



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2012

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 11 pages.

QUESTION 1**ART AND PROPOGANDA**

1.1 The drama of this event is seen in the very plain dark background, where the shadow looms against the dead body. Secondly the position of the dead body lying over the edge of the bath emphasises the sudden nature of his death, as he had no time to evade death. The fact that the man is in the bath of course worsens the victim nature of the situation, as he could not get away. Line and style are very tight, making a realistic portrayal, and this also adds to the drama. The tones are pronounced, giving the work a dramatic and mysterious mood. The greens, the blackish browns and the pale flesh colours make the mood sombre, which also adds to the serious nature of this event. Accept logical and substantiated facts.

(5)

1.2 The propaganda of these two posters about the freedom of the press is to be seen firstly in strong images. In FIGURE 1b the huge gagged face, is riveting as it occupies the whole of the format. Colours are strong reds, black and white all of which are dominant and contrast strongly with one another. This adds to the strength of the message against press muzzling. The dark rough textured face also adds to the pain and vilification of the government, because it is so rough. The layout of this first work is vertical, squashed longitudinally, so that the viewer sees and feels the imprisoning nature of this issue.

In FIGURE 1c the blindfolded, muzzled and bound FIGURE presents a total helpless picture of an individual. The powerlessness of this situation is perhaps even more haunting than the first one. The white cloud behind the FIGURE mocks the onlooker and the world, as this free space is not a reality for those being muzzled by the press. Line is not evident in this work, and the style of imagery is realistic, making the message of a society without freedom of speech and freedom of the press a miserable and helpless society.

(6)

1.3 Candidate is to choose any TWO works of art that show propaganda. Names and titles of works are to be given, together with artists' names. They are to deal with subject matter and the messages in the works. They are also to refer to colour and line and the effect of these two elements. 4 marks for each work. 1 mark for insight into the effect/evaluation.

(9)
[20]

QUESTION 2**MONUMENTS AND HERITAGE SITES**

2.1 Candidate is to analyse the similarities. In all of these monuments use has been made of very strong verticals which occupy a big space. The effect of this is to define them all as places of seriousness, of worship, of communal meeting. The mammoth size of them increase this awesome presence, and makes mankind feel small and insignificant in the vicinity of them. All three use stone giving them a quality of monumentality, strength and power. (2)

2.2 The most striking visual element of FIGURE 2a is the elongated heads, which stare out to the world and the universe. The most striking visual element of FIGURE 2b is the sheer size of the monoliths of stone, arranged in a circle, which points to the fact that this monument was used as a place of worship. In FIGURE 2c the circular high wall and the pyramidal stone in it are most striking.

The designers of these three monuments were wanting to commemorate important ancestors or leaders in that culture; in the second one they were creating a holy or special space in which to worship; in the third one the artist/designer wanted to recreate a place of worship or quiet. (6)

2.3 The massive scale represents a desire on the part of each of these cultures to leave a grand legacy for posterity. It establishes their power and importance and is meant to create awe in the eyes of the beholder. Accept insightful comment. (2)

2.4 The candidates are to choose TWO other monuments. They must name them and then compare:

Points of comparison are:

- Materials and the impact of materials
- Subject matter and the features of the monument
- What the message of each monument is
- How masses/volumes interact with the voids or surrounding space, and the effect on the viewer

(10)
[20]

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

- 3.1 The candidate is to write an essay of one and a half pages on Impressionism. They are to refer to other art works they have studied, paying attention to the Movement as a whole, the stylistic characteristics, the subject matter and how artist treated light. This accounts for 6 or 7 marks of the essay.

They are to use FIGURE 3a also. This must account for 3 to 4 marks. Influences are Japanese photography, as is seen in the capturing of a moment in time, and this is what Impression Sunrise does. The light is fleeting and thus the style of the broken brushstroke where colours are juxtaposed without blending, makes a lively surface from which to enjoy the art work. In FIGURE 3a the subject matter is a harbour scene at sunrise, with clouds and water treated in the typical faceted approach and separate brushstrokes. It is not realistic and gives the impression of this harbour in that early morning time. Light was treated in so far as it depicted the reflection of the prism. Colours were fresher than in the past, making use of much white in the mixing of intense colours. (10)

- 3.2 Candidates are to do a critical analysis. Refer to FIGURE 3.2.

Post Impressionists were all individual.

The first influence is Japanese cloisonnism, where saturated pools of colour are surrounded by black lines; this style of art also made use of gestural, spontaneous line, and this can be seen in Gauguin's work. Stained glass windows, where black outlines held areas of saturated colour were a second influence.

Gauguin's treatment of space, because of its flattened perspective, with the same intense colour choices from foreground to background, shows a deliberate negation of the traditional realist aerial perspective. It makes the work primitive and childlike. The various shapes of the tree, women and water are placed in harmony around the composition, but the colours are all so intense, that real space is negated.

The shapes in Day of the Gods are chunky; people's bodies are solid. The sweeping wave in the foreground seems solid, as if it could be land. This helps to develop the foreground and middle ground. Small sharply pointed, irregular shapes in the water show how Gauguin had moved away from the Impressionistic style of unmixed brushstrokes placed in more harmonious areas to define shapes, as here they are dispersed in patches around all parts of the canvas. This is highly individual and adds to the effect of separate areas of colour and is a much more personalised rendition of the scene.

Colour of this work is blackish blues for the diagonally placed tree across the foreground, and an ocean of lilac and blue in distinctly demarcated areas. The water becomes a structure of its own, certainly not realistic, and an ocean which takes on mysterious meanings. This characteristic of a work taking on symbolist meaning is one typical of Gauguin.

Line in this work is strong and black, defining each shape clearly and adding to the effect of a stained glass window, with black outlines filled with brightly coloured light.

(10)
[20]

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

- 4.1 The candidate is to write an essay of a minimum of two pages. He/she must attend to four bullets, and may use the five illustrations for Question 4, namely Figures 4a, 4b, 4c, 4d and 4e. They must receive extra marks if they do this **as well as** using other artists.

They must explain the influential factors which gave rise to each movement.

They must describe two characteristics of style of **each** movement.

They must substantiate for every fact they write.

Comments must be made about the compositions of the works, and how structure affects the works.

(20)
[20]

QUESTION 5**GALLERY VISITS AND EXHIBITIONS**

- 5.1 Candidates are to write an essay and attend to 3 bullets.

The social message of FIGURE 5a is tied up with the beauty of the seasons, and in this case with spring. The woman is sensual, holding a pomegranate, a fruit symbolising fruitfulness and fertility. She and the foliage in the top left of this work, suggests the human spirit celebrating the season of spring.

Social message of FIGURE 5b is the brokenness of women in our world. De Kooning is messaging us in his very expressive style about how the world treats females. It is highly broken and show colours which are filled with blacks, reds and dirtied yellows, all of which shows this abuse and pain.

The social message of FIGURE 5c by Munch is about the eternal cycle of birth, life and death. The dark figure in the right foreground represents the grim reaper, or the darker side of life such as depression for lost love. The male and female figures at the left shows the enticement of the female, and the fact that his figure is seen as naked through her strange dress, hints at Eve as the female temptress.

The social message of FIGURE 5d deals with the over-crowded townships in South Africa, as well as the grief and sadness of women, with all that they have to deal with in the world. The distorted, broken faces, the animal heads at the top, the stick stirring the pot, all point to a community grappling with the day to day work of life, and being torn apart by it.

Colour in FIGURE 5a holds rich reds, blues and greens, all pointing to the richness and beauty of spring and what that season brings. They are sensual and exotic. The dark browns represent its temporality as it will inevitably have to slump into winter – the underworld that is synonymous with death – hence the sad expression on the woman's face. Colour in FIGURE 5b with the reds, blacks and dirty yellows speaks of a world filled with pain and brokenness, specifically with women at the receiving end of the negativity. In FIGURE 5c, the reds, greens and blacks speak a message of emotional intensity, one that is filled with deep pain and isolation. The separated areas of colour add to this separation of the individual in our world. It enhances the atmosphere of mystery, death, being an outcast, being rejected. In the last work, FIGURE 5d, the reds, dirty whites and harsh black outlining also enhance the social deprivation caused by poverty, abuse and overcrowding.

Candidate now to supply thoughts about the value of these works, both financially and socially, with substantiation. Obviously financially all of these works fetch huge sums of money on the gallery/exhibition/auction markets of the world. The artists are all world famous, and these messages are ALL relevant to today's world. (10)

5.2 Candidate is to choose 4 works. TWO ARE SOUTH AFRICAN and TWO ARE INTERNATIONAL.

They are to write an essay of one and a half pages in which they describe subject matter and explain public appeal.

They are not to choose any works from this Question paper. Give no marks if this is done. (10)
[20]

QUESTION 6

FORMAL AND INFORMAL SCHOOLS IN SOUTH AFRICA

6.1 The candidate is to write an essay in which s/he explores purposes, works, subject matter and social messages of ONE informal school in South Africa. They need to quote more than one artist and more than one work. The subject matter of each work quoted needs to be thoroughly explored and commented on, and the social messages need to be clearly stated.

When they deal with purposes, they are to be very specific about at least three purposes.

Artists to choose from:

- Kumalo: Madala, Seated woman, St Francis,
- Skotnes: Conversation, Head, any of his landscapes
- Dumile Feni: Fear, Mother and Child, African Guernica
- Motjoaudi:
- Ezrom Leggae:
- Cyprian Shilakoe:

(10)

6.2 6.2.1 This is a comparison, and candidates need to compare point by point, within four paragraphs. They must refer to line, forms, textures and overall composition.

Line in FIGURE 6a is expressive and fine, giving a tortured atmosphere, whereas line in FIGURE 6b is more clear and controlled, which makes this work more restrained. Line in FIGURE 6c is simple and calm with the edges which are realist, but in FIGURE 6d the linear edges are more scratched, giving this work greater pain.

Forms in FIGURE 6a are distorted, as seen in the longer than normal neck of the horse, where the forms of the horse in FIGURE 6b are naturalistic in its forms. The realism and smooth finish of 6c gives a joyous atmosphere, whereas the extended legs of the Fallen Horse in FIGURE 6d give a message of intense suffering.

Textures in FIGURE 6a are rough which adds to the suffering of the horse, but in FIGURE 6b the textures are smooth, which highlights the shape of the legs and body lying on the stones. FIGURE 6c has smooth textures which make the work decorative and joyful, even humorous because of the giraffe kneeling whereas the last horse has pitted, rough scratchy texture, and this makes the work tormented.

Overall composition of the first three is placed centrally, in a vertical axis, making these three works stable, very visible because of this centrality, but the last figure has a composition which is lateral, and stably placed on the horizontal surface. The tilting of the first horse to the left makes this composition similar to the fourth one, where the horse has its limbs at diagonals, and these two works show more pain than the others. (8)

6.2.2 Candidates are to state which work they think is more evocative. They get no marks for this, but they are then to state what the chosen work evokes. AND they are then to give one fact, only, to substantiate their answer.

FIGURE 6a evokes a response of horror, empathy, disgust, wonder.

FIGURE 6b evokes a response of sorrow, pathos, severe pain at the death of the donkey.

FIGURE 6c evokes a response of celebration of animals, a feeling of joy, of wonder at the universe of the diverse animals.

FIGURE 6d evokes a response of horror, sorrow for suffering of animals in battle.

(2)
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QUESTION 7**WESTERN INFLUENCES ON SOUTH AFRICAN ART**

- 7.1 Western influences on 7a shows influence of Fauvism in the intense, bright colour. It also shows influence of expressionism in the broad, loose, sweeping brushstrokes.
In 7b the influence of German Expressionism is seen in the wild loose brushstrokes, and also the use of black which forms part of the structure of each shape.
In 7c the influence of Surrealism is seen in the weird distortions of the figures, to make them look other than real. The juxtaposition of big figures and very tiny buildings, and a strange machine-like contraption on the left, also make this work Surreal. (6)

- 7.2 This is a comparison.

The imagery of Landscape with white stork, (a), contains three mesa forms spread evenly across the composition, with a stork in the right central foreground. The sky has rounded stylised cloud formations. In Xhosa Fairy-tale, (b), the imagery contains two cone shaped conifer trees in the foreground, and a tree at the left and right of these front conifers. A strange winged bird has swooped onto something in the grass. Each work thus contains imagery of birds, but the second work is much more surreal because of the strange shape of the bird. The message of (a) is simply the wonder of nature and its odd forms and in (b) the message seems to be more dreamlike with the long snakelike thing which the bird has in its claws.

The composition of (a) has no strong and long vertical shapes whereas the composition of (b) does have. The two tall cones in (b) make this composition much more dramatic, and make the closeness to the viewer more intense. There is an evenness of placement of shapes in both, making both stable.

The small vertical of the stork in (a) does not dominate in the way that the two verticals of the trees in (b) do. The impact of the latter is more surreal.

The style of both is expressive, but Maggie Laubser's work contains brushstrokes which are calmer, with more areas filled in with flatter colour, whereas the style of (b) is more Impressionistic, with broken, clearly juxtaposed brushstrokes. This style is more restless and dynamic than (a), as there are no areas of calm. The emotional impact of the style of (a) is calming, whereas the impact of (b) is unsettling and dynamic. (8)

7.3 Evaluate Preller's Hieratic Women.

The message of this surreal work is to do with an evolving African culture, as shown by the urbanised imagery on the figures, the un-naturalistic terraces of the landscape and the flag on the building in the background. It can also speak to our South African society about the ritual nature of associations amongst women, as one sees similar wrappings of clothing, headgear and additions to their garb. They are important and linked to the bigger cosmos, because of their pointed pieces of wraps, and star and moon icons.

The structural plan by the artist is shown in the very well laid out harmonies of the oranges, blacks, beiges and other warm autumn colours. The whole composition is a tightly orchestrated harmony of repeated colours and patterns. Each colour plays off the neighbouring colours, and this energetic harmony makes the work highly sophisticated and successful.

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QUESTION 8

DADA AND SURREALISM

8.1 In FIGURE 8a Hausmann has given the viewer an uncomfortable reality because of the mechanical additions to the head. The tape measure, the screws on the ruler, the circular cap which close off an opening into the head, all speak of the human mind needing close monitoring. He hints at the fact that humanity has become mechanical and without normal feeling. The blank eyes add to this effect of the absence of life and real human warmth and thought processes.

(4)

8.2 This work belongs to the Surrealist movement. The three reasons are because it has imagery which is not from every day normal life, as seen in the egg on top of the torso, encaged. This enters the dream world of non-reality. Secondly the low horizon with an artificial looking cloud is typical of Surrealism. Thirdly the style in which it has been painted is part of the Magic realist type of Surrealism, as the forms are naturalistic.

(3)

8.3 Evaluate Dali's Dream, Flight, Bee, Pomegranate.

The imagery here is wonderfully surrealist, as it portrays a nude female atop a flat rock outcrop next to a sea, and in the sky above her are two tigers, one with a fish as his rear end. An elephant with ultra-long legs strides across the sky in the background, and a rocky outcrop frames this work on the right. All these images have nothing in common and are arbitrarily chosen for their nightmare and weird associations. The female is the temptress, the tigers the males in search of conquest. The rifle pointing to the female hints at the shooting of the female by the male, as in a sexual ecstasy. The pomegranate to the left middle ground symbolises fertility and fecundity.

The style of the work is typically Magic Realism, and this slick realist finish adds to the dream like quality of the overall work. In no way can it be said to represent our normal real world, and the message of sensuality is couched in highly erotic and visually stimulating images.

(4)

- 8.4 Candidates are to write an essay of no longer than one page, in which they discuss aims and influences of the Dada AND Surrealist movements. They must refer to at least one work, in detail, from each movement. Comments must be substantiated.

Aims:

Dada

To shock, to make anti-establishment commentary, to use found objects, as this was perceived to be as artistic as traditional paintings and imagery. To glorify the common and unglorious as a deliberate anti-establishment statement.

Surrealism

To explore the subconscious mind, to enter the dream world in order to make sense of the ordinary, real world.

Influences:

Dada

was influenced by the atrocities of World War 1. They protested against the human damage and waste.

Surrealism

This movement was influenced by Freud and other psychologists of the time, who were exploring the subconscious, and new discoveries about the human psyche and behaviours which were of great interest to the public.

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QUESTION 9

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

- 9.1 Technology is seen in this neckpiece in the enamelling of the imagery in between the metal frames, almost like cloisonné work. The cable wire binding the two halves together has been neatly done, as has the clasp at the back. The use of found objects is typical of modern jewellery, and the niobium frames necessitate competent technological workmanship. The method of construction is not new, as this laying in of images and patterns into a ground, framed by a metal of sorts, was done in ancient Mesopotamian times.

Candidate is then to mention and describe ONE other item from this technological age, i.e. the last 80 to 100 years, and to describe the technology which was used to make the item.

(5)

- 9.2 The practicality of FIGURE 9b is good, but slightly less so than FIGURE 9c, because of its rough and uneven surface. Chair 9(c) is smooth and flat, which is comfortable. Even the arm rests are smoother, and this would be more user-friendly.

Chair 9(b) belongs to the modern era as it makes use of laminated corrugated cardboard, which was not a material used before the 2000s. Chair 9(c) belongs to the Bauhaus movement, as it has severely plain lines, with no decoration, and is very practical. Its primary colours also show the “back to basics and purity of line/shape” ethos of the Bauhaus movement.

Candidate is then to discuss the visual appeal with substantiation.

Candidate is then to discuss the visual appeal of materials with substantiation.

Lastly candidate is to discuss the appeal of colours, with substantiation.

(10)

- 9.3 Refer to FIGURE 9d. This is a critical analysis of Balla's Dog on a Leash. Futurism was a movement influenced by the speed of motorised transport and industrialisation in the 1900s. It was a time of big expansion in the industrial and technological arena, and this painting shows, by its sharded and pointed brushstrokes this dynamic movement. The lady and her dog scoot across the format of the painting, propelled from left to right, and the ricochet repetitions of the legs, skirt and shoes shows this speed mania. The message of this work is physical. The dog and its owner walk at a healthy brisk pace, and become one in their quest for speed. It shows the dynamism of movement. Even the lined floor area gives the idea of quick movement.

(5)
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QUESTION 10

INTERNATIONAL STYLE AND BAUHAUS

- 10.1 Three characteristics of the International style are rectilinear, block-like buildings. They did not have any external decoration, and the various floors on multi storied buildings had the same window treatment. The International style made use of flat roofs, plain pilotis as columnar substructures to high rise buildings, and ribbon windows, where the large glass windows were joined to one another around the building, to wrap the window shape as a unified structure around the entire building. (3)
- 10.2 Refer to FIGURE 10a. The shapes of this Bauhaus set of bedroom furniture are typically geometric and very simple. The oval mirror, the circular seat of the chair, the severe verticals and horizontals of the legs of the chair and the dressing table, are all characteristics of the tradition of the Bauhaus. The philosophy of "less is more" was evident. The good quality wood and mirror also shows the ethic of Bauhaus, which was to use top quality materials, and manufacture to a high level of excellence, all of which is seen here. The set is highly functional, and this too was a main consideration of the Bauhaus. The backrest especially shows the practicality and comfort of this chair. (5)
- 10.3 Candidate is to write a paragraph of at least 8 lines and analyse the successes and failures of the Glass House by Johnson. Points to include would be: Successes: calm, practical in its simplicity, ethereal with all the glass giving contact with the outside; easy maintenance; Failures would include: a lack of privacy, poor insulation because of all the glass. Accept logical and substantiated points. (4)
- 10.4 Candidates are to choose any ONE other building, not on the question paper, and evaluate this building. Include name of architect, title of the building, the design features and the design ethic. They are also to write about the suitability of the chosen work and its purpose. (8)

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TOTAL: 100