



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

**VISUAL ARTS P1
(VISUAL CULTURE STUDIES)**

EXEMPLAR 2007

MARKS: 100

TIME: 3 hours

This question paper consists of 22 pages including full colour visual resources.

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INSTRUCTIONS AND INFORMATION

1. Answer any FIVE questions for a total of 100 marks.
2. Number the answers correctly according to the numbering system used in this question paper.
3. Refer to the visual sources where required to do so.
4. Information discussed in one answer, will NOT be credited if repeated in other answers. Cross-referencing of artworks is permissible.
5. Name the artist and title of each artwork discussed.
6. Write in a clear, creative and ordered manner using full sentences and paragraphs where applicable.
7. Write neatly and legibly.

In this examination you will be expected to demonstrate the following:

- The use of correct art 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
- Compare** : Point out 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

QUESTION 1

You are requested to put an art exhibition together in the space illustrated in FIGURE 1. Study the illustration and write an essay on the following:

- Explain why it is important for artists to exhibit their work.
- Choose a theme and title for your exhibition and give reasons for your choice of topic using the correct art terminology. (It can be something like faces/portraits or animals, or the art of a specific civilisation/style.)
- Discuss at least THREE works that you have studied this year and would like to exhibit at this exhibition.
- What information would you give the viewer about this exhibition? Think of the labels next to the artworks or a brochure to explain the theme of the exhibition.
- Consider a venue in your community that you would choose to place this exhibition space. Give reasons for your choice.



FIGURE 1: An artist's impression of an exhibition space

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QUESTION 2

During the French Revolution Jacques-Louis David used his art for propaganda. In the painting *The Oath of the Horatii*, he turns to Ancient Rome for inspiration. In this painting the three brothers are swearing an oath in front of their father that they will fight for their country. The women are weeping, because one of their sisters was engaged (to be married) to one of the enemy.

The *Cape Youth Congress Banner* was used during the height of the struggle against Apartheid.

- 2.1 Discuss the painting *The Oath of the Horatii* by referring to the following:
- The compositional elements of the painting
 - The postures and placing of the figures in the composition (6)
- 2.2 *The Oath of the Horatii* was painted to inspire the French to fight for their rights. What was the function of the *Cape Congress Youth Banner* and how would it have been used? (3)
- 2.3 Discuss some of the images/symbols used in the banner. (3)
- 2.4 Compare the styles of art used in the painting and the banner. (4)
- 2.5 In both works we see figures with outstretched arms. What symbolic meaning do they have in each work? (4)



FIGURE 2(a): Jacques-Louis David, *The Oath of the Horatii* (1784 - 1850)



FIGURE 2(b): *Cape Youth Congress Banner* (1985)

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QUESTION 3

Study FIGURE 3 on the following page and answer the following questions:

- 3.1 Describe, in your own words, what you see in this photograph. (2)
- 3.2 This photograph was published in the *New York Times* in 1993 and created a huge outcry from the public. Do you think that a written article on the situation in Sudan, would have created as much of an outcry as this photograph? Give reasons for your answer. (4)
- 3.3 This image is a black and white photograph. Do you think it would have had as much impact if it were in colour? Give reasons for your answer. (2)
- 3.4 Kevin Carter won a Pulitzer Prize for photography in 1993 for this work. Do a visual analysis of the photograph and give reasons why you think it deserved to win the prize as the best photo of that year. (4)
- 3.5 Do you think that photography has taken the place of painting or sculpture as a tool of communication in the art world? Give reasons for your answer. (2)
- 3.6 'An image is worth a thousand words' - often depicting a specific moment in time. Write a short paragraph on any artwork you have studied which you feel tells an important story. Discuss how this story is told through the use of imagery and content. (6)



FIGURE 3: Kevin Carter, *Vulture and Child in Sudan* (1993)

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QUESTION 4

The paintings in FIGURES 4(a) and 4(b) on the next page, gives us a view of the hardships endured by historically disadvantaged communities in South Africa.

- 4.1 Describe these TWO artworks and explain how these hardships are portrayed in each work. (6)
- 4.2 *Township Art* and *Protest Art* have become controversial terms in contemporary South African art. How would you define these TWO terms in relation to the two artworks provided? (4)
- 4.3 Do you think that the two terms in QUESTION 4.2 apply to the visual sources provided? Give reasons for your answer. (2)
- 4.4 Explain the different painting styles in the two works. (2)
- 4.5 Do you think that both artists have used traditional Western conventions of painting in their work? Give reasons for your answer. (2)
- 4.6 What messages do you think these two paintings have for us in today's society? (4)



FIGURE 4(a): Mhlobo Malgas, *Korsten Village, Port Elizabeth* (undated)



FIGURE 4(b): Thomas Nkuna, *Amandla ilizwe I Africa* (1989)

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QUESTION 5

Read the information below and refer to the visual sources FIGURES 5(a), 5(b), 5(c) and 5(d) to answer the following questions:

The concept of art as we understand it, did not exist in pre-colonial Africa. African art is a 20th century Western construct. Masks became art in a Western sense when they became collectors' pieces in Western societies, devoid of their meaning and rituals for which they were intended. These pieces were perceived as art by a Western audience for the following reasons:

- The forms are three-dimensional, use the media of sculpture and in this respect, are similar to sculpture in a Western sense.
- Masks were obviously made by expert carvers, the craftsmanship, therefore, likened to the work of artists.
- African forms embody a richness of meaning and symbolism and in their strangeness to Western eyes, are richly expressive and even magical.
- Masks were often placed and stored in sacred places, seemingly without function when not in use.

[Adapted from: Joubert, Jill, *An introduction to African Art*.
An Ibhathane Project - 2006]

5.1 Explain the following in your own words:

- 5.1.1 Pre-colonial African art
5.1.2 Western art

(2)

5.2 Write a paragraph in which you compare the mask and the portrait to explain the difference between traditional African and European art.

Refer to the following:

- The style of representation, for example naturalism, symbolism, et cetera
- The function
- The use of art elements such as line, shape/form, texture, depth, et cetera

(3 x 2)

(6)

5.3 In Western art the artwork is a valuable, collectable item, because it is unique.

5.3.1 By referring to the portraits, explain what is meant by the above statement.

(3)

5.3.2 Explain how the mask was viewed differently in traditional African societies.

(3)

5.4 Give TWO requirements that you would use to define something as an artwork and give reasons for your answer.

(2)

5.5 How did African masks influence modern artists such as Picasso?

(4)



FIGURE 5(a): Unknown artist, *Kifwebe (mask)* Songye, Democratic Republic of the Congo (n.d.) Wood, fibre and pigment



FIGURE 5(b): Masked Dogon Dancers performing a funeral rite in Mali

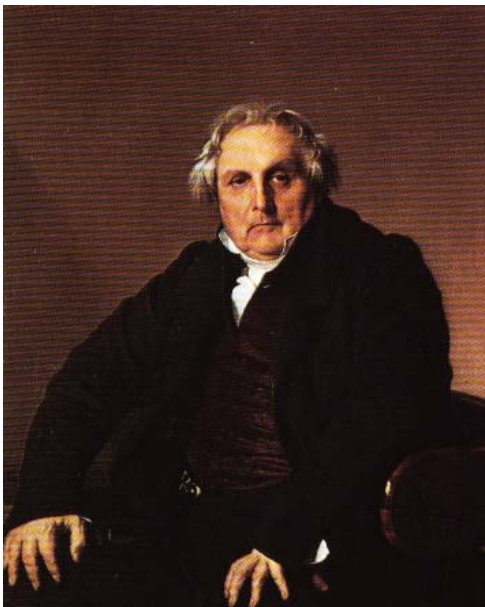


FIGURE 5(c): Ingres, *Louis-Francois Bertin* (1832) Oil on canvas

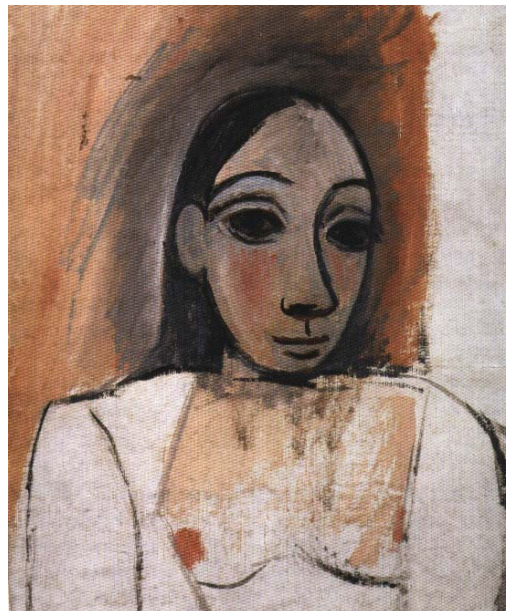


FIGURE 5(d): Pablo Picasso, *Head and shoulders of a woman* (study for *Les Demoiselles d'Avignon*) (1907) Oil on canvas

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QUESTION 6

Khangas are usually boldly designed cloth wraps, traditionally made and worn by women. They can be worn in many different ways, such as around their hips, twisted as headdresses, worn around the shoulders as a cape, folded as a bag to carry goods, or even to carry children on their backs. They are used in all parts of Africa.

In the visual sources below and on the next page, the design of the traditional khangas were changed to convey powerful messages concerning HIV/Aids awareness.

- 6.1 Identify THREE symbols in the visual sources provided and explain the possible meanings of these symbols. (3)
- 6.2 Why do you think the artists came up with the idea to reinterpret a traditional cloth to convey a social message? Give reasons for your answer. (2)
- 6.3 Can these khangas be considered works of art? Give reasons for your answer. (5)
- 6.4 When can fashion also be seen as art? (4)
- 6.5 Both these artists visualised a 'story' before telling it. As an artist, how would you choose a medium which would enhance the story you wanted to tell? (6)



FIGURE 6(a): Women wearing khangas



FIGURE 6(b): Marisa Khangas Homage to Life



FIGURE 6(c): Michelle Khangas Homage to Life

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QUESTION 7

In the painting *The Third of May, 1808*, Goya shows the mass executions of Spanish civilians who had risen against the French during French occupation of Spain.

- 7.1 Discuss the differences between the manner in which the victims and the soldiers in Goya's *The Third of May, 1808* are portrayed. (2)
- 7.2 In all three artworks, hands play an important role. Explain their symbolism in each artwork. (6)
- 7.3 How did Munch create the idea of a scream in his work? (2)
- 7.4 Explain why *The Scream* is an expressionistic work. (2)
- 7.5 The South African artist, Dumile Feni, called his drawing *Fear*. Explain how he used art elements to create this feeling of fear. (2)
- 7.6 'Great art transcends its time and becomes universal.'
- Do you agree with this statement? Discuss the messages and meanings of these three works. (6)



FIGURE 7(a): Goya, *The Third of May, 1808* (1814)

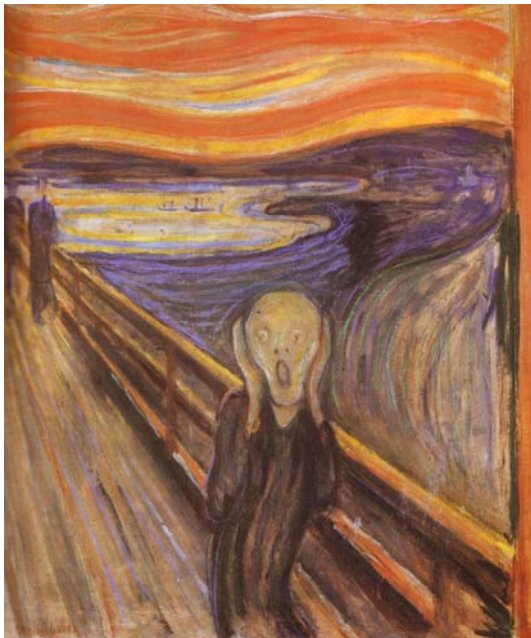


FIGURE 7(b): Edvard Munch, *The Scream* (1893)



FIGURE 7(c): Dumile Feni, *Fear* (1966) Conté

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QUESTION 8

The Dutch-born painter, Vincent van Gogh, had a turbulent life. The sad tale of Van Gogh cutting off his ear is now part of common genius mythology. The unhappiness documented in a flood of letters to his brother, Theo, is transformed in his art into a passionate search for stability, truth and life itself. He had that rare power to take the ugly, even the terrible, and make it beautiful by sheer passion.

[Sister Wendy Becket, *The Story of Painting* - p. 316]

I think at this moment that one should paint the rich and wonderful aspects of nature. A person has the need for pleasure and happiness, for hope and love.

The more ugly, older, wicked, sicker, poorer I become, the more I wish to avenge myself by vigorous, well-arranged, brilliant colour.

I can do without many things, but, weak as I am, I cannot do without something greater than myself, namely my life, my power to create.

[Van Gogh in letters to his brother, Theo]

Van Gogh is now so famous that the story of his life has been the subject of countless books. He sold one painting during his lifetime and committed suicide at the age of 37. His portrait of Doctor Gachet was sold for the record amount of R558 000 000 on 15 May 1990.

By referring to the above information and the visual sources on the next page, write an essay in which you discuss the following:

- Why you think Van Gogh captured the imagination of the public only after his death
- Discuss and compare the visual sources by referring to the following:
 - Subject matter
 - Art elements
 - Style of painting



FIGURE 8(a): Vincent van Gogh, *The Potato Eaters* (1885)



FIGURE 8(b): Vincent van Gogh, *Twelve Sunflowers in a Vase* (1888)

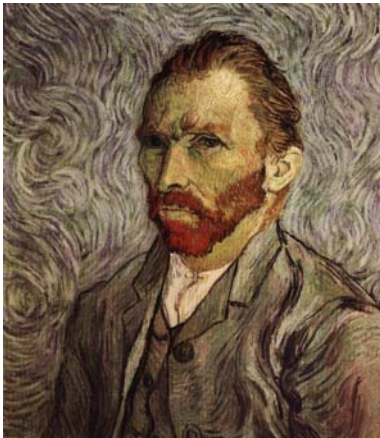


FIGURE 8(c): Vincent van Gogh, *Self-portrait* (1889)



FIGURE 8(d): Vincent van Gogh, *Starry Night* (1889)



FIGURE 8(e): Vincent van Gogh, *Portrait of Dr Gachet* (1890)



FIGURE 8(f): Vincent van Gogh, *Wheat Field with Ravens* (1890)

[20]

QUESTION 9

ALL the visual resources provided on the next page have been inspired by the dream or fantasy world. Study them carefully and answer the following questions:

- 9.1 Which visual resource do you feel shows this influence the most? Give reasons and indicate how the artist has shown this in his/her artwork. (4)
- 9.2 Which artist has used deliberate distortion the most effectively? Indicate how this artist has used distortion. (4)
- 9.3 In *Premonition of Civil War*, Salvador Dali has made use of some very disturbing images. Why do you think he did this? (4)
- 9.4 Write a short paragraph on any artist you have studied that has made use of deliberate distortion and/or disturbing imagery in order to create an interesting art work. (8)



FIGURE 10(a): Salvador Dali, *Premonition of Civil War* (1936)
Oil paint
(In this painting, 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.)

FIGURE 10(b): *Teen Machine* Marvel comics (2005)



FIGURE 10(c): Noria Mabasa, *Union Buildings (View 1)* (1999)
Wood
(Mabasa has always been inspired by her dreams and visions. In this sculpture, she commemorates the historical women's march to the Union Buildings in 1956 to protest against the apartheid pass laws.)

FIGURE 10(d): Noria Mabasa, *Union Buildings (View 2)* (1999)
Wood
(In this view of Mabasa's sculpture, the hide covered drum is clearly visible. It represents the voice of the women.)

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QUESTION 10

Space has become a critical issue in many big cities/towns today. More and more old downtown businesses are being threatened in order to make way for new developments or urban renewal.

10.1 Do you think cities, often referred to as concrete jungles, have buildings that are worth saving? (3)

10.2 'I would rather live in the city/town than the rural areas.'

Discuss this statement and refer to the advantages and disadvantages of the architectural features found in the two areas. Use examples of architecture that you have studied this year. (7)

10.3 As a city planner you have been given the task of improving your city. You have a large budget which you can use to either renovate and rejuvenate (urban renewal) the old city, or demolish most of it to make way for more up-market developments.

Write a paragraph in which you consider some of the following issues:

- Demolish versus rejuvenation of buildings
- Creation of a vibrant, aesthetically (visually) pleasing city centre
- Zoning for specific areas, that is industrial, financial, tourist, shopping areas
- Transportation – car/bus/taxi-free zones
- Safety and security issues

(10)
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TOTAL: 100