



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2015

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.

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.

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.

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

Since the 1750s until the early 1900s, at least six different movements in art overlapped in Europe. Some of the movements developed out of each other, while others were strongly reactionary to one another. There are mostly clear characteristics of each there-of which distinguish one from the other.

- 1.1 Relate in about half a page how the content of the painting of FIGURE 1a, from the Neo-Classical era, would be able to educate the public as an intellectual message. Also refer to the typical characteristics of the approaches of the artists during this era. (6)
 - 1.2 Explain the approach of Ingres in the work of FIGURE 1b, to indicate how his style has so much striking impact. (4)
 - 1.3 Discuss the technical handling of forms, tonal values and the rendering of colour in this painting by William Turner in FIGURE 1c, and also explain his aim with style. (4)
 - 1.4 In a short essay of at least two paragraphs, analyse the South African work of FIGURE 1d with reference to European influence in TECHNIQUE as well as meaning. Name the individual works while analysing. (6)
- [20]**



FIGURE 1a: Jacques L. David, *"The Inauguration of Napoleon"*, 1807, Oil on canvas



FIGURE 1b: Raphael, *"The School of Athens"*, Vatican city, 1510-11, Fresco



FIGURE 1c: William Turner, *"The Burning of the Houses of Parliament"*, 1835, Oil on canvas



FIGURE 1d: Durant Sihlali, *"Colliers"*, Watercolour

QUESTION 2: THE BIRTH OF MODERNISM

Traditionally it is believed that order can be maintained by allowing no change without thorough investigation. As a result attempts for change was mostly regarded with so much suspicion, that renewal was mostly handled ruthlessly as an army would do with an enemy of war. For this reason reference to artists who begin new approaches, as AVANT-GARDE, because they reveal the courage to act as if they are the front unit in the army, despite resistance.

- 2.1 See FIGURE 2a. Describe what in connection with the little sculpture by Edgar Degas indicates courage to usher in renewal, while recalling the characteristics of traditional sculpture work. (4)
- 2.2 Relate what makes Rodin's work, *The Thinker*, in FIGURE 2b, so avant-garde. (2)
- 2.3 Discuss and explain the influence of Fauvism and the patronage to Cubism at the hand of this painting of Medzinger in FIGURE 2c, *Woman with a Hat*, in at least half a page. (8)
- 2.4 Evaluate in at least half a page the work *Celebration*, by George Pemba, seen in FIGURE 2d. Portray insight by placing it within cultural context. (6)

Substantiate how his approach in style and technique makes the work successful.

(6)
[20]



FIGURE 2a: Edgar Degas, “*Little Dancer, aged 14*”, 1881

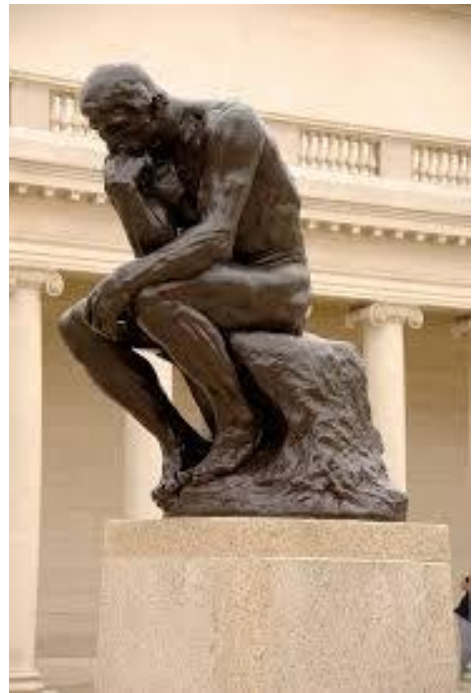


FIGURE 2b: August Rodin, “*The Thinker*”, (1880–1902 ca.)



FIGURE 2c: Jean Metzinger, “*Woman with a Hat*”, 1906, Oil on canvas



FIGURE 2d: George Pemba, “*Celebration*”, 1965, Oil on canvas on board

QUESTION 3: EARLY 20th CENTURY ART

Various changes followed one after the other faster and faster in the late 1900s in politics, urbanization, industrialisation, energy sources, exploratory trips even in outer space, and many more.

Mass media is another development which hit humanity with a tidal wave. Individual artists had to choose which role each would attempt to fill in the changing world.

Kirchner expressed depression and thus elements in his works were often symbolic.

Kadinsky attempted to achieve the same effect with the viewer as what a beautiful piece of music would have on a listener.

- 3.1 Observe the work by Henri Matisse, *Still Life with Geraniums* in FIGURE 3a. Define where and how the artist attempts to handle or present life. (3)
- 3.2 Recall the characteristics of style of Ernst L. Kirchner and describe your conclusion about meaning as seen in *Erna with Cigarette* in FIGURE 3b. (5)
- 3.3 With reference to the caption above, explain in at least half a page the handling of art elements and principles in the work of FIGURE 3c by Wassily Kadinsky, namely *Composition VI*. (6)
- 3.4 Name the style and phase under which the artwork of FIGURE 3d, *Violin and Candlestick*, by Georges Braque, resorts. Analyse in at least half a page the elements and principles applied in it. (6)

[20]



FIGURE 3a: Henri Matisse, “*Still life with Geraniums*”, 1910, Oil on canvas



FIGURE 3b: Ernst L. Kirchner, “*Erna with Cigarette*”, 1930, Oil paint



FIGURE 3c: Wassily Kadinsky, “*Composition VI*”, Oil on canvas, 1913



FIGURE 3d: Georges Braque, “*Violin and Candlestick*”, 1910

QUESTION 4: ARCHITECTURE

Certain artists and architects of set styles, had a great influence on the International style of architecture. Some of these precursors gave special education to future architects of the Modern and Post eras.

- 4.1 Write a short essay of at least half a page, in which you refer to the building in FIGURE 4a, and name the style and characteristics. Recall and relate what the artists opposed and what they believed in. (6)
- 4.2 Le Corbusier had the opinion that a house is a machine to live in. Discuss the house of FIGURE 4b in order to explain how he succeeded in doing justice to his opinion, in approximately a three-quarter of a page. (8)
- 4.3 Compare the handling of art elements in the design and construction of the High Technology building of FIGURE 4c and the Deconstructivism in the building of FIGURE 4d.

Refer to the following in at least half a page:

- Line
- Form
- Space
- Texture
- Effects of certain applied principles

(6)
[20]



FIGURE 4a: Gerrit Rietveld, *Schroeder House*, Utrecht, Holland, 1922



FIGURE 4b: Le Corbusier, *Villa Savoye*, Poissy near Paris, 1929–1931



FIGURE 4c: Richard Rogers, *Lloyds building*, London, 1986



FIGURE 4d: Frank Gehry, *House Santa Monica*, California 1978

QUESTION 5: BETWEEN THE TWO WORLD WARS

The author Ernst Hemingway said that the more than four year-long First World War, was the most homicidal slaughter ever on earth. It was also the most far-flung war ever known in the world.

- 5.1 Recall the influence of the First World War and describe how each of the individual two Dadaïsts expressed their rebellious rage in the works of FIGURES 5a and 5b, in their technical approach of the individual works. Name each in your narration of about a three quarter of a page. (8)
- 5.2 During the Second World War the artist of the work in FIGURE 5c created this painting while hiding when the Germans invaded Paris. Discuss in half a page his applied technique in the light of the style which originated from Dada. (6)
- 5.3 Name and interpret a Surrealistic work of your choice by a South African artist. You may use the one in FIGURE 5d. Remember the following:
- Name the work and artist
 - Refer to specific characteristics of Surrealism in the work
 - Substantiate your interpretation
 - At least half a page is expected

(6)
[20]



FIGURE 5a: Hausman, "ABCD" (Self-portrait), a Photomontage of 1923–24



FIGURE 5b: Marcel Duchamp, "L.H.O.O.Q.", Pencil on a reproduction of the Mona Lisa, 1919



FIGURE 5c: Max Ernst, "Europe after the Rain", 1938



FIGURE 5d: Judith Mason: "Our Lady of the Transit Camp", 2004 – 2007, Oil on Board

QUESTION 6: OVERVIEW OF POST-1946 ART

During the Second World War, many people fled from Europe to America. Some of the artists amongst them had rational and formalistic inclinations, while others were anti-rational and emotional. Although these artists were direct opposites, American artists accepted both groups as influences.

- 6.1 Relate in a short essay with regard to the work of FIGURE 6a, to what end the approach of Mondrian developed in the peculiar tendency or movement within which he ranged himself with this work. (6)
- 6.2 Discuss the two works of FIGURES 6b and 6c in about a three-quarter of a page to reflect insight into the style approaches of De Kooning and Pollock individually. Clearly name the work you refer to when you explain approach, media and result of each. (8)
- 6.3 Compare in about half a page the two abstract works of FIGURES 6c and 6d with regard to the handling of art elements and the application of art principles. (6)
- [20]**

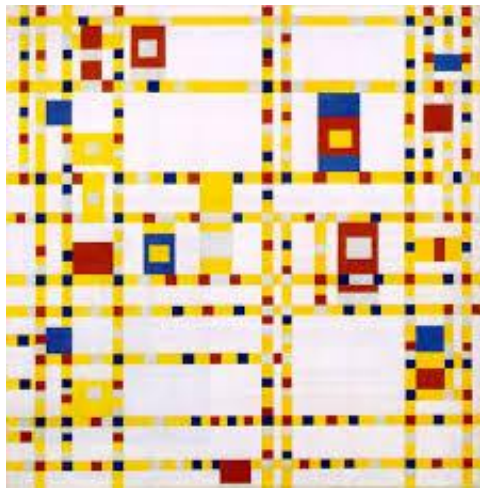


FIGURE 6a: Mondrian, “*Broadway, Boogie Woogie*”, 1942–43, Oil on canvas



FIGURE 6b: De Kooning, “*Woman III*”, 1950–52, Oil on canvas



FIGURE 6c: Jackson Pollock, “*Blue Poles: Number 11*”, 1952, Glass, Oil and Enamel paint on canvas, 212,1 cm x 488,9 cm



FIGURE 6d: Mark Rothko “*Orange, Red, Yellow*”, 1961, Acrylic on canvas, Synthetic polymer paint on board

QUESTION 7: NEW MEDIA

There are new influences in the modern world continuously and what is new today, can literally be regarded as perhaps old fashioned by tomorrow. Because new media is not regarded as relevant by everyone any longer and could perhaps be discarded as boring, old fashioned or useless, artists have the tendency to constantly apply new approaches and media.

- 7.1 Relate in approximately half a page how Calder activated his mobile sculptures in various ways. See some in FIGURE 7a. (6)
- 7.2 Discuss how Riley rather wanted to show forces as she observed it, than to represent static appearance. Refer to the work of FIGURE 7b in a discussion of at least half a page. (8)
- 7.3 Interpret in at least half a page the peculiar characteristics of Super Realism, and substantiate it as seen in the work of FIGURE 7c, with reference to extraordinary media.

Also name and describe a hyper-realistic painting which you have studied and interpret the depiction of another kind, as it comes forward in these types of paintings and sculptures.

Also refer to the following:

- Subject material
- Interaction/ impact

(6)
[20]



FIGURE 7a: Alexander Calder-room in National Art gallery in Washington, D.C.

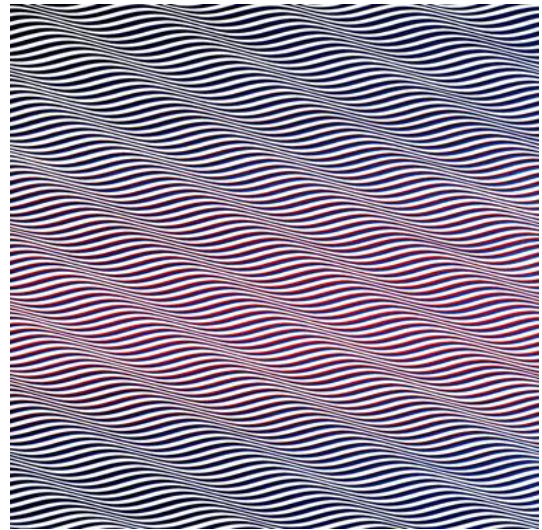


FIGURE 7b: Bridget Riley, "Cataract 3", 1967



FIGURE 7c: Duane Hanson, *Man on Lawnmower*, life size, 1995

QUESTION 8: THE ARTWORLD

Where is the art world? Only in the artist's studio and in galleries? What then about the model used by the artist? What about the scene which inspired him? What about the event or experience which influenced him? What about those keeping company with the artist or move and live amongst the art products? Who does and who experiences? Where thus is the art world? Who is part of this?

- 8.1 With reference to the work in FIGURE 8a, define the inspiration as well as the experience of the artist, and after that, the involvement of the viewer. (4)
- 8.2 With the possible aim of the artist in the work in FIGURE 8b in mind, describe the application of art principles and determine the impact he accomplished by it. (4)
- 8.3 Determine in approximately half a page concerning the work of FIGURE 8c, how Banksy involves the public with regard to the following: (6)
- New Media
 - Effective application of art principles
 - Social value
- 8.4 Name a work in New Media which you have studied, which does not occur in this question paper and describe and evaluate it in at least half a page.

You may refer to the following:

- Aim
- Impact
- Value

(6)
[20]



FIGURE 8a: Jeff Koons, "*A string of Puppies*", Painted ceramic and wooden sculpture (2d Cir. 1992)



FIGURE 8b: William Wegman, "*Fay Ray*", 1988, Silver Gelatine print



FIGURE 8c: Banksy, "*The Embrace*", Graffito mural painting

TOTAL: 100