



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2010

**VISUAL ARTS – PAPER 1
(VISUAL CULTURE STUDIES)**

MARKS: 100

TIME: 3 hours

This question paper consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. There are TEN 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.

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

Use the following glossary to make sure you understand how to approach a particular question:

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**ART AND PROPOGANDA**

1.1 With reference to visual sources in FIGURES 1a and 1b, explain how these works make socio-political statements. Do this by referring to the following:

- Subject matter
- Composition
- Line, shapes and colour
- Message/meaning
- Style

(10)

1.2 Discuss how the two artworks in FIGURES 1c and 1d show the realities experienced by the artists. Refer to the following in your answer:

- Subject matter
- Composition
- Illusion of space
- Colour and shape
- Style

(10)

[20]



FIGURE 1a: Eugene Delacroix, **Liberty Leading the People**, 1830. Oil on canvas



FIGURE 1b: William Kentridge, **Boating Party**



FIGURE 1c: Jean Francois Millet, **Angelus**, 1855 – 57. Oil on canvas



FIGURE 1d: Gerard Bhengu, **Homeward Bound**, 1941. Oil on canvas

QUESTION 2**MONUMENTS AND HERITAGE SITES**

The Nazis under Hitler were responsible for many thousands of deaths of Jews and others in World War 2, in the concentration camps, claiming that they were ridding the world of “vermin” or “lesser people”. It is something the world and Jewish people still remember with horror and great sadness. Auschwitz was one of a number of concentration camps where these people were imprisoned and most were sent to the gas chambers.

The model in FIGURE 2b and 2c was made from the gold fillings in the teeth of Holocaust victims. The skulls in the train are gold, and the train is studded with diamonds. This little work was exhibited in Copenhagen in 2009, and was met with much controversy.

2.1 Refer to FIGURES 1b and 1c.

Observe and discuss the memorial done by the artist Mortel Berthensen as a three dimensional art work, paying attention to the shapes, materials and finishes.

In your answer, include commentary whether you see this work as morally defensible.

(5)

2.2 Evaluate the artistic choice of real gold from real teeth as a tool for social commentary in the work in FIGURE 1b. If you were to choose any other materials with which to do this memorial, which ones would you choose and why?

(5)

2.3 Choose TWO monuments or heritage sites from South Africa that you have studied, and write an essay of at least TEN relevant and descriptive facts about them. In your essay, evaluate how each monument pays tribute to the person or ideology for which it was made.

(2 x 5)

(10)
[20]



FIGURE 2a: Entrance to Auschwitz, the German concentration camp of World War Two, 1939 to 1945. This is a real life image.



FIGURE 2b. Mortel Berthensen. Model of Auschwitz. Celebrating Memorial Day.



FIGURE 2c. A close up view of the model, with gold detail on walls and roof, the diamond encrusted train, and the golden skulls inside the train.

QUESTION 3**INTERNATIONAL TRENDS – IMPRESSIONISM AND POST IMPRESSIONISM**

Impressionists are concerned with atmosphere and light, thus colour and shape are affected.

3.1 With reference to the above-given statement, discuss and compare the features of the artworks in FIGURES 3a and 3b. In your discussions, refer to the following:

- Colour and shapes
- Subject matter
- Style and technique
- Composition
- Illusion and use of space (10)

3.2 **Some artists painted what they felt, rather than what they saw!**

Study the paintings in FIGURE 3c and 3d, and answer the following questions.

3.2.1 How and why has Gauguin rejected the naturalistic colour and shape in FIGURE 3c? Explain briefly. (4)

3.2.2 How has Stern used shape and colours as part of her style in FIGURE 3d? Discuss briefly. (4)

3.2.3 With reference to the above-given statement, explain how these artists show the four aspects of Impressionism in the two artworks of FIGURE 3c and FIGURE 3d. (2)
[20]



FIGURE 3a: Monet, *The Rue Montorgueil Decked with Flags*, 1878. Oil



FIGURE 3b: Caldecott, *Visit of the Prince of Wales*, 1925. Oil

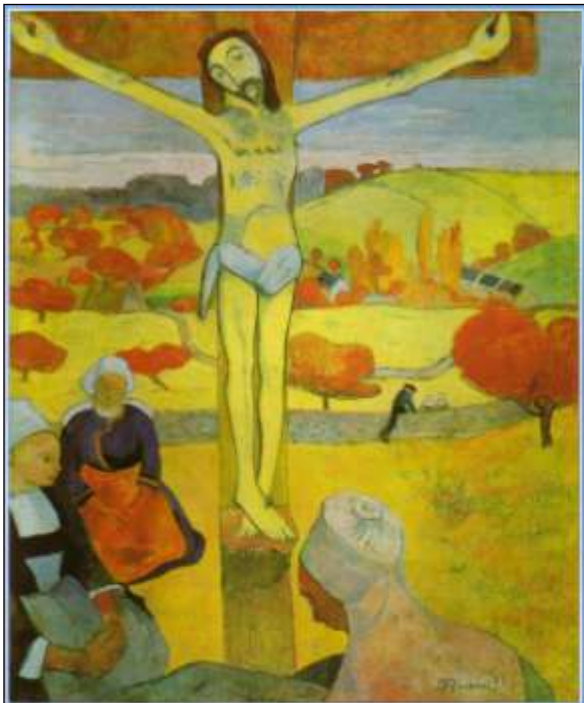


FIGURE 3c: Paul Gauguin, *The Yellow Christ*, 1889. Oil.



FIGURE 3d: Irma Stern, *The Eternal Child*, 1916. Oil on canvas

QUESTION 4

CRITICAL REVIEWS

Obituary for Jackson Hlungwani

From a review in Art South Africa, Autumn issue 2010.

Jackson Hlungwani, one of South Africa's respected sculptors, passed away in January 2010 at the age of 87. He was the son of a Shangaan migrant worker, who spent most of his life in his Venda home.

His imaginative skill and huge physical energy make him a monumental figure in our cultural history. His work was to him the work of God, whom he claimed worked through him. He saw all forms and human life as part of the same world.

Kathy Coates of the Iziko Museums of Cape Town says, "Jackson was frequently charming, sometimes argumentative, and most often metaphysically challenging, but one has to question the many years since 1994 of neglect from the commercial art world, and the Department of Art and Culture, who have allowed one of our national treasures to pass in such poverty."

- 4.1 Refer to the two illustrations of Hlungwani's work on the accompanying page. With the above review comments in mind, say what your response to these works is. Why can we describe him as one of our icons of sculpture? (5)
- 4.2 Hlungwani "saw all forms and human life as part of the same world." Refer to the work **Gabriel** in FIGURE 4a, and say how this work proves the statement in the frame true or not. (3)
- 4.3 Jane Alexander is a very well known and respected artist of South Africa. By referring to the work in FIGURE 4b, as well as any other works by her or another artist, write a critical review about the works, as "national treasures." Be aware of the style of your writing, and of your paragraphing. To get 8 marks, make sure you mention EIGHT relevant facts about enough works, to earn the marks. (8)
- 4.4 Discuss the effects, either positive or negative, about one of the gallery visits OR newspaper articles OR critical reviews you have experienced this last year in Visual Culture Studies. (4)

[20]



FIGURE 4a: Jackson Hlungwani Trinity (left) and Gabriel (right).



FIGURE 4b: Jane Alexander Integration Programme. 1990's

QUESTION 5**LINKS BETWEEN SOUTH AFRICA AND EUROPE**

Works in FIGURE 5a and FIGURE 5b seem to have something in common. This has to do with the principle of movement.

5.1 With reference to this statement, discuss and compare these two works by referring to the following:

- Use of line and shape
- Compositional aspects
- Medium and technique
- Style

(12)

5.2 Study FIGURE 5c and FIGURE 5d carefully and answer the questions that follow.

5.2.1 Define clearly the similarities between these two works, and say what aspect of life is most prominent in each.

(4)

5.2.2 What is the effect of the colours used in each?

(4)

[20]



FIGURE 5a: Kathe Kollwitz, **Outbreak**, 1903. Etching and aquatint.



FIGURE 5b: George Pemba, **Neighbour's Gift**, 1980. Oil on board



FIGURE 5c: Ephraim Ngatane, **Soweto Reflection**, 1970. Oil.



FIGURE 5d: Willem de Kooning, **Woman 1**, 1950 – 52. Oil.

QUESTION 6**FORMAL AND INFORMAL SCHOOLS IN SOUTH AFRICA**

Artworks provided in FIGURES 6a and 6b were done by artists who attended the Polly Street Art Centre. They show two different styles!

- 6.1 Discuss the works (FIGURE 6a and 6b) in terms of the following:
- Subject matter
 - Style
 - Art elements such as line, shape and colour
 - Illusion of space
- (10)
- 6.2 Evaluate Muafangejo's work in FIGURE 6c in terms of forms, treatment of space, and composition.
- (5)
- 6.3 With reference to Shilakoe's work (FIGURE 6d) write an analysis with reference only to subject matter, composition, forms and meaning of the work.
- (5)
- [20]**



FIGURE 6a: Durant Sihlali, **At the communal tap**. Waterpaint



FIGURE 6b: Louis Maqhubela, **Untitled**, 1971, Oil.



FIGURE 6c: John Muafengejo, **Windhoek People Pray**, 1977. Linocut



FIGURE 6d: Shilakoe, **Children Waiting**, 1988. Etching.

QUESTION 7**WESTERN AND TRADITIONAL INFLUENCES ON SOUTH AFRICAN ART.
EXPRESSIONISM**

7.1 In paragraph form, compare the paintings illustrated in FIGURES 7a and 7b. Refer to the headings below as the pointers on which to base your essay. DO NOT WRITE UP THESE HEADINGS.

- How the influence of German Expressionism is seen in both works
- Compositional structure
- Use of colour and line
- How an international or South African bias is visible. (8)

7.2 Choose ONE international and ONE South African Expressionist work from your studies.

7.2.1 Name the artist and title of each. (2)

7.2.2 Concisely describe the most relevant imagery of each. (4)

7.2.3 Discuss how the more obvious stylistic characteristics of each work deepen our understanding of the meaning of the works. (4)

7.2.4 State how Western and Traditional African influences may be seen in the works. (2)

[20]



FIGURE 7a: Edvard Munch, **Vampire**. Oil on canvas



FIGURE 7b: Gladys Mgudlandlu, **Xhosa women smoking**, 1970

QUESTION 8**DADA AND SURREALISM**

- 8.1 Define TWO of the main aims or characteristics of Dada. (2)
- 8.2 Name the TWO main trends of Surrealism, and explain the broad stylistic characteristics of each. (6)
- 8.3 By referring to the imagery and any other relevant art elements, evaluate these four illustrated works, FIGURES 8a to 8c, as examples of Surrealist or Dada art. (12)
- [20]**



FIGURE 8a: Rene Magritte, **Bottles**. Oil on bottles



FIGURE 8b: Salvador Dali, **Giraffe** 1937. Oil on canvas



FIGURE 8c: Alexis Preller, **Golden Chariot**. Oil, gold leaf and gesso on canvas

QUESTION 9**INFLUENCE OF TECHNOLOGY ON ART – FUTURISM, DE STIJL AND CRAFT**

- 9.1 How is Duchamp's work, FIGURE 9a, reflective of movement and a machine-dominated world? Discuss briefly. Do this by referring to line, shape and colour. (6)
- 9.2 Describe FIGURE 9b in terms of material used and purpose of the work. Include a comment about how technology might have been used in the production and composition of the work. (4)
- 9.3 Discuss Piet Mondrian's **Card Players** as provided in FIGURE 9c. Refer to the following in your discussion:
- Subject matter
 - Line, shape and colour
 - Depth and illusion of space
 - Style
 - Composition
- (10)

[20]

Glossary: vitreous = glass-like



FIGURE 9a: Marcel Duchamp, **Nude Descending a staircase.** Oil on canvas

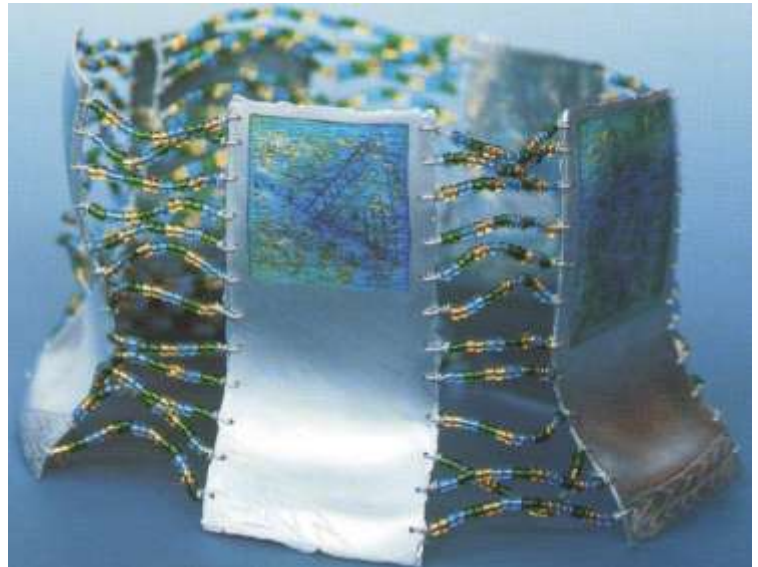


FIGURE 9b: Beverley Price, **Transfused Silver,** Vitreous Enamel. 24c gold and glass beads



FIGURE 9c: Theo van Doesburg, **Card Players.** Oil on canvas

QUESTION 10**INTERNATIONAL STYLE AND BAUHAUS**

- 10.1 Define clearly the features in FIGURE 10a, which are influenced by the International Style. (5)
- 10.2 Comment critically on how the building does or does not live in harmony with the surroundings. (2)
- 10.3 What was the philosophy behind this type of “garden” style? (2)
- 10.4 Study Figure 10b. Mention ONE difference and ONE similarity to the International Style when you compare the Hector Petersen Museum to the Villa Savoye. Include a comment about what makes the second building more distinctly South African. (3)
- 10.5 The Bauhaus was a school which was run along the lines of multi-skill qualification. Each student learned many skills as part of the courses. Select and discuss at least THREE examples of works from **different** disciplines at the Bauhaus, and comment critically on these works as typical examples of the Bauhaus tradition. (8)

[20]



FIGURE 10a: Le Corbusier. Villa Savoye



FIGURE 10b: Hector Petersen Museum, Johannesburg

TOTAL: 100