



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2018**

**VISUAL ARTS P1**

**MARKS: 100**

**TIME: 3 hours**

---

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

---

## 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 analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placement of specific examples within a cultural, social, political 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. Number the answers 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 referencing 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 in a clear, creative and structured manner, in full sentences and paragraphs, according to the instructions for each question. Bullets are not acceptable, and may act only as guidelines in your essay structuring.
9. 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)

10. Write clearly and legibly.

## 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.
Evaluate:	Show insightful and analytical commentary on the comparative worth of an art work, in the broad world picture.
Explain:	Clarify and give reasons for your statements.
Interpret:	Analyse and evaluate (give an informed opinion) an art work. Contextualise it historically, culturally, socially, politically etc. and substantiate your findings by referring to similar specific examples.
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**

While Romanticist artists celebrated individuality, imagination, emotions and self-expression, Realists strove towards the depiction of truth and accuracy of everyday reality with specific focus on the plight of the poor.

1.1 Study FIGURE 1a and FIGURE 1b and write an essay of about one page in which you prove the validity of the above statement by discussing both artworks in respect of the following where applicable:

- Subject matter
- Application of colour and composition
- Imagination and individuality or everyday reality
- Message and meaning

(10)

South African art that is linked to the Romanticism and Realism movements does not always reflect all characteristics of these movements but may rather in some instances reflect a representation of both in one artwork.

1.2 Study FIGURE 1c and write a paragraph (of about ½ a page) in which you identify and discuss characteristics of the work that link it with the Romanticism and Realism movements.

Consider the following:

- Subject matter
- Composition
- Imagination
- Emotional drama
- Individuality

(5)

1.3 Recall ONE artwork by a South African artist you have studied which embodies characteristics that can be linked to any 19<sup>th</sup> century art movement and write a paragraph (of about ½ a page) in which you evaluate the work in terms of its characteristics.

Include the following in your evaluation:

- Name of artist and title of the artwork
- Subject matter
- Characteristics of the artwork
- Movement to which the artwork can be linked
- Possible interpretations of the work

(5)  
**[20]**



FIGURE 1a: Eugene de Lacroix, *Lion Hunt*, oil on canvas, 1861.

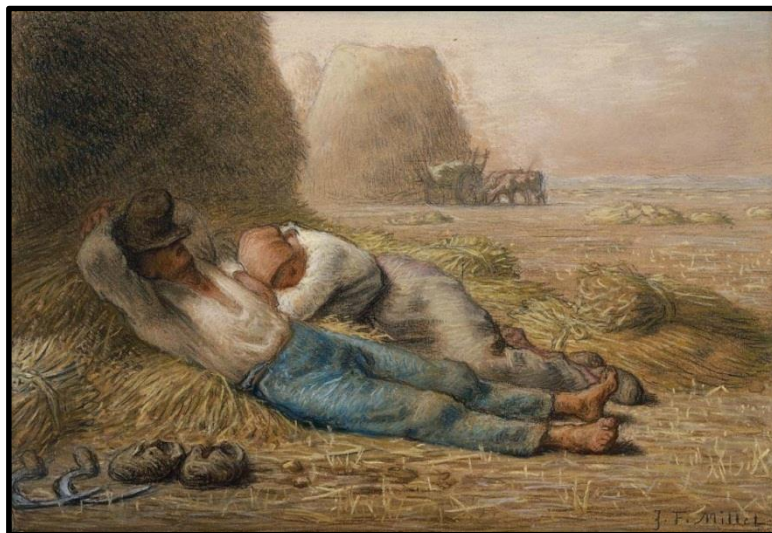


FIGURE 1b: Jean-Francois Millet, *Rest After Work*, oil on canvas, 1866.

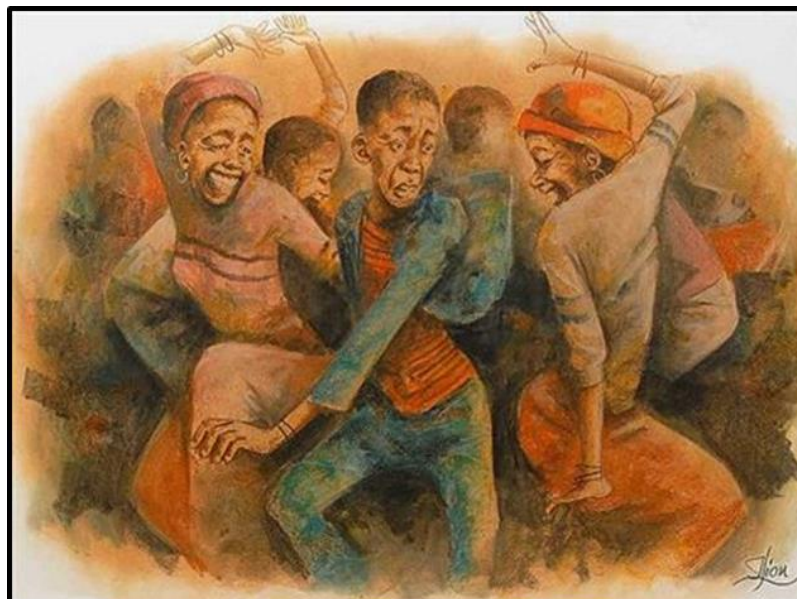


FIGURE 1c: Julian Motau, *Celebration*, mixed media, 1967.

**QUESTION 2: THE BIRTH OF MODERNISM**

When Emperor Napoleon III ordered a special exhibition known as *Salon des Refuse* – ('*Salon of the rejected*'), Impressionism became accessible to artists of all artistic backgrounds, including women whose roles had been prescribed and restricted to those of wives and mothers.

2.1 Study FIGURE 2a. Recall and discuss the characteristics of the work that render it a true Impressionist painting. (6)

2.2 Rodin's sculpture (FIGURE 2b) shows a breakaway from characteristics of traditional sculpture. Briefly describe and discuss different aspects of the work that reveal avant-garde tendencies. (4)

2.3 Like the Impressionists, George Pemba also liked to paint the places and people in his immediate environment. In at least  $\frac{1}{2}$  a page, discuss and evaluate his work *Gelvandale* (FIGURE 2c) in this context.

Refer to the following:

- Subject matter
- Composition
- Application of colour
- Style
- Meaning (5)

2.4 Choose ONE Post-Impressionist artwork you have studied and discuss ways in which the work reflects attempts to replace Impressionism as the leading avant-garde movement of the late 19<sup>th</sup> century.

Include the following in your discussion:

- Name of the artist and title of the artwork
- Subject matter and theme
- Use of art elements, techniques and compositional devices
- Manner in which the work reflects avant-garde tendencies (5)

**[20]**



FIGURE 2a: Mary Cassatt, *Summertime*, oil on canvas, 1894.



FIGURE 2b: Auguste Rodin, *The Cry*, (front and side view, bronze, circa 1886.)

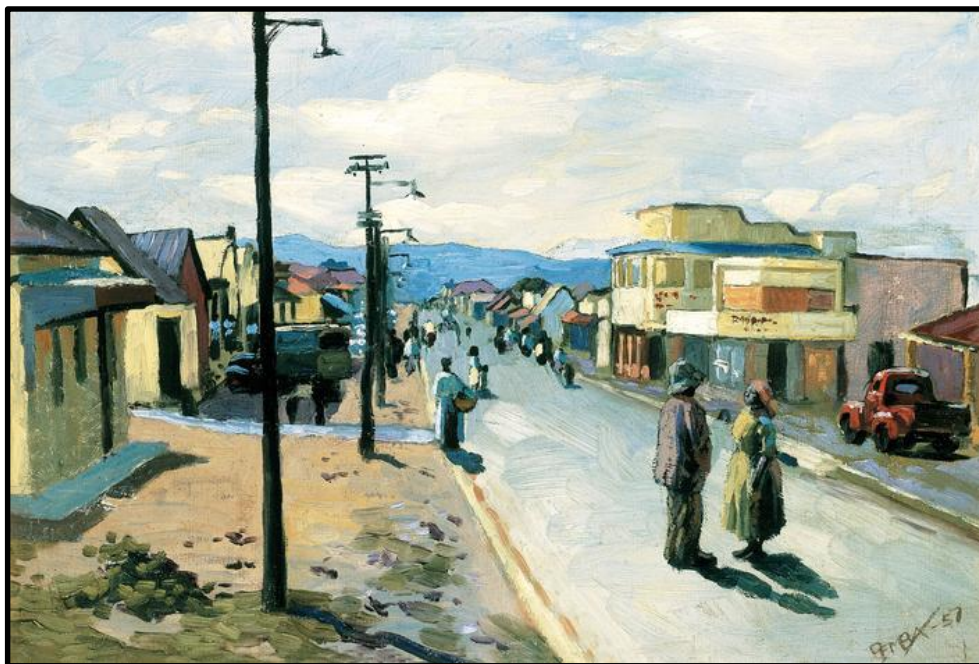


FIGURE 2c: George Pemba, *Gelvandale*, oil on canvas, 1957.

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

Expressionism is a tendency of the artist to portray his/her own emotional reaction in a highly individual style where free distortion of shape and colour takes place.

- 3.1 Write an essay of about one page in which you discuss ways the artists of FIGURES 3a and 3b respectively employ expressionism in a manner that represents different individualised styles.

Refer to the following:

- Themes
- Colour
- Shape
- Brushwork

(10)

- 3.2 Do you consider Cubism a form of expressionism? Write a paragraph (of about ½ a page) in which you debate the question by comparing the characteristics of Cubism with those of expressionism. Refer to FIGURE 3c and any other work (not in this paper) to substantiate your views.

(6)

Futurism saw the future as a glorious age made possible by the telephone, electricity, the motorcar, the railway train and later the aeroplane. Futurism also glorified war, favouring Fascism.

- 3.3 By referring to the information above, write a paragraph of about ½ a page in which you analyse and discuss the visual source in FIGURE 3d to show how Futurist aims are represented in the work.

**GLOSSARY**

**Fascism:** A political theory advocating an authoritarian hierarchical government (as opposed to democracy or liberalism)

(4)

**[20]**





FIGURE 3a: Andre Derain, *Charing Cross Bridge*, oil on canvas, 1906.

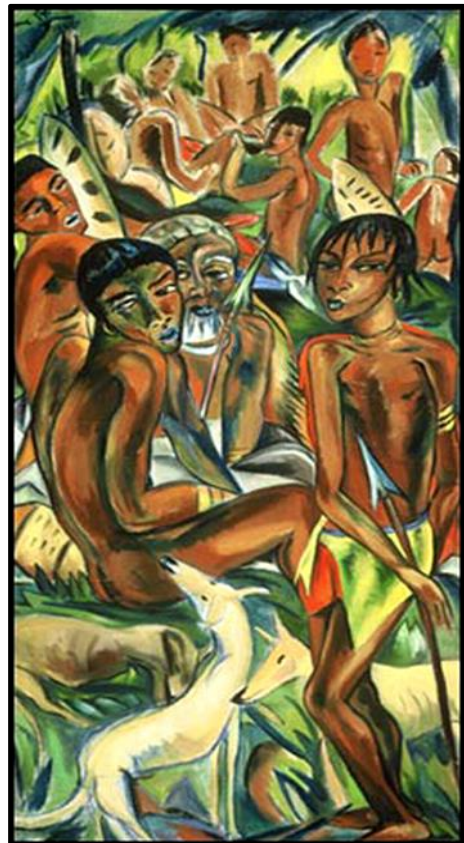


FIGURE 3b: Irma Stern, *The Hunt*, oil on canvas, 1929.

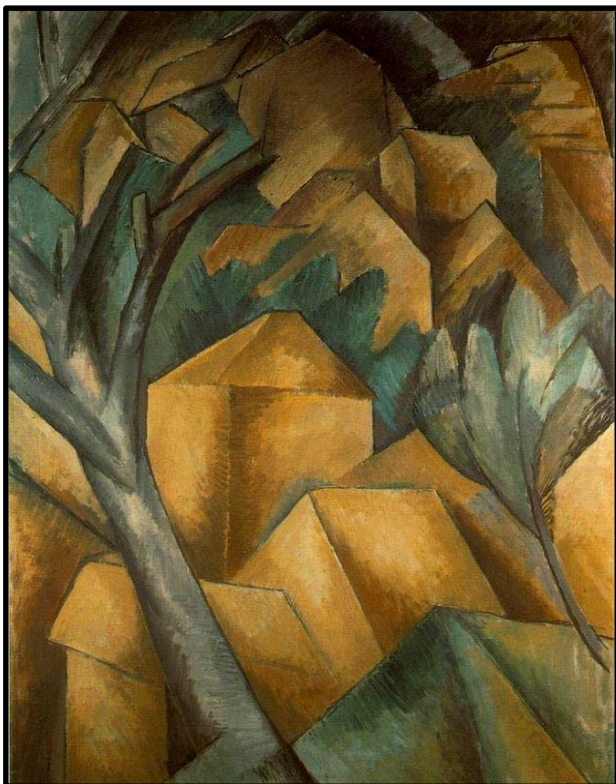


FIGURE 3c: Georges Braque, *Houses at L'Estaque*, oil on canvas 1906.



FIGURE 3d: Gino Severini, *Armoured Train in Action*, oil on canvas, 1915.

**QUESTION 4: ARCHITECTURE**

Wright's architectural philosophy initially comes from his domestic architecture. He transformed the traditional domestic plan into his so-called '*Prairie Houses*'.

- 4.1. Recalling your knowledge of Wright's domestic architecture and with reference to FIGURE 4a, write an essay (of about  $\frac{3}{4}$  of a page) in which you describe the aesthetic features introduced by Wright that revolutionised domestic architecture. Where applicable, explain how these relate to the function. (8)
- 4.2 By relating its form and design features to the characteristics of a specific style, write an essay (of about  $\frac{3}{4}$  of a page) in which you define the style of architecture depicted in FIGURE 4b. (6)
- 4.3 Choose ONE popular South African building you have studied, and write an essay ( $\frac{3}{4}$  of a page) in which you analyse and evaluate the innovativeness of the building with reference to the following criteria:
- Name of building and architect
  - Function of the building
  - Style under which the building should be classified
  - Major design features of the building
  - Materials used and how these enhance its aesthetic qualities

(6)  
**[20]**



FIGURE 4a: Frank Lloyd Wright, *The Darwin Martin House*, 1903–1905.



FIGURE 4b: Coop Himmelb(l)au, *UFA Cinema Centre*, Dresden, Germany, 1993–98.

**QUESTION 5: BETWEEN THE WORLD WARS**

Dada was a state of mind. They wanted to mock and shock. It was a protest movement against the good taste and moral values of the middle class. This negative movement wanted to destroy all traditions in art.

- 5.1 Study FIGURES 5a and 5b. With the above information in mind, write an essay (of about  $\frac{3}{4}$  of a page) in which you describe and explain how the artists' processes and the characteristics of the finished works show a negative movement with the aim of destroying all traditions in art. (6)
- 5.2 Evaluate the works (FIGURES 5a and 5b) from an aesthetic point of view. Which work expresses a greater aesthetic appeal? Justify your choice. (4)

**Departure** (FIGURE 5c) was begun at the time that the Nazis fired Beckmann from his professorship at the Frankfurt Art Academy, and the work therefore predicted his forced emigration.

- 5.3 In about one page, relate, analyse and interpret the work in terms of the above notes and the events that characterised Germany at the time.

You may refer to the following:

- Subject matter
- Composition
- Style
- Meaning

(10)  
**[20]**

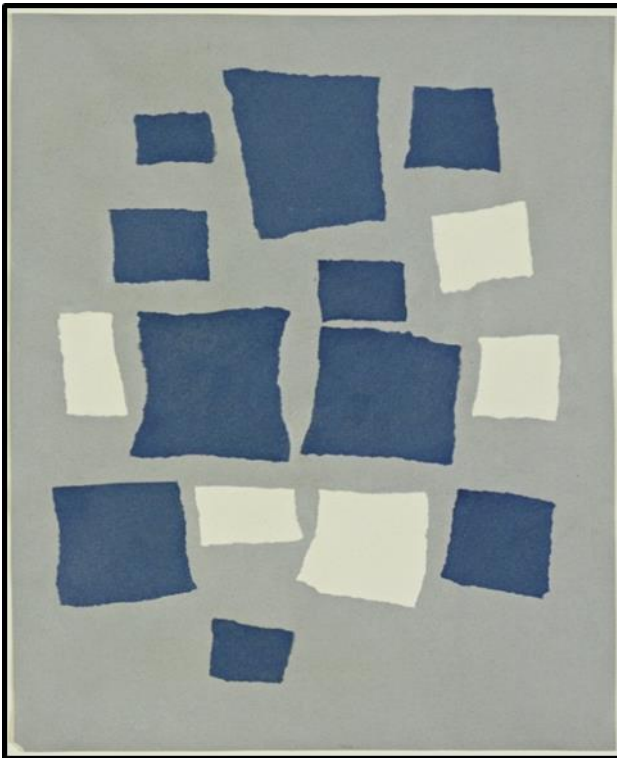


FIGURE 5a: Jean Hans Arp: *Untitled (Collage with Squares Arranged according to the Laws of Chance)*, 1916–17.



FIGURE 5b: Kurt Schwitters: *Merz picture 25a –The star picture*, mixed media, 1920.

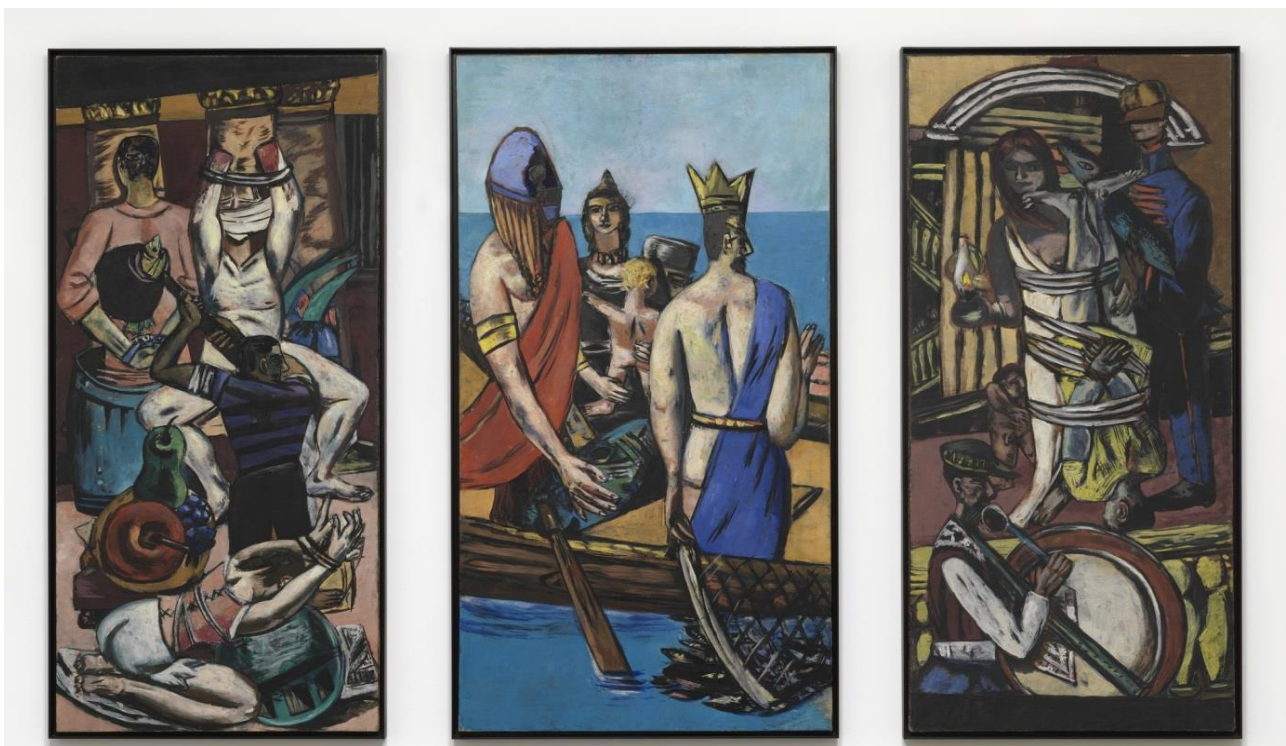


FIGURE 5c: Max Beckmann, *Departure*, oil on canvas Frankfurt 1932, Berlin 1933–35.

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

Unlike the immediate preceding movements, Pop Art was not trying to be satirical or critical. It is an affirmation of modern life, making people aware of the world around them.

6.1 Study FIGURE 6a. Write an essay (of about  $\frac{3}{4}$  of a page) in which you discuss how the modern world is affirmed in the work by referring to the following characteristics:

- Subject matter
- Composition
- Shapes
- Colour and its application
- Style
- Media

(8)

*'Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colours ... Actual space is more powerful and specific than a flat surface.'* – Donald Judd

6.2 Refer to FIGURE 6b. In a paragraph (of about  $\frac{1}{2}$  a page) describe, analyse and discuss Judd's **artwork, untitled**, within the context of his quotation. Explain how work defines the minimalist views.

You may refer to the following:

- Subject matter
- Medium
- Composition
- Form and volume
- Space
- Colour

(6)

6.3 Write a paragraph (of about  $\frac{1}{2}$  a page) in which you discuss and evaluate Johann Louw's **Landscape with Figure Concealed** (FIGURE 6c) as a Neo-expressionist artwork.

Include the following:

- Possible influences
- Subject matter
- Form and figures
- Style
- Mood
- Interpretation and meaning

(6)

**[20]**



FIGURE 6a: Richard Lindner, *The Couple*, oil on canvas, 1976–1977.

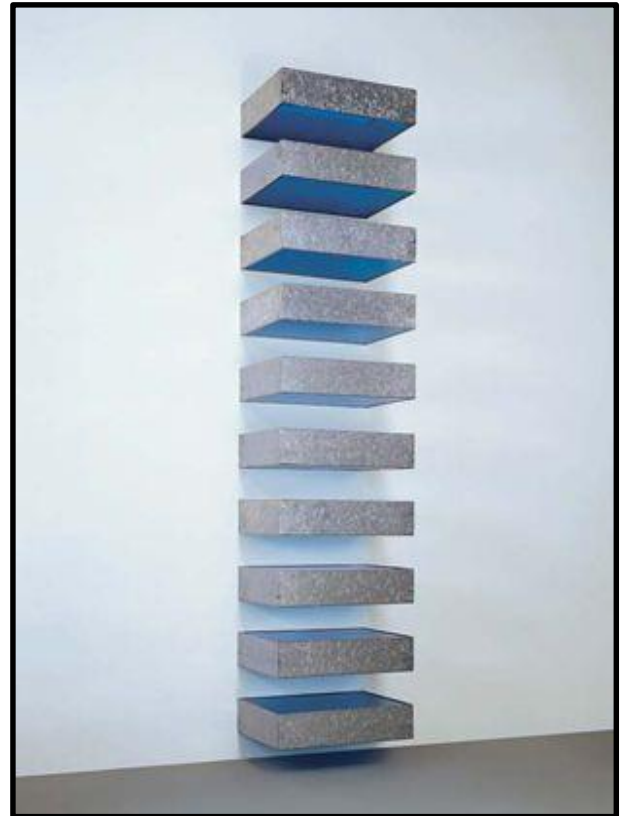


FIGURE 6b: Donald Judd, *Untitled (Stack)*, Lacquer on galvanised iron, 1967.



FIGURE 6c: Johann Louw, *Landscape with Figure Concealed*, oil on canvas, 2005.

**QUESTION 7: NEW MEDIA**

'Great art – or good art – is when you look at it, experience it and it stays in your mind. I don't think conceptual art and traditional art are all that different. There's boring conceptual art and there is boring traditional art. Great art is if you cannot stop thinking about it, then it becomes a memory.'" – Damien Hirst: *Art is childish and childlike*, *The Guardian*, 26 September 2010

- 7.1 Briefly distinguish between *traditional art* and *conceptual art*. (4)
- 7.2 Refer to FIGURE 7a and discuss the work as a conceptual artwork. Suggest the possible idea the artist wants to convey and justify the choice of the title employed by the artist. (4)
- 7.3 FIGURE 7b is an installation reflecting the artist's most personal space. Analyse and interpret the work suggesting the artist's intention, possible meaning and message. (6)
- 7.4 Write a paragraph (of about ½ a page) in which you recall, discuss and evaluate ONE new media artwork (with the exclusion of those in this question paper) which you have studied that represents a breakaway from the conservatism in art of the previous centuries. (6)
- [20]**



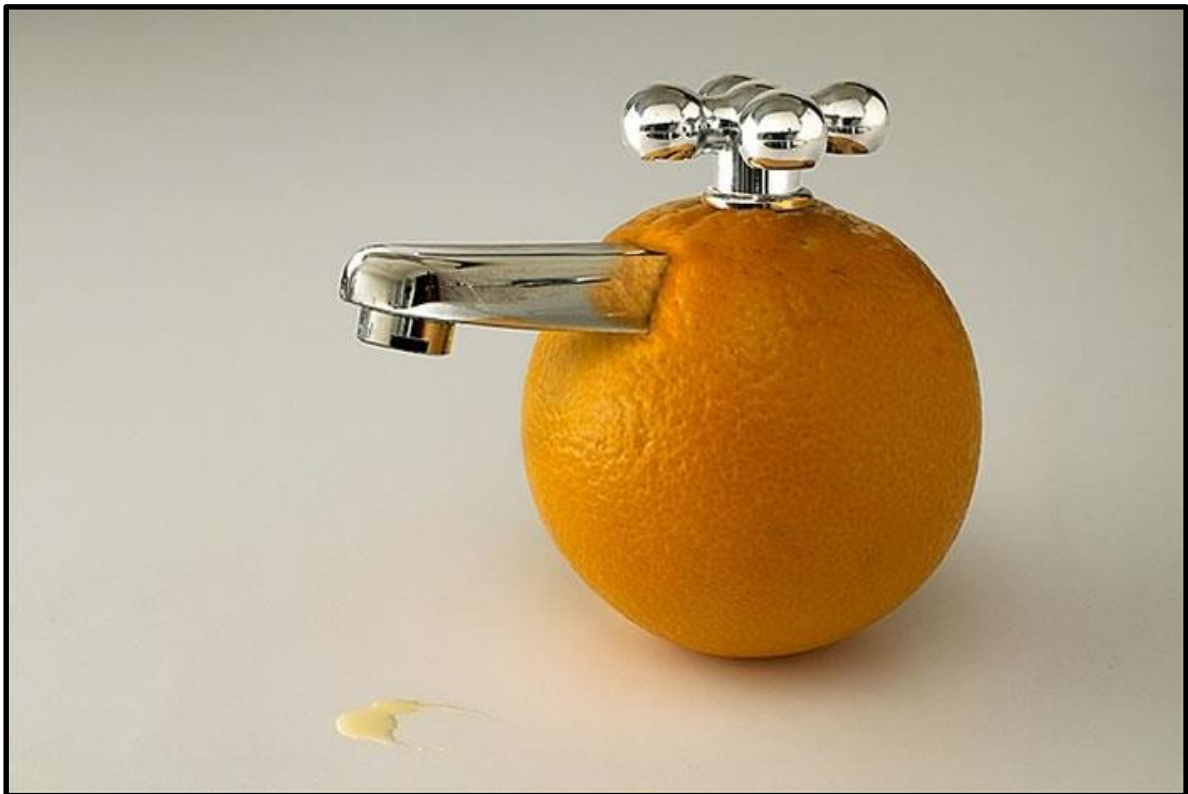


FIGURE 7a: Giuseppe Colarusso, *Improbables*, photoshop aided photography, 2013.



FIGURE 7b: Tracey Emin, *My Bed*, installation, 1998.

**QUESTION 8: THE ART WORLD**

- 8.1 By referring to any artworks of your choice, describe what artists do and explain how the role of an artist has generally changed over the centuries. (6)
- 8.2 You have been asked to select artworks from a wide range of artists and to stage a successful art exhibition. In an essay (of about  $\frac{3}{4}$  of a page) explain the purpose of exhibiting art and discuss the aspects that you consider key to making this exhibition a success. (8)
- 8.3 Many artists make use of appropriation. By referring to FIGURES 8a and 8b, (and any other examples of your own choice) define the meaning of *appropriation* in art and explain whether Mike Licht's work (FIGURE 8b) is an example of abuse of the original work and therefore plagiarism or if it is rather a parody of it.

You may consider the following:

- Imagery
- Art elements
- Composition
- Meaning

(6)  
[20]

**GLOSSARY**

**Plagiarism:** A piece of writing or work of art that has been copied from someone else and is presented as being your own work

**Parody:** A composition that imitates somebody's style in a humorous way



FIGURE 8a: Louis Jaques David, *The Death of Marat*, oil on canvas, 1793, Musées Royaux des Beaux-Arts at Brussels.

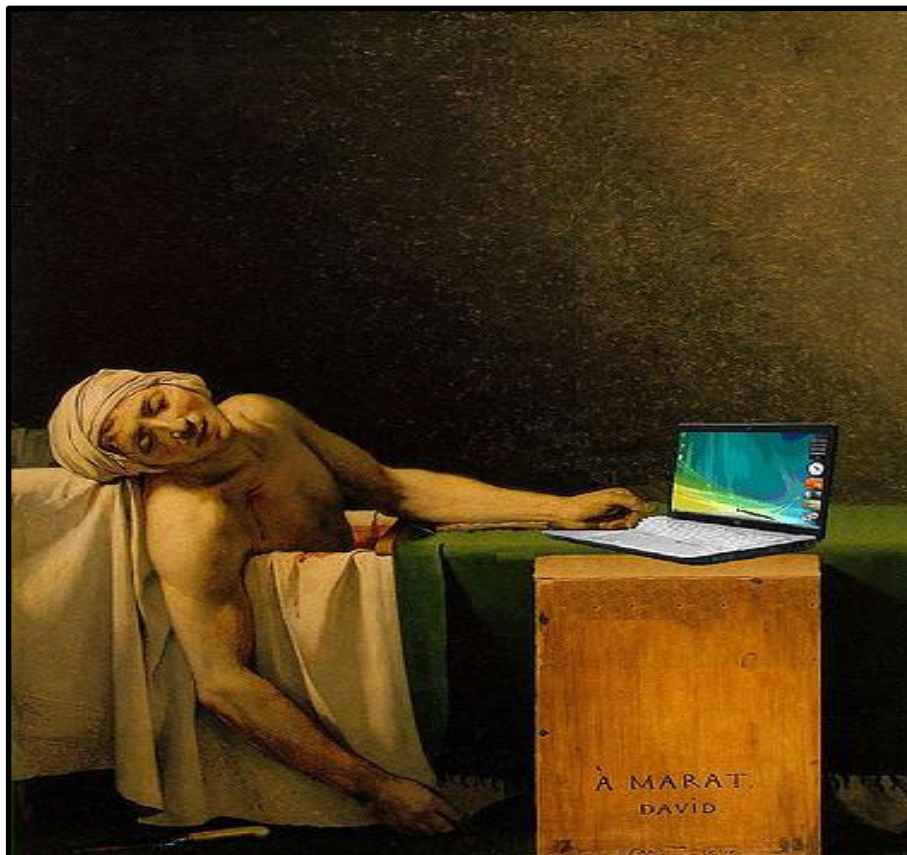


FIGURE 8b: Mike Licht, *The Death of Marat after Jaques-Louis David*, oil on canvas, undated.

TOTAL: 100