



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This paper consists of 10 pages and a colour insert of 3 pages (i – iii). Remove the insert from the middle of the question paper and place it next to the corresponding black and white prints.
 2. Number your answers exactly as they have been numbered in the paper.
 3. Read each question carefully before constructing your response.
 4. **ANSWER ALL 5 QUESTIONS.**
 5. Refer to the given visual literacy images only in Question 1.
 6. For shorter answers, use clear sentences or paragraphs. For essays, use well-structured paragraphs which each deal with a specific point of discussion.
 7. A glossary of selected words (indicated by *) has been included to clarify your understanding of certain terms used.
 8. No marks will be allocated for lists of facts or diagrams.
 9. Do not repeat the same information in different answers. No marks are awarded for a discussion of the same artists, artworks, facts or arguments.
 10. Underline the names of movements/modes of working, artists and works, architects and buildings/designs.
 11. It is in your own interest to write legibly and to present your work neatly.
 12. Answers must be completed in the Answer Book provided.
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GLOSSARY

Use the glossary of words to define and clarify your understanding of specific terms.

Allude: indirectly suggests or hints at.

Analyse: examine methodically and in detail, in order to explain and interpret.

Assess: to make a judgement, to determine or to weigh up.

Awe: an overwhelming feeling of wonder and admiration.

Envelops: to wrap or surround entirely.

Enthralled: to be so fascinated by or interested in something that you give it all your attention.

Ignited: to set alight or on fire.

Mundane: ordinary, everyday

SECTION A ISSUES THAT ART ADDRESSES IN INTERNATIONAL ART

QUESTION 1 VISUAL LITERACY

Study **Images A** and **B**, read the text and then answer the questions that follow.

Use **Images A** and **B** for QUESTION 1 **ONLY**.



Image A

Cai Guo-Qiang
Sentinels of the Enchanted Valley
 (2014)
 Gunpowder on paper
 300 x 1 600 cm

Images depict three views of the artwork

1



The above image details Cai Guo-Qiang's work being ignited.*

2

Text for Image A: Cai's drawings, made by exploding gunpowder laid on paper, demonstrate a new medium of contemporary artistic expression. His gunpowder drawings convey his idea of using natural energy forces to create artworks. Cai is interested in the relationship of matter and energy: matter (gunpowder) explodes into energy and reverts to matter in another state (the charred drawing). In this way these works are charts of time, process and transformation.

As a teenager growing up in Quanzhou, China, Cai witnessed the social effects of the Cultural Revolution first-hand, personally participating in demonstrations and parades himself. He grew up in a setting where explosions were common, whether they were the result of cannon blasts or celebratory fireworks. He also "saw gunpowder used in both good ways and bad, in destruction and reconstruction".

2



Image B:

Tomás Saraceno
On Time Space Foam
 (2012)

Three levels of thin clear film raised at a height of 20 meters off the ground.

Images depict three views of the artwork.

3

Text for Image B: Tomás Saraceno is known for his sculptural work and installations that merge art, architecture, and science. Saraceno is concerned with our living environments. His works are largely experimental, and he seeks alternative artistic imagery to re-frame our awareness of the world.

On Space Time Foam is composed of three levels of thin clear film and suspended at a height of 20 metres above the floor of the gallery. The artwork is accessible to visitors who are drawn into extraordinary spatial experiences: the large soft and floating film welcomes visitors who will thus find themselves moving mid-air between the floor and the ceiling, earth and sky.

3

- 1.1 The choice of the artist's medium in both **Image A** and **Image B** is somewhat unusual. Analyse* how the artists' choice of medium creates the metaphorical meaning of each of their respective works. (6)
- 1.2 Assess* whether Cia Gou-Qiang's artwork in **Image A** is a performance piece? Provide reasons for your answer. (3)
- 1.3 At a glance **Image A** appears abstract, yet Cia Gou-Qiang maintains it is a landscape. Suggest what aspects in the work allude* to landscape. (2)
- 1.4 Due to the unconventional nature of **Image B**, it could possibly be difficult to write a formal analysis in the same way one would write a formal analysis for a traditional oil painting. However, some formal elements are still relevant and contribute to the visual experience of the work.

Identify and describe TWO formal elements that could be used in analysing this artwork. Explain what effect your selected elements have on the artwork's formal appearance.

(4)
[15]

QUESTION 2 ESSAY: CONCEPTUAL AND INTERNATIONAL CURRENT ART AND ARCHITECTURE

Read the following text then write an essay of approximately 4 pages in response.

Contemporary art critic Ossian Ward says: "So much of contemporary art is spectacular: it lights up, it sounds, it envelops,* it sucks us in or awards us. We expect to be seduced, enthralled* and even overwhelmed by creations of ever-greater size ... We stand in awe* but barely see ..." **4**

Would you agree or disagree that multi-sensory aspects of current and conceptual art have become too entertaining, to the point that the viewer stands in awe* but barely sees?

Present an essay in which you select 3 examples of artworks by 3 *different* artists and/or architects from Conceptual Art of the 1970s and current non-traditional artworks to substantiate your answer.

Mark allocation for Question 2	
3 artworks (with brief description) by 3 different artists and/or architects	3 marks
Relevant selection of artwork	3 marks
Relevant factual content	12 marks
Development of argument	12 marks

[30]

QUESTION 3 SHORTER ESSAY/PARAGRAPHS

Read the statement below and in approximately 1½ pages answer the questions that follow.

Image C



Image C
 Claes Oldenburg
Clothes Pin
 (1976)
 Rusted Corten steel & stainless steel
 13.7 × 3.7 × 1.4 m **5**

Oldenburg is known for his large-scale outdoor sculptures of mundane or everyday objects, and his commitment to making a democratic art, accessible to all. Oldenburg created his artworks by scaling up the original object many times and places his artworks in public spaces. His work has generated much public controversy. **5**

Statement: Like Claes Oldenburg, many artists in the first half of the twentieth century used mundane* subject matter to make art accessible to a larger audience.

3.1 Select ONE relevant artwork from the Dada movement and ONE relevant artwork from the Surrealist movement that made use of mundane* subject matter.

For each artwork selected, provide the name of the artist and the title of the artwork with a brief description. (4)

3.2 Describe how mundane* objects were used in the selected artworks. (4)

3.3 Oldenburg exhibited his artworks in public spaces in an attempt to make his work accessible to a larger audience. His works were often criticised at the time as being 'artistic eyesores'. Argue whether your selected examples use mundane objects to make art more accessible or repulsive to viewers. (7)

[15]

60 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART**QUESTION 4 PARAGRAPHS****RESISTANCE ART IN SOUTH AFRICA (1976–1994)****Image D**

Khaya Witbooi
Guns are Roses
 (2012)
 Oil and spray paint on canvas
 150 cm x 120 cm

6

Guns are Roses was inspired by the unfortunate events that took place in September 2012 at the Lonmin Marikana platinum mine in South Africa, where police shot and killed 34 protesters who were on strike to demand a better basic wage.

What made this event so shocking was the fact that it went against everything that South Africa is supposed to stand for today. After centuries of colonialism and decades of active struggle against the apartheid government, South Africa was supposed to have achieved democracy, equal rights for all and an end to the exploitation of poor people. At Marikana, people who stood up for these principles were harshly reminded that perhaps not so much has changed.

6

In approximately 2 pages, answer the questions below, numbering your answers according to the questions.

- 4.1 Select ONE resistance artwork from the period 1976–1994 by ONE resistance artist that you have studied that confronts the viewer with the conflict and violence associated with the apartheid era.

Provide the name of the artist and the title of the artwork with a brief description. (2)

- 4.2 Explain some of the ways in which your selected artist's experience of living under the apartheid regime are reflected in the artworks. (6)

- 4.3 Interpret how your selected artist strengthened the message of the artwork through their choice and manipulation of **formal elements**. (4)

- 4.4 By using your knowledge of resistance art, analyse how Witbooi's artwork as seen in **Image D** is a form of contemporary resistance art. (8)

[20]

QUESTION 5 PARAGRAPHS**POST-APARTHEID (POST-APRIL 1994) SOUTH AFRICAN ART**

Study the following text, then answer the questions that follow.

The human body is central to how we understand facets of identity such as gender, sexuality, race, and ethnicity. People alter their bodies, hair, and clothing to align with or rebel against social conventions and to express messages to others around them. Many artists explore identity through representations of the body and by using their own bodies in their creative process. **7**

Select **TWO current South African artists who use representations of the body in their artwork to explore issues of identity**. These representations could include, amongst others, literal, metaphoric, figurative and non-figurative approaches to representing the human form.

Write approximately 2 pages and number your paragraphs according to the questions below.

- 5.1 For each artwork selected, name the artist, give the title of the artwork and provide a brief description. (4)
- 5.2 Describe how and explain why each selected artist portrays the human body. (8)
- 5.3 Assess* whether each artist reinforces or challenges social stereotypes through their representation of the human body. (8)
- [20]**

40 marks

Total: 100 marks

Reference List

- 1 Image A: Cai Guo-Qiang. (2014). *Sentinels of the Enchanted Valley*.
Available: <<http://www.caiguoqiang.com/projects/sentinels-enchanted-valley>>.
Last accessed 21 February 2016.
- 2 Text for Image A: The Solomon R. Guggenheim Foundation. (2016). *Cai Gou Qiang- I want to believe*.
Available: <<http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=category&id=727>>.
Last accessed 21 February 2016.
- 3 Image B and text: Furuto, A. (2012). *On Time Space Foam*.
Available: <<http://www.archdaily.com/292447/on-space-time-foam-exhibition-studio-tomas-saraceno/>>.
Last accessed 21 February 2016.
- 4 Text and quote for Question 2: Ward O (2014). *Ways of Looking: How to Experience Contemporary Art*.
London: Laurence King Publishing Ltd, page 127.
- 5 Image C: Parker, C. (2007). *Claes Oldenburg*.
Available: <<http://linesandcolors.com/2007/07/30/claes-oldenburg/>>.
Last accessed 5 March 2016.
- 6 Text and quote for Question 4: Unknown. (2012). *News and Events: a Painting about what happened at Marikana*.
Available: <<http://www.worldart.co.za/news/article.asp?ID=137>>.
Last accessed 21 February 2016.
- 7 Quote for Question 5: *Investigating Identity*.
Available: <http://www.moma.org/learn/moma_learning/themes/investigating-identity/the-body-in-art>.
Last accessed 21 February 2016.