



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2017

**VISUAL CULTURE STUDIES: PAPER I**

Time: 3 hours

100 marks

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**READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 10 pages and a Colour Insert of 4 pages (i–iv). 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. Selected words (indicated by \*) has been included as footnotes 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 art works.
  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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**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**

Jeremiah Quarshie

***Yellow is the Colour of Water***

(2015–2016)

Acrylic on canvas

**1**

*Yellow is the Colour of Water* is a series of portraits by Ghanaian artist Jeremiah Quarshie in which he explores both gender roles and water shortages in the Ghanaian city of Accra. His hyperreal acrylic paintings each depict Ghanaian women posing amongst piles of yellow containers. The compositions are inspired from both studio photography and Old Masters.

According to the artist, the yellow containers are a familiar sight as all homes, regardless of socio-economic status, receive and store their household water in yellow jerry cans. They both symbolise the passage of water and represent the lack of provision of water. "*The search for water is a strong symbol of what brings people together here. It does not matter where you are from, what you do for a living, what social class you are in or even your religious background. If you live in Accra, you are affected by the water problem*", says Quarshie.

He deliberately chose to use women in this series of paintings to highlight the deep-rooted tradition for women being the water-carriers. In Ghanaian culture, women are tasked with the all-important chore of finding and bringing water to the home.

**1**



**Image B and detail**

Maha Malluh

***Food for Thought – Al-Mu'allaqāt***

(2016)

233 burnt pots

4,40 × 10 m

**2**



Living and working in Saudi Arabia, artist Maha Malluh's work focuses on the impact of globalisation and consumer culture within her nation. *"My inspiration for art comes from my country, a land of contrasting images and ideas. Good art ... forces you to pause, to contemplate and think harder about your surroundings"*, says Malluh.

Her sculptures are assemblages of objects found in junk shops and flea markets, their decrepit<sup>1</sup> state speaking volumes of the culture that once valued but has now discarded them. ***Food for Thought – Al-Mu'allaqāt***<sup>2</sup> is composed of aluminium cooking pots used traditionally throughout the Arab world.

**2**

<sup>1</sup> **Decrepit:** Worn-out or ruined because of age or neglect.

<sup>2</sup> **Al-Mu'allaqāt:** The word Al-Mu'allaqāt refers to seven long 6th century pre-Islamic poems that were traditionally hung in Mecca.

- 1.1 Refer to **Image A** and **Image B**. Explain the use of colour and the function that colour plays in the work by referring to the formal elements of art and principles of design. (4)
- 1.2 How does Maha Malluh's selection and installation of subject matter in **Image B** challenge the stereotypical role of women? (3)
- 1.3 Explain how the subject matter and composition in **Image A** pay tribute to women. (3)
- 1.4 Analyse how the title *Food for Thought – Al-Mu'allaqāt* adds to our understanding of the artwork seen in **Image B**. (3)
- 1.5 Malluh says her inspiration for art comes from her country, which is a land of contrasting images and ideas. Interpret how she shows this in the content of her work, as seen in **Image B**. (2)
- [15]**

**QUESTION 2      ESSAY: CONCEPTUAL AND INTERNATIONAL CURRENT ART**

Read the following text and write an essay in response.

Socially Engaged Art is a new art trend that is gaining momentum globally. As world-wide political and economic tensions intensify, art for art's sake<sup>3</sup> is being regarded as a guilty pleasure. Activism is a theme that is increasingly appearing, while political statements made by artists have become the norm. Through processes of dialogue and association, these artists attempt to bring about some form of social change.

**3**

Present an essay of approximately 4 pages in which you critically consider the need for current and conceptual art to address social concerns.

Select **THREE** different artworks by **THREE** international, current conceptual artists to develop and substantiate your argument.

<b>Mark allocation for Question 2</b>	
3 artists	6 marks
3 titles with brief descriptions of works	
Relevant facts	12 marks
Development of argument	12 marks

**[30]**

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<sup>3</sup> **Art for art's sake:** This term is used to convey the idea that the most important or only aim of a work of art is the self-expression of the individual artist with little consideration for moral, political or religious function.

**QUESTION 3 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING CONCEPTUAL ART OF THE 1970s**

Read the text below and answer the questions as numbered below.

***Random selection and chance* were essential qualities in making art and writing poetry to Tzara and his Dada contemporaries.**

In 1920 Tristan Tzara gave the following instruction:

To make a Dadaist Poem:

- Take a newspaper.
- Take some scissors.
- Choose from this paper an article the length you want to make your poem.
- Cut out the article.
- Next, carefully cut out each of the words that make up this article and put them all in a bag.
- Shake gently.
- Next take out each cutting one after the other.
- Copy conscientiously in the order in which they left the bag.
- The poem will resemble you.
- And there you are—an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd.

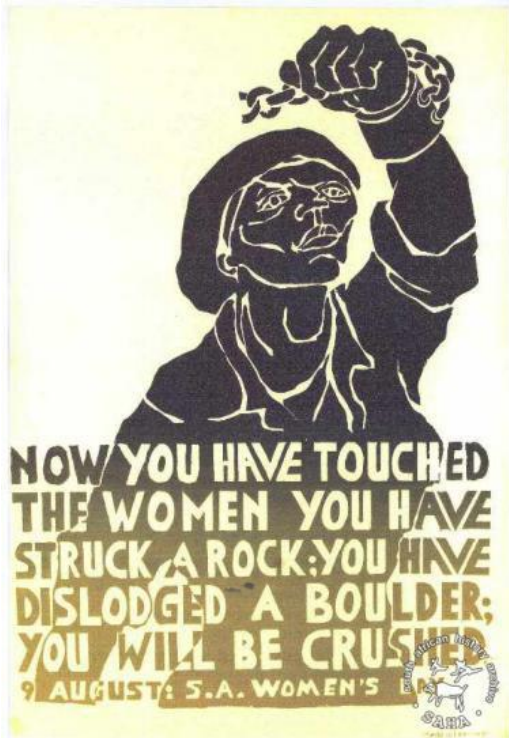
**4**

- 3.1 Outline some of the historical and social events that took place which prompted Dada artists to make use of *chance* and *random selection* to make art. (3)
- 3.2 Compare and analyse the work of ONE **Abstract Expressionist** work and ONE **Pop Art** work by referring to the influence of Dada on the appearance and content of the works. Your analysis should include the names of the artists, titles and a brief description of the artworks.

Selection and description	4 marks
Analysis	8 marks

(12)  
**[15]**

**QUESTION 4 RESISTANCE ART IN SOUTH AFRICA (1976–1994)**



**Image C**

Resistance poster from 1956

The words in the poster are originally from a famous resistance song:

"now that you have touched a woman you have struck a rock: you have dislodged a boulder; you will be crushed"

**5**

Black women in South Africa faced discrimination on a number of fronts. They were oppressed by the apartheid government, experiencing the same discrimination as black men. They were also discriminated against on the basis of their gender. South Africa was and remains a strongly patriarchal<sup>4</sup> society, where men held the positions of power in wider society and in the household. Political, social and economic oppression on the basis of race and gender led many women to join the struggle against apartheid.

**6**

- 4.1 Explain how the text from the 1956 poster in **Image C** became relevant to artists in the years leading up to the end of apartheid. (2)
- 4.2 Study the artist's use of colour and line in **Image C**. Describe the use of colour and line in **Image C**. Suggest reasons for the artist's choice. (4)

<sup>4</sup> **Patriarchal:** Relating to or indicating a system of society or government controlled by men.

- 4.3 Speculate to what extent the artist, who made the resistance poster in **Image C**, effectively drew attention to marginalised<sup>5</sup> people during apartheid. (4)
- 4.4 Discuss ONE artwork created during the Resistance Period in South Africa that drew attention to the oppressed status of women living in South Africa under apartheid.

Your answer should include the following:

- the name of the artist, the title of the artwork and a brief description of the artwork
- influences
- a detailed account of the work, how credit was given to women living in South Africa under apartheid.

(10)  
**[20]**

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<sup>5</sup> **Marginalised:** To put or keep (someone) in a powerless or unimportant position within a society or group.



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

Read the text below and answer the questions as numbered below.

In 1979 curator, lecturer and author RoseLee Goldberg published a book entitled *Performance Art: From Futurism to the Present*, which is still considered the leading text in understanding the development of performance art. In more recent years, she identifies performance art as the medium of the 21st Century, suggesting that performance is a catalyst for new ways of seeing, documenting and engaging our environment.

7

5.1 Apart from performance art, identify TWO other media or modes of the 21st Century that could be a catalyst for new ways of seeing, documenting and engaging our environment. (2)

5.2 Analyse TWO artworks by TWO different current South African (post-April 1994) artists that use a medium of the 21st Century to create their art.

Your answer must include:

- the name of the artist, the title of the artwork and a brief description
- how the mode or medium enabled your selected artists to look for new ways of seeing, documenting and engaging our environment. (12)

5.3 Assess how your artists, working in the medium or mode of the 21st Century, re-enforce or challenge South African cultural and artistic conventions. Refer to your selected examples to substantiate your answer. (6)  
**[20]**

**Total: 100 marks**

**Reference List**

1. Image A and text adapted for Image A  
It's Nice That. 2017. *It's Nice That | Jeremiah Quarshie paints hyperreal portraits of Ghanaian women and water*. [ONLINE] Available at: <<http://www.itsnicethat.com/articles/jeremiah-quarshie-yellow-is-the-colour-of-water-paintings-311016>>  
Accessed 24 March 2017
2. Image B and text adapted for Image B  
Saatchi Gallery. 2017. *Maha Mullah – Untitled (Food for Thought series) – Contemporary Art*. [ONLINE] Available at: <[http://www.saatchigallery.com/artists/artpages/maha\\_mullah.htm](http://www.saatchigallery.com/artists/artpages/maha_mullah.htm)>  
Accessed 24 March 2017
3. Text adapted for Question 3  
Art + Activism: Making a Real ... 2017. *Art + Activism: Making a Real ...* [ONLINE] Available at: <<https://www.mutualart.com/Article/Art---Activism--Making-a-Real-Impact-in-/CF51C07F802F8032>>  
Accessed 24 March 2017
4. Quote for Question 3  
To Make a Dadaist Poem – Modernism Lab Essays. 2017. *To Make a Dadaist Poem – Modernism Lab Essays*. [ONLINE] Available at: <[https://modernism.research.yale.edu/wiki/index.php/To\\_Make\\_a\\_Dadaist\\_Poem](https://modernism.research.yale.edu/wiki/index.php/To_Make_a_Dadaist_Poem)>  
Accessed 24 March 2017
5. Image for Question 4  
Strike a woman strike a rock meaning – Google Search. 2017. *Strike a woman strike a rock meaning – Google Search*. [ONLINE] Available at: <[https://www.google.co.za/search?q=strike+a+woman+strike+a+rock+meaning&rlz=1C5CHFA\\_enZA730ZA731&espv=2&biw=1050&bih=576&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjKwtvcxZfSAhVEbRQKHytNBsIQ\\_AUIBigB#tbm=isch&q=you+have+touched+a+woman+strike+a+rock&imgrc=\\_Ka91\\_T75kZSZM](https://www.google.co.za/search?q=strike+a+woman+strike+a+rock+meaning&rlz=1C5CHFA_enZA730ZA731&espv=2&biw=1050&bih=576&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjKwtvcxZfSAhVEbRQKHytNBsIQ_AUIBigB#tbm=isch&q=you+have+touched+a+woman+strike+a+rock&imgrc=_Ka91_T75kZSZM)>  
Accessed 24 March 2017
6. Text adapted for Question 4  
SAHA – South African History Archive – Women fighting racism and sexism. 2017. *SAHA – South African History Archive – Women fighting racism and sexism*. [ONLINE] Available at: <[http://www.saha.org.za/women/women\\_fighting\\_racism\\_and\\_sexism.htm](http://www.saha.org.za/women/women_fighting_racism_and_sexism.htm)>  
Accessed 24 March 2017
7. Text adapted for Question 5  
Art Africa, December 2016 page 204