasie, tyd (era) en plek waartoe die inligting behoort.</p>
<p><b>Sê:</b> Stel direk wat jy dink – gee jou mening sowel as 'n verduideliking.</p>	<p><b>Bespreek:</b> Bied jou standpunt aan met redes vir jou stellings.</p>
<p><b>Verduidelik:</b> Verskat verklaarnde redes met jou uiteensetting.</p>	<p><b>Interpreteer:</b> Analiseer en evalueer (verskat 'n ingeligte mening van) 'n kunswerk. Plaas dit binne historiese, kulturele, sosiale ens. verband en staaf jou bevindings deur na spesifieke soortgelyke voorbeelde te verwys.</p>
<p><b>Staat:</b> Om te bevestig met ondersteunende bewyse.</p>	<p><b>Vermeld:</b> Verskat presiese feite en sê reguit wat jy dink – gee jou mening asook 'n verduideliking.</p>
<p><b>Visuele bronne:</b> Die gereproduseerde afbeeldinge wat in die eksamensvraestel verskat word.</p>	



1. Daar is AGT vrae in hierdie vraestel.
2. Beantwoord enige VYF vrae vir 'n totaal van 100 punte.
3. Vrae en onderafdelings moet duidelik en korrek genommer word.
4. Vrae verskyn op die linkse handse bladsye, met visuele bronne op die regterhandse bladsye.
5. Maak seker dat jy na die gereproduseerde visuele bronne verwys waar dit verlang word.
6. Inligting reeds in een vraag bespreek, sal nie punte verdien indien dit in ander antwoorde herhaal word nie. Kruisverwysings na kunstwerke is toegelaatbaar.
7. Benoem die kunstenaar en titel van elke kunstwerk wat jy in jou antwoorde bespreek. Onderstreep die benaming van 'n kunstwerk of die naam van 'n gebou.
8. Skryf netjies en leesbaar.
9. Antwoord in volsinnige en paragrawe, volgens die instruksies vir elke vraag. **MOET NIE PUNTSGEWYS ANTWOORD NIE.**

Lees die volgende instruksies voordat jy besluit watter vrae om te beantwoord:

### INSTRUKSIES EN INLIGTING

- Die gebruik van korrekte **kunsterminologie**
- Die gebruik en toepassing van **visuele analise en kritiese denke**
- **Skryf-** en **navorsingsvaardighede** binne 'n **historiese en kulturele verband**
- Die plasing van spesifieke voorbeelde binne 'n **kulturele, sosiale en historiese verband**
- **Die begrip van kenmerke/besondere kreatiewe styl**
- Die identifisering van die **professionele praktyk** van plaaslike kunstenaars

Dit word in hierdie eksamen van jou verwag om die volgende te demonstreer:

### RIGLYNE:

Hierdie vraestel bestaan uit 19 bladsye.



TYD: 3 uur

PUNTE: 100

VISUELE KUNSTE V1

NOVEMBER 2014

GRAAD 11

NASIONALE  
SENIOR SERTIFIKAT

