



Province of the  
**EASTERN CAPE**  
EDUCATION

# **NATIONAL SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2011**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**

---

This question paper consists of 23 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.
  - 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****ART AND PROPOGANDA**

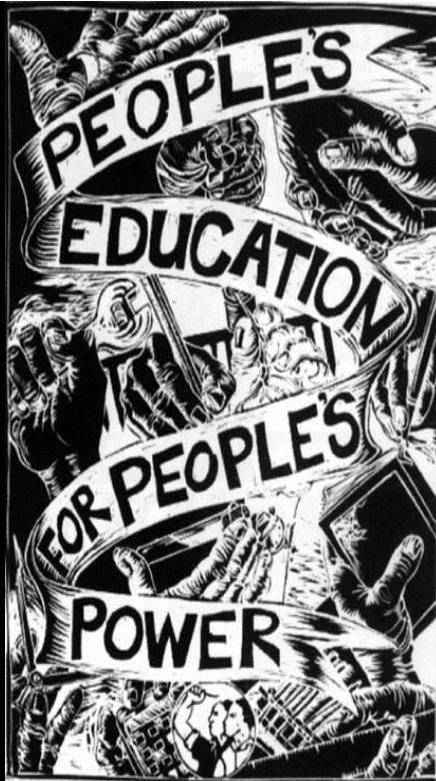
**Throughout history, governments have given out and people have received propaganda. It is a powerful tool to shape the thinking of nations and communities.**

- 1.1 Refer to FIGURE 1a. By defining the message of this work and by discussing subject matter and relevant art elements and/or principles, say how the artist has made society aware of his thoughts. (7)
- 1.2 Refer to FIGURE 1b. The Cape Town Arts Project has for more than twenty years been a powerful force of propaganda in the politics of South Africa. Evaluate how this poster engages the public mind, by referring to the following:
- Imagery and wording used (2)
  - Compositional layout (1)
  - Message and its relevance (2) (5)
- 1.3 In your opinion, which artist, either South African or International, has given an important message about the politics and social wrongs of a community or society? In your answer, deal with the points below:
- Name of the artist and title of the art work
  - Imagery and its messages
  - Mention how ONE stylistic characteristic of the artist adds to the message (8)

**[20]**



**FIGURE 1a:** Jose Orozco. (Mexican) **Trouble in the Orient.** Oil



CAP Silkscreen Workshop poster c. 1988  
designers unknown

**FIGURE 1 b:** CAP ARTS PROJECT. CAPE TOWN

**QUESTION 2****MONUMENTS AND HERITAGE SITES**

“Monuments constructed three to six thousand years ago, used more hands, more money and looked more impressive.  
Monuments today are less expensive and less impressive.”

- 2.1 Refer to all of the illustrated monuments, FIGURES 2a, 2b, 2c and 2d, and others that you have studied. With reference to the quote above, write an essay of at least TWO pages, in which you describe, analyse and evaluate all of the examples.

Use the following pointers to assist your planning:

- The forms and volumes, and the symbolism of all examples(12 marks)
- How materials and the finishes in the illustrated monuments add to the glorification of a person or an ideal. (4 marks)
- The geographical setting of these monuments, and how the public interacts with them. (4 marks) **[20]**

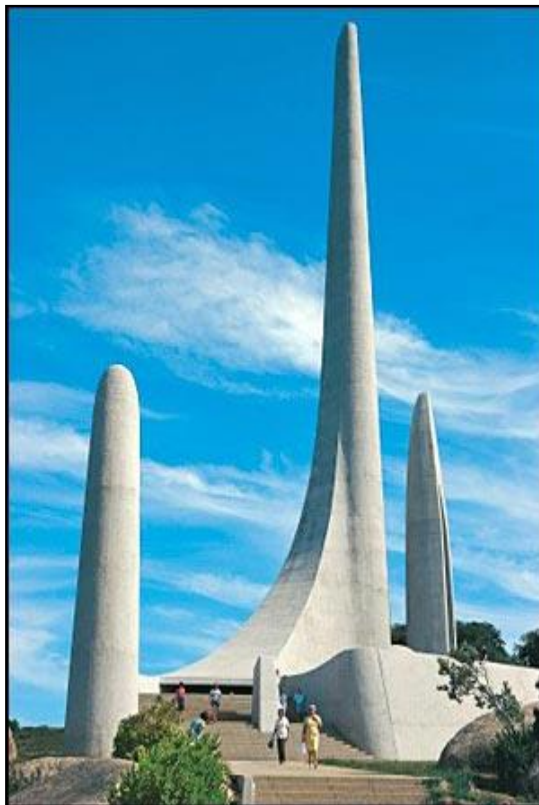




**FIGURE 2a:**  
Arch of Septimius Severus, Rome.  
203 AD



**FIGURE 2b:**  
Marble Bust of Septimius  
Severus. 210 AD



**FIGURE 2c:**  
Afrikaans Taal/Language Monument.  
Paarl. Constructed in the 1970s. S.A.



**FIGURE 2d:**  
South African War memorial.  
Constructed after World War 2,  
1950s.

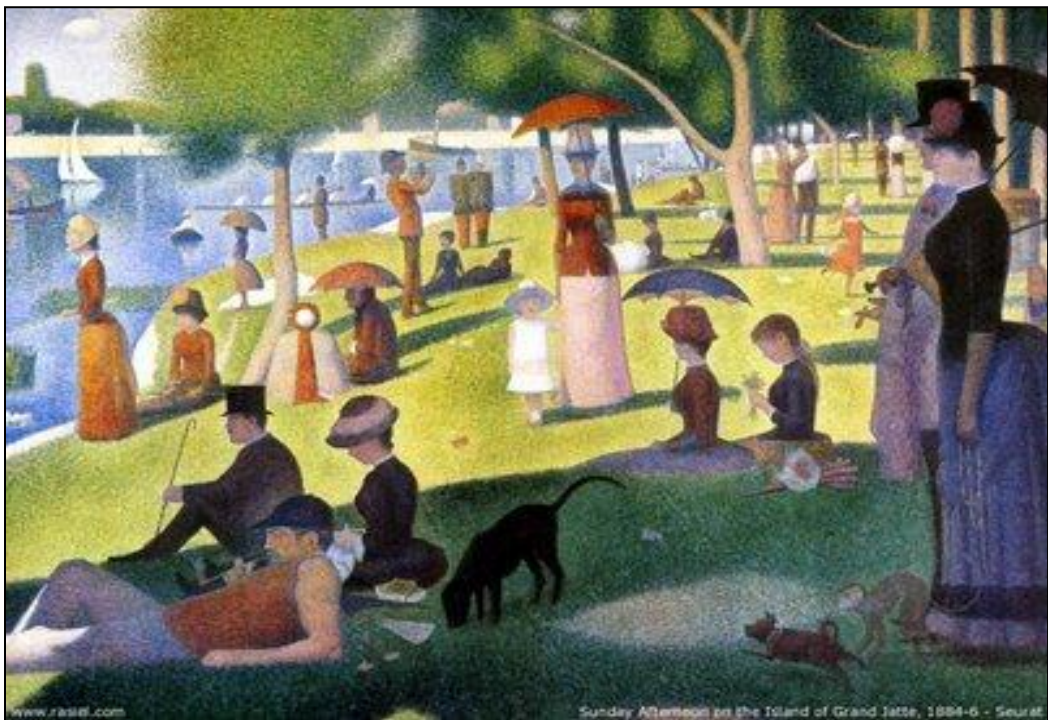
**QUESTION 3****INTERNATIONAL TRENDS: IMPRESSIONISM AND POST IMPRESSIONISM**

- 3.1 Define concisely what influences and circumstances gave rise to *Impressionism*. (3)
- 3.2 Discuss how the work illustrated in FIGURE 3a shows the typical impressionist handling of light and colour. (4)
- 3.3 Refer to FIGURE 3a. In what ways does this work show the influence of Post Impressionism on Cubism? (2)
- 3.4 Refer to FIGURE 3b. Explain why Seurat chose to work in this particular style. (2)
- 3.5 Choose ONE other Post Impressionist work you have studied, and compare it to Seurat's La Grande Jatte. Refer to the points below to guide you, as you compare both works:
- Subject matter and the way of life this reflects
  - Composition matters
  - Stylistic characteristics and how these add or detract to meaning
  - How colour reflects a symbolic message or atmosphere
- (9)  
**[20]**





**FIGURE 3a:** Cezanne. **Mont St Victoire.** Oil on canvas



**FIGURE 3b:** Seurat. **La Grande Jatte.** Oil on canvas

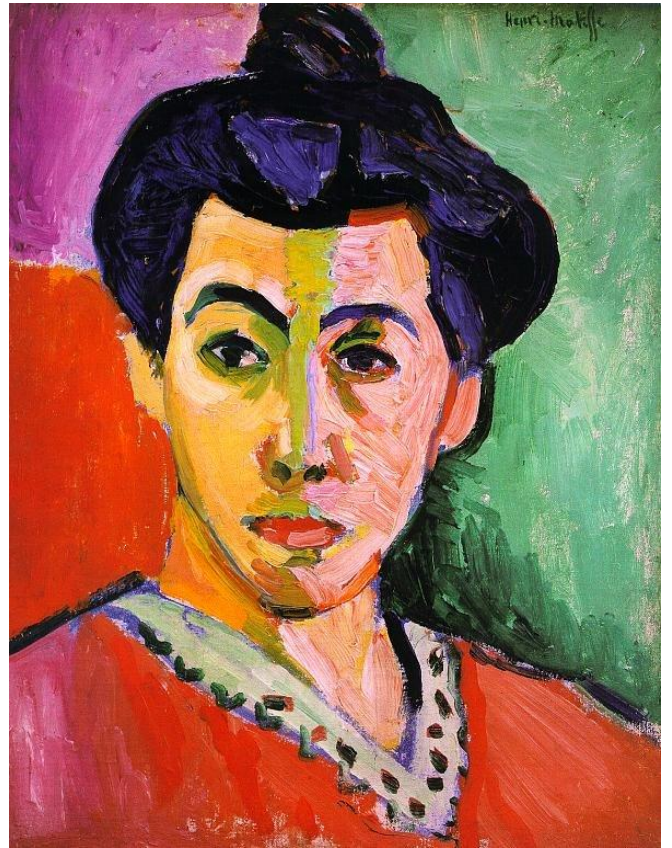
**QUESTION 4****CUBISM, FAUVISM, FUTURISM AND EXPRESSIONISM**

- 4.1 Refer to FIGURE 4a. To what phase of Cubism does this work belong? Define the characteristics that categorise it in this phase. (4)
- 4.2 In FIGURE 4b, Matisse broke some traditional rules of painting. Discuss the reasons why he did this and comment on what was happening in Europe at the time to make him want to paint this way. (3)
- 4.3 Compare FIGURES 4a and 4b with reference to the following:  
• Handling of line and pattern and how this affects meaning  
• Shapes and the mood they set (5)
- 4.4 In FIGURE 4c Kirchner presents a scene which depicts a certain view of the world. Evaluate this work in the light of this statement. Pay special attention to any TWO elements of art and the composition. (5)
- 4.5 What are the differences of style between FIGURES 4c and 4d? (2)
- 4.6 What specifically does Balla's work, FIGURE 4d, celebrate? (1)
- [20]**

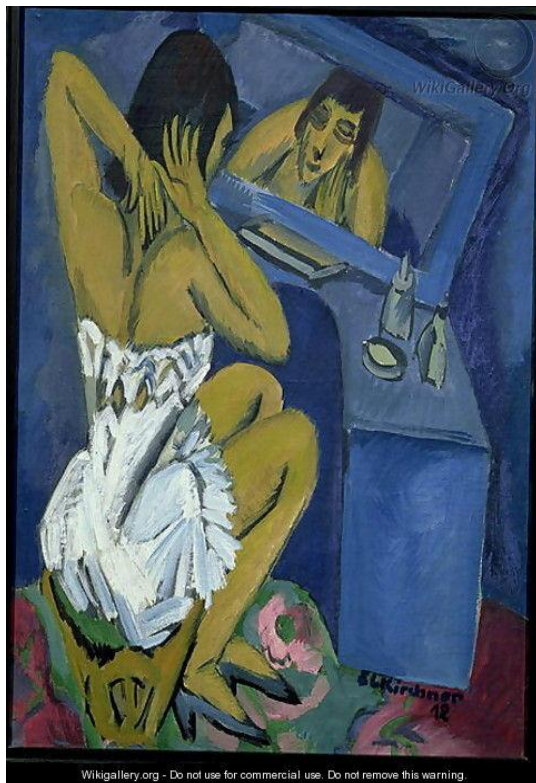




**FIGURE 4a:** Pablo Picasso.  
**Woman seated in armchair.** Oil. 1911



**FIGURE 4b:** Henri Matisse  
**The Green Stripe.** Oil on canvas. 1905



**FIGURE 4 c:** Ernst Ludwig Kirchner.  
**Woman before the mirror.** Oil



**FIGURE 4 d:** Giocomo Balla.  
**Dynamism of a dog on a leash.** Oil

**QUESTION 5****GALLERY VISITS AND EXHIBITIONS**

A selection of art in a gallery will give a picture of the society at a particular time. All art reflects the period of history in which it was done.

5.1 Assume you have been to a gallery where there has been an exhibition of International art of the early twentieth century. Write an essay of about two pages about this “visit”. Refer to the six works illustrated for this question, namely FIGURES 5a to 5f. Refer to the following points to guide you:

- How subject matter speaks about the social and/or political realities of that time.
- The handling of art elements and how this might convey the general way the world saw itself in the first half of the twentieth century.

**[20]**

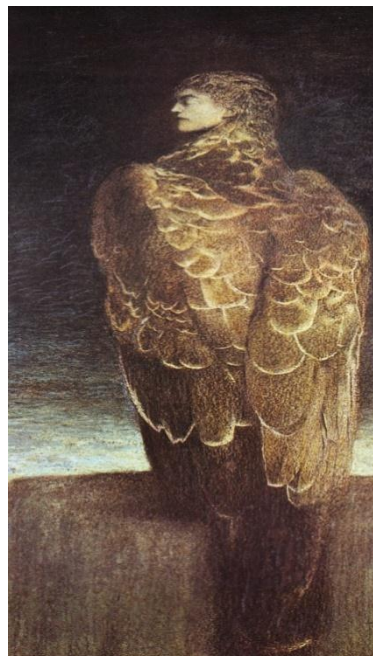




**FIGURE 5a:** Robert Delaunay **Eiffel Tower in Trees.** Oil. 1909



**FIGURE 5b:** Jackson Pollock. **Ocean Greyness.** Oil. 1953



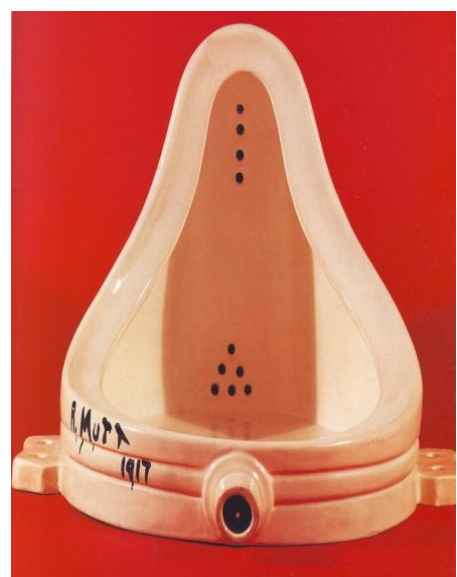
**FIGURE 5c:**  
**LEFT.**  
Paul Gauguin.  
**Gauguin's daughter.** Oil

**FIGURE 5d:**  
**RIGHT.**  
Ferdinand Khnopff.  
**Sleeping Medusa.**  
Pencil and charcoal on paper.  
Oil. 1909



➞ **FIGURE 5e:**  
George Braque  
**Man with guitar.**  
Oil on canvas. 1911

↪ **FIGURE 5f:**  
Marcel Duchamp  
**Fountain. R. Mutt.**  
Found object.  
1917

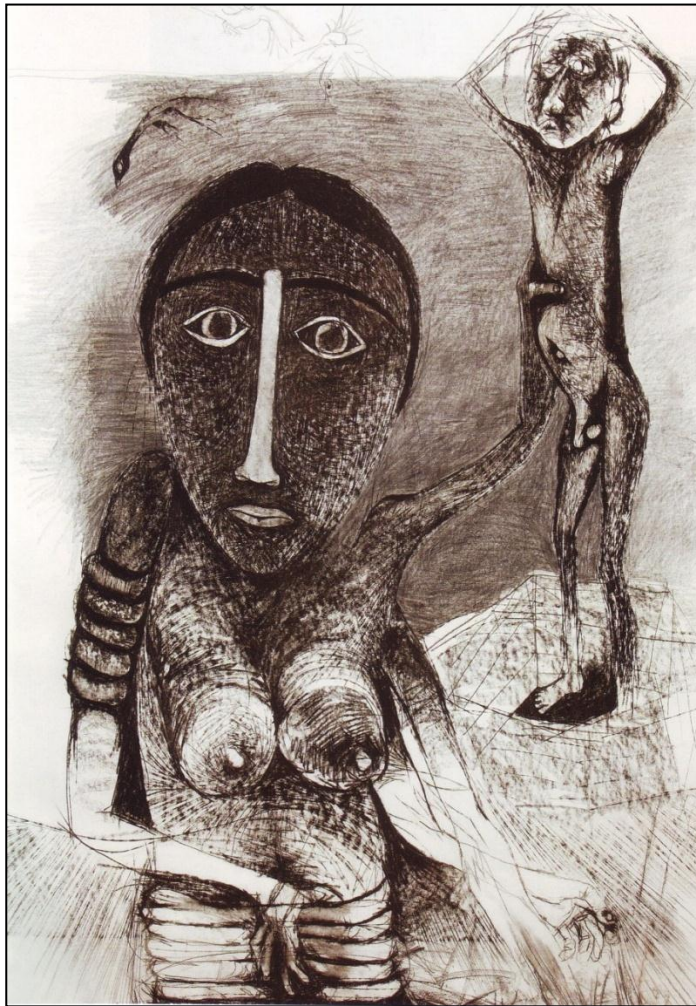


**QUESTION 6****FORMAL AND INFORMAL SCHOOLS IN SOUTH AFRICA**

Dumile Feni, a black male artist, was a member of the Polly Street Informal School, while Diane Victor, a white female artist, trained at University, and is presently a lecturer of art. Both artists work in a beautiful, strongly evocative style, and both have serious messages for our South African public. Art schools, in all places, have played a vital role in educating the public about life and issues in our country.

- 6.1 If you were to choose which of these two works spoke a more important message to South Africa, which one would it be and why? (4)
- 6.2 Refer to FIGURES 6a and 6b. Define the mood evoked by each artist and discuss how that mood has been evoked. In your answer give attention to the following: (6)
- Relevant elements of art
  - Handling of perspective
  - Handling of tonal values
- 6.3 Choose any TWO other works by artists you have studied, who have attended any ONE of the schools, informal or formal, of South Africa. Using correct terminology, write an essay of ONE page or more, in which you interpret and evaluate the works chosen.
- You should include information on the following:
- Names of artists, and titles of works
  - Subject matter, context and meanings
  - Stylistic devices that are important to the message of the works
  - Materials and how these add to or detract from the work
  - Your response to the work, with substantiating comments
- (10)  
**[20]**





**FIGURE 6a:** Dumile Feni. **Woman and boy.** Drawing



**FIGURE 6b:** Diane Victor. **Lot's Wife.** Etching

**QUESTION 7****WESTERN INFLUENCES ON SOUTH AFRICAN ART**

- 7.1 Artists in the Pop Art Era of America in the 1950s and 1960s had a major influence on artists throughout the world, and this influence is still felt today.

Explain the materials used to create Rauchenburg's Retroactive 1, in FIGURE 7a.

How do these materials mark a departure from the typical art materials of the previous decades? (4)

- 7.2 Refer to FIGURE 7b. Explain how one sees the influences of Pop Art in the work of Sam Nhlengethwa, who is a South African. (3)

- 7.3 Refer to both FIGURE 7a and 7b. Write an essay of about one page, in which you deal with the following: (8)
- The historical context of each work
  - How composition tells a story
  - Subject matter and its social message
  - Use of colour and its symbolism

- 7.4 Choose ONE South African artist you have studied, and write a paragraph on this person's main subject matter and style. Name only ONE work by your chosen artist, and indicate how this work shows influences from the International art world. (5)
- [20]**



**FIGURE 7a:** Robert Rauschenberg. **Retroactive I.** Mixed Media 1964

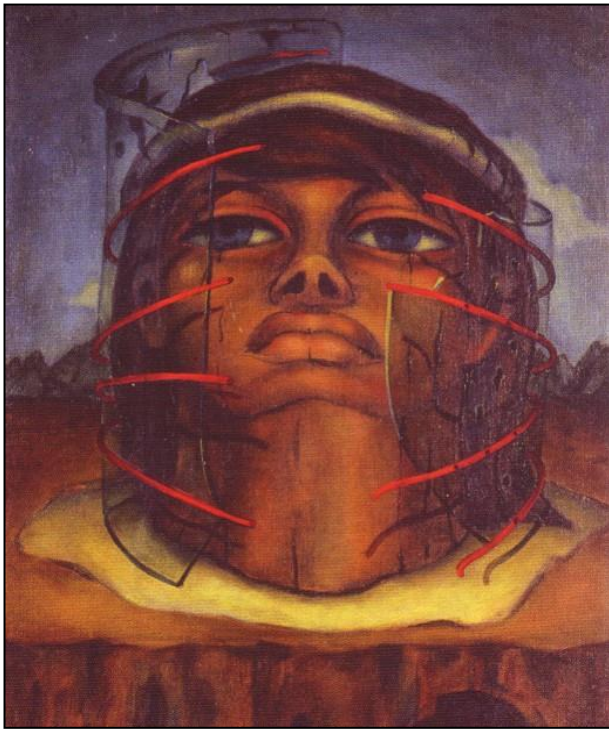


**FIGURE 7b:** Sam Nhlengethwa. **Ode to Gideon Nxumalo and Chris McGregor.** Mixed Media. Late 1990s

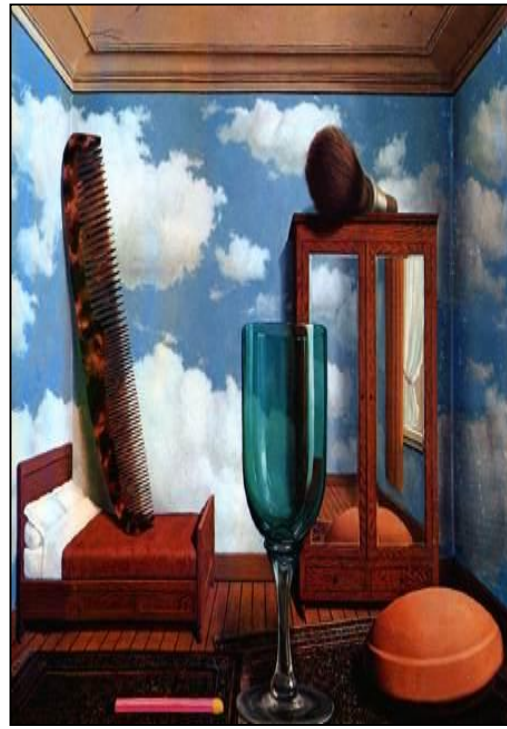
**QUESTION 8****DADA AND SURREALISM**

- 8.1 Refer to FIGURES 8a and 8b. Define the type of Surrealism in these works and explain TWO factors which make them Surreal. (5)
- 8.2 By evaluating the imagery of both works, say what you think each artist is saying to the viewers. (6)
- 8.3 The Dada movement arose because of certain wrongs of society. Discuss the aims of Dada artists in the light of these wrongs. Refer to Hausmann's work in FIGURE 8c, to substantiate your statements. (5)
- 8.4 Name ONE Surrealist or Dada work you have studied, together with the artist, and discuss how the imagery and style add to the meaning of the work. (4)
- [20]**

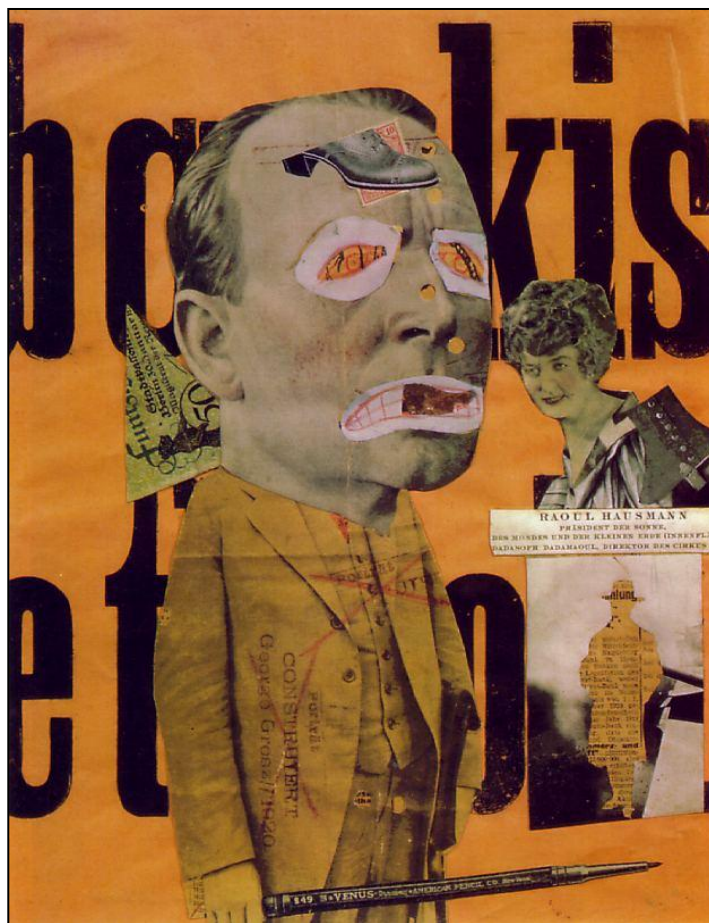




**FIGURE 8a:** Alexis Preller.  
**Head adapting itself to the unendurable.**  
1948. Oils



**FIGURE 8b:** Rene Magritte  
**Personal Values.** Oil on canvas



**FIGURE 8c:** Raoul Hausmann. **Art Critic.** Oil

**QUESTION 9****INFLUENCES OF TECHNOLOGY ON ART: FUTURISM, DE STIJL AND CRAFT.**

- 9.1 Refer to FIGURE 9a. The composition and style of Boccioni's work shows typical Futurist characteristics. Define the characteristics of this work that reflect Futurist Style. (4)
- 9.2 Briefly define the aims of Futurist art. (2)
- 9.3 Refer to FIGURES 9b, 9c and 9d. Write an essay of about 20 lines, in which you analyse the craft items illustrated. In your paragraphs, you must refer to the following:
- The technologies involved in the making of the items
  - What art movements each one reflects, with substantiation
  - The estimated target market (9)
- 9.4 Choose ONE craft item OR ONE art work that has used a modern technology from the last thirty years, and describe this work. (5)
- [20]**

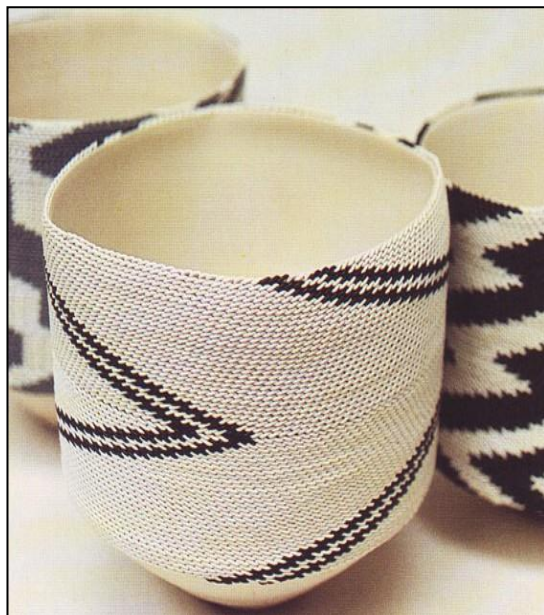




**FIGURE 9a:** Umberto Boccioni. **Dynamism of a cyclist.** 1913. Oil



**FIGURE 9b:** Michael Methven. **Paper and wire buck.** 2009



**FIGURE 9c:** Kim Sacks. **Porcelain bowls with bead and wire decorations**



**FIGURE 9d:** Verona Higgs. **Shoe: handmade paper and acrylic.** 2009

**QUESTION 10****INTERNATIONAL STYLE AND BAUHAUS**

- 10.1 In FIGURE 10a we see a factory. In FIGURE 10b we see a building where people live.

In an essay of about ONE PAGE, discuss the design philosophy and features typical of the International Style as seen in these two buildings. Pay attention to the following:

- Materials and shapes
- What events or realities in the world at that time brought about this design ethic
- What architects believed they were giving society by designing these shapes
- Why society eventually became tired of this style, for both work and living purposes
- How the International Style is similar to the Bauhaus School and its designs. You may give examples of Bauhaus buildings to substantiate your statements

(10)

- 10.2 Refer to FIGURE 10 b. Describe THREE features which show that House Touissant has derived its features from the International Style of architecture.

(3)

- 10.3 Point out TWO design elements of House Touissant, FIGURE 10 c, which show a more modern approach. Give a reason why you like or dislike these features.

(3)

- 10.4 Name ONE example of a crafted object produced at the Bauhaus School of Design and describe its features. Say why it fits into the category of Bauhaus work.

(4)

**[20]**

**Glossary:**

**Philosophy:** search for truth through logical reasoning rather than factual observation; the beliefs and attitudes of a group.  
Specifically in architecture, having a certain set of logical rules by which one thinks and formulates how building shapes and materials should be designed.





**FIGURE 10a:** Fagus Shoe Factory.  
1950s



**FIGURE 10b:** Mies van der Rohe.  
Lake Shore Drive Apartments.  
1951



**FIGURE 10 c:** Noero, Wulf and Associates. **House Touissant.** Gauteng

**TOTAL: 100**