



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2017**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**

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This question paper consists of 19 pages.  
This question paper must be printed in full colour.

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## INSTRUCTIONS AND INFORMATION

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

- The use of the correct art terminology
- The use and implementation of visual analysing and critical thinking
- Writing and research skills within a historical and cultural context
- The placement of specific examples within a cultural, social and historical context
- An understanding of characteristics/different creative styles

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

1. This question paper consists of EIGHT questions.
2. Answer any FIVE questions for a total of 100 marks.
3. Questions and sub-sections must be numbered clearly and correctly according to the numbering system used in the question paper.
4. Questions appear on the left-hand pages, with visual sources on the right-hand pages.
5. Ensure that you refer to the visual sources reproduced in colour where required.
6. Information already discussed in one question, will not earn marks if repeated in other answers. Cross reference of 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. Write in a clear, creative and structured manner, in full sentences and paragraphs, according to the instructions for each question. Bullets are not acceptable, and act only as guidelines in your essay structuring.
10. A list of facts/tables will NOT be accepted. Use the following guidelines for the length of your answers.

Note the mark allocation: 6–8 marks: a minimum of  $\frac{1}{2}$ – $\frac{3}{4}$  page (paragraph)  
10–14 marks: a minimum of 1–1½ pages (short essay)  
20 marks: a minimum of 2 pages (essay)

## GLOSSARY

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

- Aesthetics:** Theory of beauty and art and the understanding of beautiful things.
- Analyse:** A detailed and logical discussion of the formal elements, such as line, shape, space, colour, tone, format and composition of the art work.
- 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.
- 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.
- Evaluate:** Showing insightful and analytical commentary, as to the comparative worth of an art work, in the broad world picture.
- Justify:** To support/motivate with proof or witness.
- Substantiate:** To motivate with proof/supporting evidence.
- 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 19<sup>TH</sup> CENTURY**

Neoclassical Art was also closely associated with the Academies. Academic art's standard was ancient classical art, the European tradition and historical subjects.

FIGURE 1a is a recreation of the death of Socrates, a classical Greek Athenian who is credited as one of the founders of Western philosophy. His theories about 'wisdom' however ridiculed many people thought to be wise and brought him to clash with both the Athenian Government and people. He was brought to trial, found guilty and subsequently sentenced to death by drinking a mixture containing poison.

1.1 Study the visual illustration and very briefly describe and interpret the scene recreated. (4)

1.2 What visual clues does the artist David use in his painting of ***The Death of Socrates*** (FIGURE 1a) to suggest that Socrates accepted his death willingly? (2)

1.3 "*David's painting (FIGURE 1a) is a true Neo Classist painting.*"

Justify the statement by discussing the following:

- Application of line
- Application of colour
- The composition in the painting
- The subject matter and moral message (8)

1.4 Study FIGURE 1b and FIGURE 1c. In a paragraph (½ page) show in what way Sihlali's work is similar or different to Turner's in terms of the following:

- Subject matter
- Medium
- Technique and style
- Possible interpretations of the work (6)

**[20]**



FIGURE 1a: Louis Jaques David, *The Death of Socrates*, oil on board, 1787.



FIGURE 1b: J.M.W. Turner, *The Slave Ship*, 91 cm x 1,23 m, oil on canvas, 1840.



FIGURE 1c: Durant Sihlali, *Pimville rent offices on fire, riots (Soweto)*, watercolour on paper, 1976.

**QUESTION 2: THE BIRTH OF MODERNISM**

Modernism in art was born when Emperor Napoleon III ordered a special exhibition known as Salon des Refuse – the “Salon of the rejected” – as a big number of artists’ work had been rejected at the Salon. In this way the power of the Academy was broken and ‘avant-garde’ was born.

FIGURES 2a, 2b, 2c and 2d. are visual illustrations of works of artists belonging to different groups that broke away from the tradition of the academy.

2.1 Refer to FIGURE 2a. Analyse the artwork in terms of the following to illustrate this break-away.

- Subject matter
- Style and technique
- Formal elements

(6)

2.2 Although artists such as Vincent Van Gogh, Paul Cézanne, Paul Gauguin and Georges Seurat, were influenced by impressionism, they did not stick to the style but blended it with new creative approaches, thus ending up with totally new individualised styles that laid the foundations for early 20<sup>th</sup> century art.

Write an essay ( $\frac{3}{4}$  page) in which you discuss the works of Paul Cézanne (FIGURE 2b) and Paul Gauguin (FIGURE 2c) to prove the above statement.

- Evidence of Impressionist influences in their works
- Their different creative directions or approaches to making art
- Analysis of subject matter and theme
- Style and technique
- Space / depth

(8)

2.3 Choose ONE South African artist you have studied whose work reflects Impressionist/Post-impressionist influences and write an essay (approximately  $\frac{1}{2}$  a page) discussing how these influences are expressed in their work.

Include the following in your discussion:

- Name of the artist and title of the artwork
- The subject matter and theme
- The use of art elements, techniques and compositional devices
- The manner in which these movements influenced the artists

(6)

**[20]**



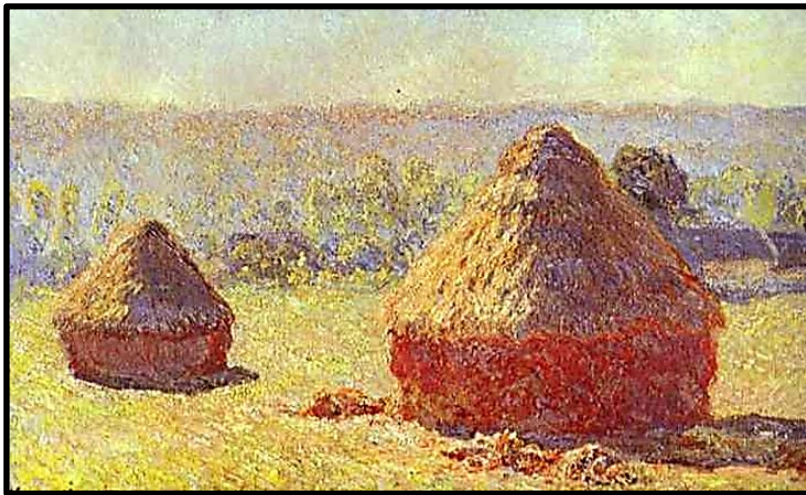


FIGURE 2a: Claude Monet, *Haystacks*, oil on canvas, 1890–91.

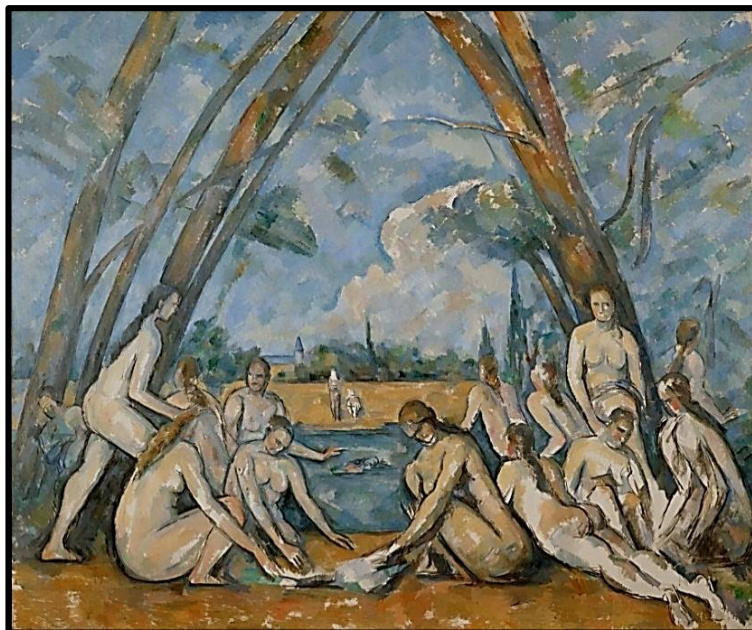


FIGURE 2b: Paul Cezanne, *The Large Bathers*, oil on canvas, 1898–1906.



FIGURE 2c: Paul Gauguin, *Arearea*, oil on canvas, 1892.

**QUESTION 3: EARLY 20TH CENTURY ART**

Early 20<sup>th</sup> century art reflects artists' determination to break away from all forms of naturalism in a bid to replace it with preferred forms of expressionism and abstraction. One of the early 20<sup>th</sup> century artists said: "If I paint green, it doesn't mean grass; if I paint blue, it doesn't mean sky."

- 3.1 Study the visual source FIGURE 3a and (in a paragraph) describe Matisse's application of colour techniques to show how the role of colour changed. (4)
- 3.2 Refer to FIGURE 3b. By defining the characteristics of Cubism in this work, identify the phase of Cubism to which this work belongs. (4)
- 3.3 Gladys Mgudlandlu is a self-taught artist who created her own unique African expressionist style of painting. The style alludes to a combination of certain early twentieth styles in Europe.
- Study the visual illustration in FIGURE 3c and write a short essay analysing the work in terms of the following:
- Subject matter
  - Line
  - Colour
  - Composition and space
  - The early twentieth styles to which the work can be linked. (6)
- 3.4 Choose any Futurist art work by any futurist artist and write an essay (about  $\frac{3}{4}$  of a page) in which you analyse, discuss and evaluate the work in terms of the aims, characteristics and style of Futurism. (6)

**[20]**





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



FIGURE 3b: Pablo Picasso. *Woman seated in armchair*, oil, 1911.



FIGURE 3c: Gladys Mgudlandlu, *Xhosa women smoking*, oil, 1970.

**QUESTION 4: ARCHITECTURE**

While the 19<sup>th</sup> century saw a breakaway by artists from neo-classical influences, this break away was not only limited to painting and sculpture but also infiltrated architecture. Traditional neo-classical architectural styles gave way to new forms of artistic architecture.

- 4.1. Refer to visual illustration FIGURE 4a. Identify the style of architecture to which this building belongs and discuss how forms of its façade clearly relate to its function. (4)
- 4.2. Though both FIGURES 4b and 4c belong to the High-tech style of architecture, they differ markedly in their appearance. Compare the two buildings in terms of architectural characteristics. Refer to the following:
- Shapes, form and design features
  - Materials
  - Function (4)
- 4.3. In your opinion, which of the two structures reflects most the High Tech Style? Justify your choice with valid substantiation. (2)
- 4.4. Refer to FIGURE 4d: The living house was built by a gangster called Nikolai Sutyagin for himself. He never had a chance to finish it as he was charged and imprisoned on racketeering charges. "What you see today is a happy accident", he commented. It was condemned by the city as a fire hazard and on December 26, 2008, the tower was pulled down.
- Discuss this structure in terms of its breaking the bounds of traditionalism. (4)
- 4.5. Choose ONE architectural building you have studied, and evaluate this structure with reference to the following criteria:
- Name of building and the architect
  - Purpose of the building
  - Major design shapes of the building
  - Materials used and how these reflect (or not) the new environmentally friendly trend in architecture (6)

**[20]**



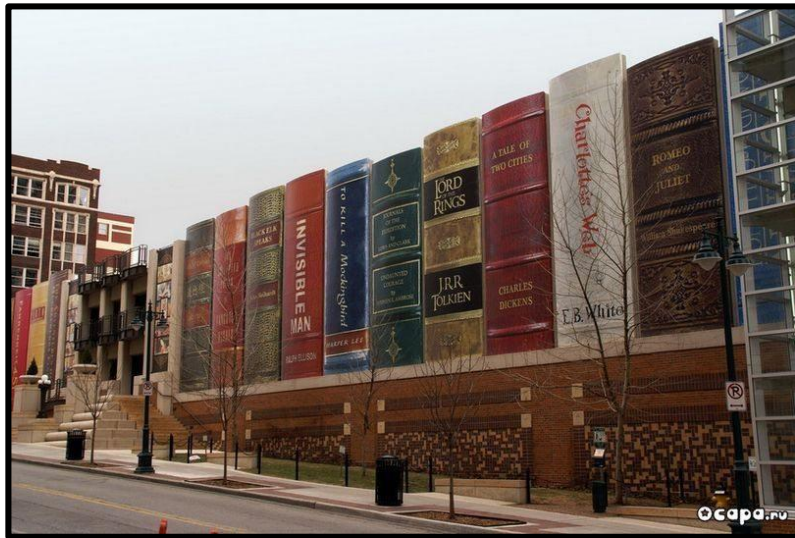


FIGURE 4a: Brian M. Finn, **"The Community Bookshelf"**, Kansas City Central Library Parking Garage façade.



FIGURE 4b: Richard Rogers, **Lloyds building**, London, 1986.



FIGURE 4c: Helmut Jahn, **The Diamond Building**, Johannesburg, 1983.



FIGURE 4d: Nikolai Sutyagin, **Wood Skyscraper** (144 ft), Archangelski, Russia.

**QUESTION 5: BETWEEN THE WORLD WARS**

- 5.1 Dada and Surrealism were in revolt against World War One. “*Dada was a rebellious upsurge of vital energy and rage; it resulted from the absurdity of that imbecilic war ...*” Max Ernst.

With the above in mind, explain (in a paragraph) how Duchamp’s presentation of the artwork represented in visual illustration FIGURE 5a was rebellious. (5)

- 5.2 Surrealism is art born from the subconscious; from the belief in the superior reality of certain forms of associations, dreams and fantasy. In “***Premonition of Civil War***”, Salvador Dali wanted to express the horror of man’s inhumanity to man. He was appalled by the brutality of the Spanish Civil War of 1936.

Refer to the above and study FIGURE 5b. Discuss the artistic elements and techniques used by the artist to create an atmosphere of dream and/or fantasy. (4)

- 5.3 Study FIGURE 5c carefully and write an essay (of about  $\frac{3}{4}$  page) in which you discuss and interpret Hansmann’s ***The Art Critic*** to define his view of the critic. Refer to the following:

- Subject matter
- Choice of Imagery
- Rendering of form and features
- Use of graphic print
- Meaning (8)

- 5.4 To what extent does the work represent a surrealist dream-like quality? Substantiate your evaluation with reference to surrealist aspects of the subconscious – dream/fantasy evident in the work. (3)

**[20]**

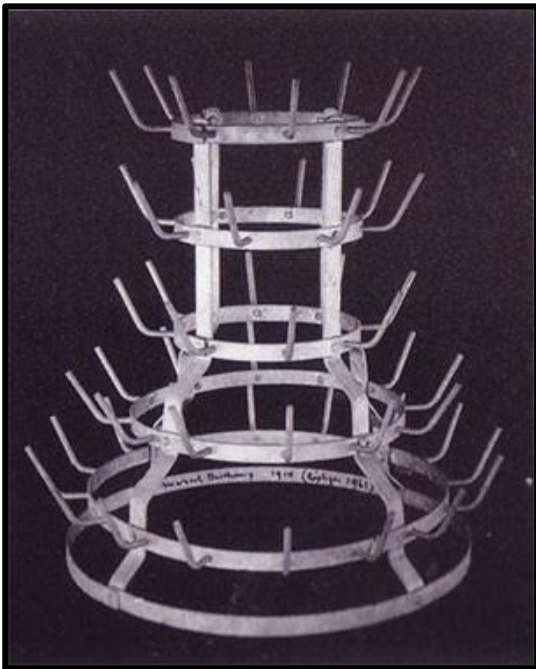


FIGURE 5a: Marcel Duchamp, *Bottle Rack*, 1914.



FIGURE 5b: SALVADOR DALÍ *Premonition of Civil War*, oil on canvas, 1936.

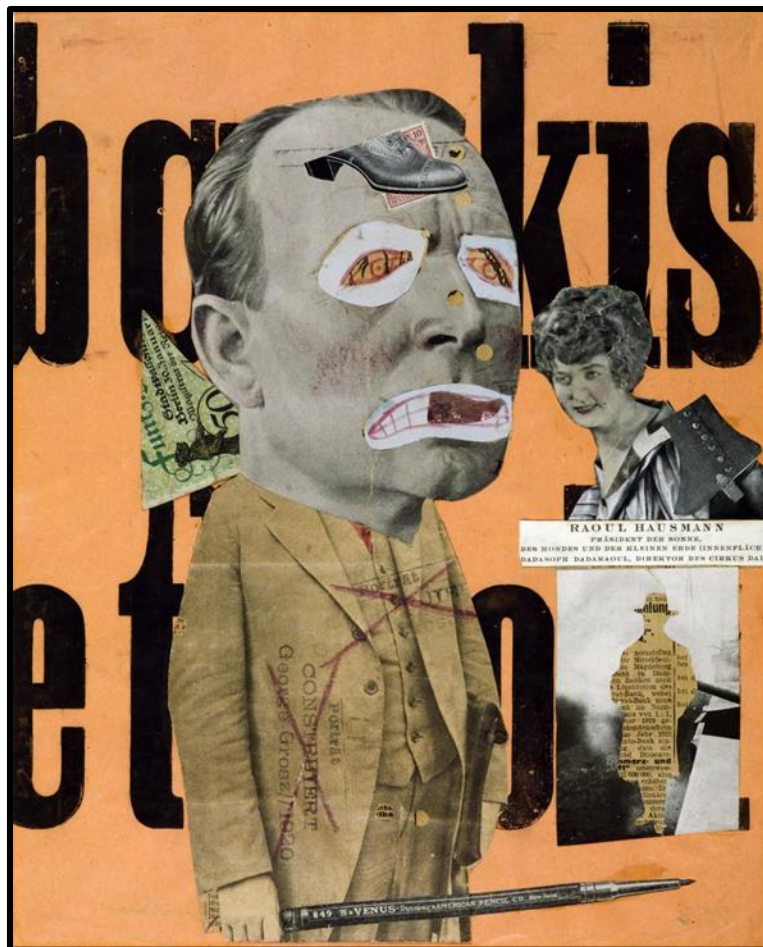


FIGURE 5c: Raoul Hausmann, *The Art Critic* Lithograph and printed paper on paper 1919–20.



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

During the 1930s many intellectuals fled from Europe to America as a result of political unrest. These included artists who would later influence proceedings from which different post-war-1946 art styles would emerge.

- 6.1 Refer to FIGURE 6a and write an essay of about one page, in which you deal with the following:
- Subject matter
  - Composition
  - Dimensionality
  - Shapes
  - Colour and its application
  - Style
- (8)
- 6.2 Distinguish between *Op art* and *Kinetic art*. (2)
- 6.3 Visual illustration FIGURE 6b is one of Victor Vaserey's of Op art series. Explain how the influences of Neo-impressionism are expressed in the work. (2)
- 6.4 Discuss the nature and effect of distortion in the work. (3)
- 6.5 Study FIGURE 6c. In a paragraph justify the classification of Calder's work as Kinetic art by referring to the following:
- Influences
  - Medium
  - Form
  - Colour
  - Presentation
- (5)
- [20]**

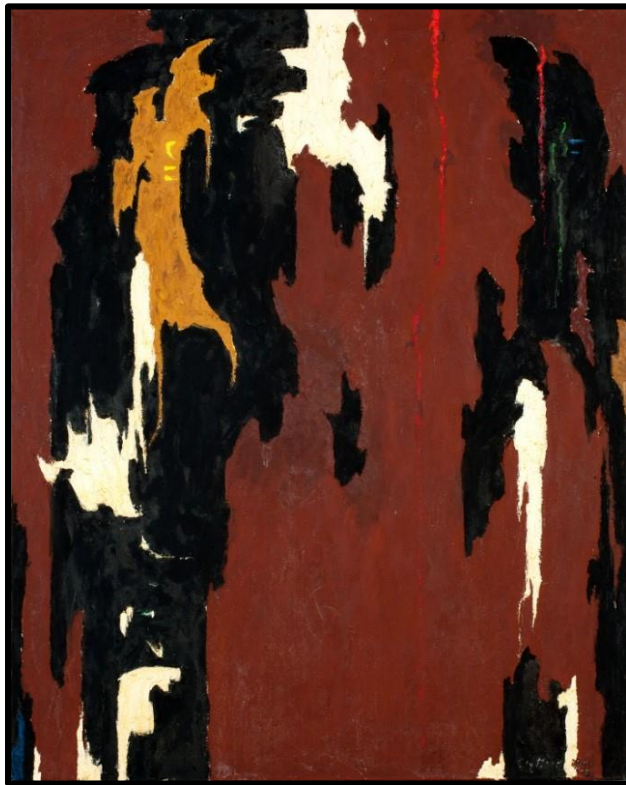


FIGURE 6a: Clifford Still, *PH-945*, oil on canvas, 1946.

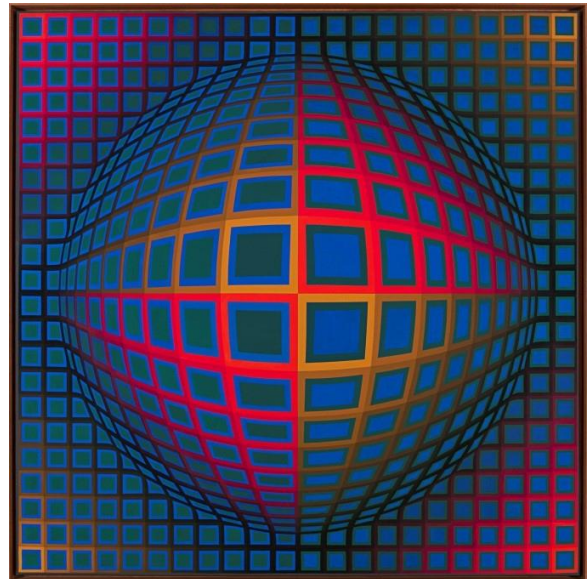


FIGURE 6b: Victor Vasarely. *Vega Nor.*, 1969.

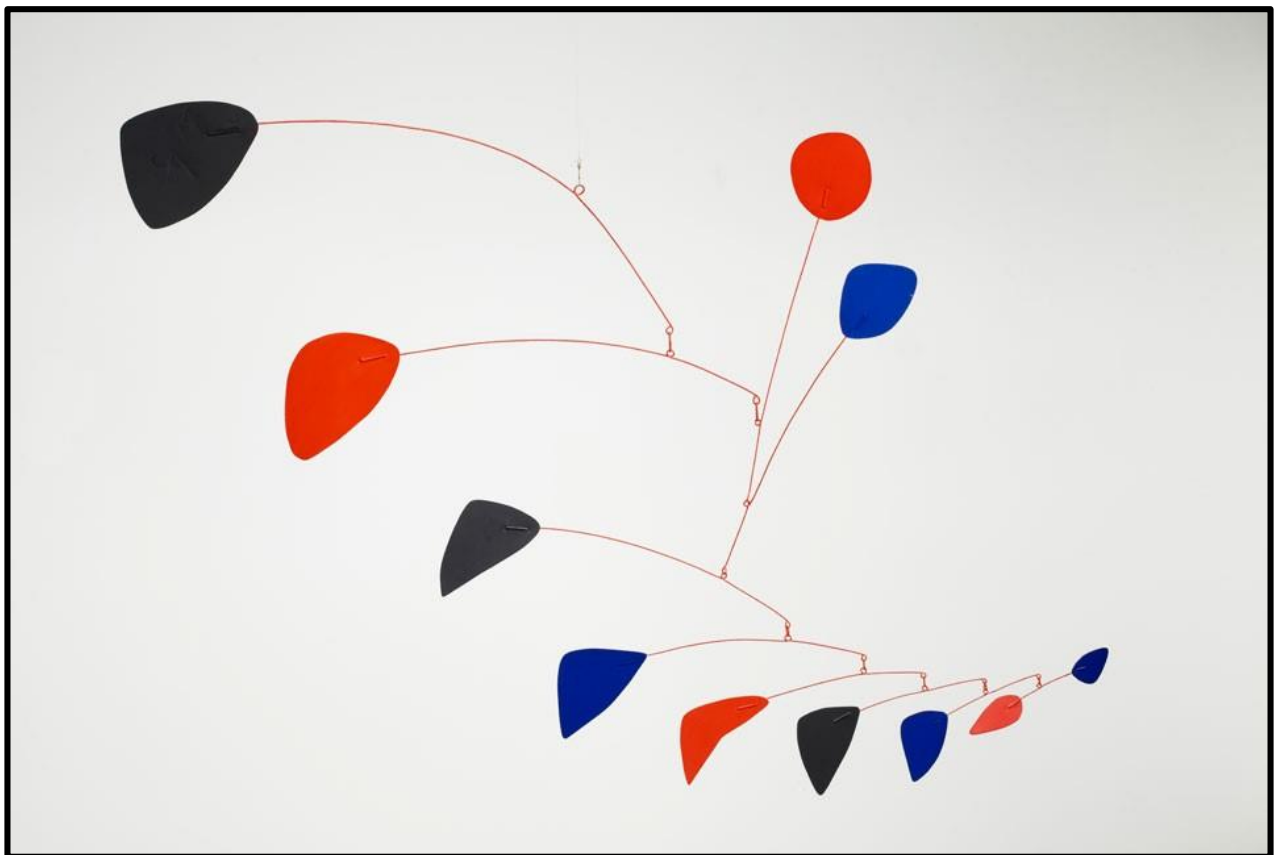


FIGURE 6c: Alexander-Calder: *Red-Blue-Black-Cascade*, painted sheet metal and wire mobile, 1956.

**QUESTION 7: NEW MEDIA**

FIGURE 7a is an illustration of Earth art where 6,5 million square feet of floating new fabric of erosion control was made to encircle 11 islands in Biscayne Bay. The cloth extends the perimeter of each island by 200 feet.

- 7.1 With the above in mind, study the visual representation in FIGURE 7a and describe the different aspects of 'new' media that characterise the work. (3)
- 7.2 Compositionally explain where the viewer would have to position himself or herself to view the work. (1)
- 7.3 Suggest how the medium used, the appearance of the artwork (FIGURE 7a) and the purpose of the project define the intended meaning of the work. (4)
- 7.4 Study FIGURE 7b. Identify the features of the work that qualify it to be categorised as Installation art. (2)
- 7.5 Write a paragraph in which you discuss the following aspects of the work:
- Subject matter
  - Space
  - Forms
  - Decorative features
  - Meaning (5)
- 7.6 FIGURE 7c shows some of Berni Searle's '**Colour me series**' photographs in which she makes use of spices to speak of racial stereotyping.

Study the visual illustrations and elaborate further on the above statement by interpreting the work within the context of the term *racist stereotyping*. (5)

**[20]**



FIGURE 7a: Christo and Jeanne-Claude, ***Surrounded Islands***, Biscayne Bay, Greater Miami, Florida. 1980–83.



FIGURE 7b: Yayoi Kusama, ***Dots Obsession, New Century-2000***. Installation.

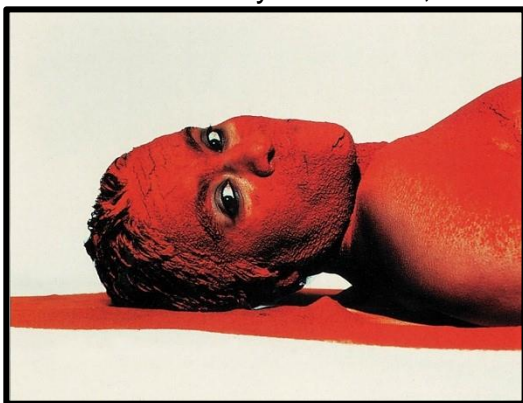


FIGURE 7c: Berni Searle (Untitled from the Colour Me Series), 1998, Colour photograph

**QUESTION 8: THE ART WORLD**

8.1 Study the visual illustration in FIGURE 8a. Discuss the challenges the artist would encounter in presenting the work to the public and suggest with substantiation the kind of audience that would appreciate such work. (5)

8.2 FIGURE 8b, FIGURE 8c and FIGURE 8d are examples of Fine art, Craft and Design. However, FIGURE 8c and FIGURE 8d are capable of being categorised under more than one of the above disciplines. By referring to the characteristics of each discipline, identify and discuss other possible disciplines under which each of the artworks can be categorised.

Consider the following:

- Mediums
- Technique
- Function
- Any other aspect that you may consider relevant (5)

8.3 'As far as Geers is concerned, it is not the work of art itself that is important, but the message behind it ...'

Do you agree with Geers' statement? Evaluate FIGURE 8e as an artwork in justification of your view. (4)

8.4 Choose ONE work by any artist you have studied, that has impressed you, greatly and write a concise paragraph about the subject matter, composition and meaning of this work. (6)

**[20]**





FIGURE 8a: Strijdom van der Merwe, *Lines drawn using different colour of soil found on site. Touwsriver, Western Cape, South Africa, 2009.*



FIGURE 8b: Jacques-Louis David, *Portrait of Madame Raymond de Verninac*, 1798–99.



FIGURE 8c: Unknown Artist, *Clay Pot*, Date unknown.



FIGURE 8d: Mario Minale, *Red Blue Lego Chair*, Undated, Bricks and Aluminium



FIGURE 8e: Kendall Geers, *Self-Portrait – 1995*, Found Object, (Originally destroyed on Flight TW800)

TOTAL: 100