



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 11 pages. Please check that your question paper is complete.
 2. Number your answers exactly as the questions are numbered.
 3. Read each question carefully before constructing your response.
 4. **ANSWER ALL 5 QUESTIONS.**
 5. **Please note:** where a question states **AND/OR** you are allowed to discuss ONE or aspects of ALL the criteria mentioned.
 6. Refer to the given visual literacy images only in Question 1.
 7. For shorter answers, use clear sentences or paragraphs. For essays, use well-structured paragraphs which each deal with a specific point of discussion.
 8. Selected words (indicated by *) has been included as footnotes to clarify your understanding of certain terms used.
 9. No marks will be allocated for lists of facts or diagrams.
 10. Do not repeat the same information in different answers. No marks are awarded for a discussion of the same artists, artworks, facts or arguments.
 11. Underline the names of movements/modes of working, artists and art works.
 12. It is in your own interest to write legibly and to present your work neatly.
 13. Answers must be completed in the Answer Book provided.
-

QUESTION 1 VISUAL LITERACY

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

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

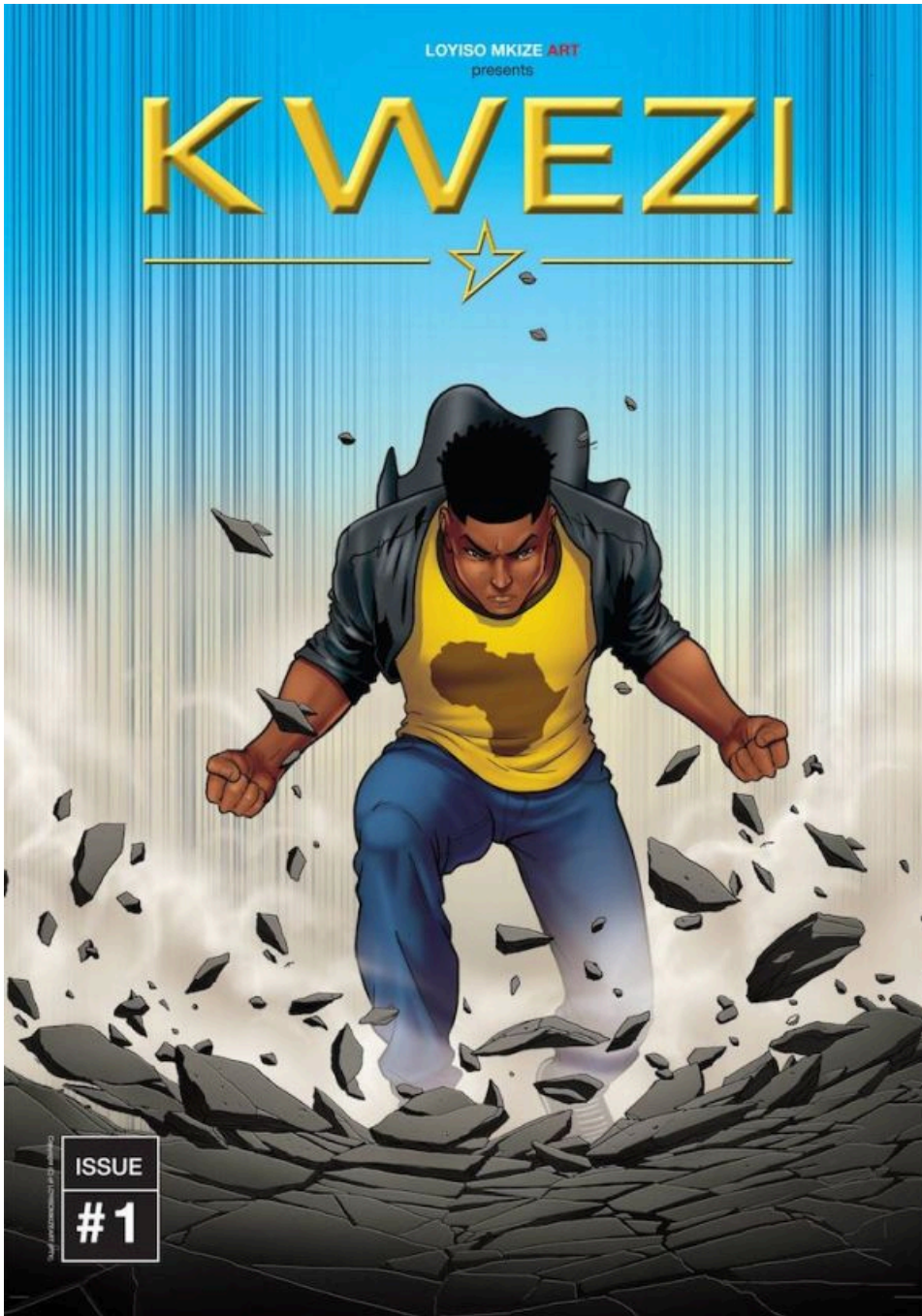


Image A (left)
 Loyiso Mkize
Kwezi comic book cover Issue 1
 2015

Kwezi is a comic book series founded by a young South African artist, Loyiso Mkize, who is an internationally acclaimed illustrator, designer and fine artist. *Kwezi* means "star" in the Nguni language. *Kwezi*, the main character in the comic book, is a 19 year old young, black and gifted superhero who epitomises black power. *Kwezi* starts off as egotistical, indifferent and finds it difficult to adapt to his superhuman powers. He is smart and charismatic, loves local brands and local hip hop culture. The comic is set in Johannesburg, the gold city of "greener pastures". This comic series is geared towards a South African context, so ghetto slang is widely used as a mode of conversing, which resonates with the majority of young South Africans. *Kwezi* is also gaining popularity in international spheres.



Image B (above)

Loyiso Mkize

Depiction of the character Mohau, who is a friend of Kwezi

2015



Image C (left)
 Loyiso Mkize
Reflections of Inner Truth (Series)
 2011
 Oil on canvas

This surrealistic collection was exhibited in July 2011 as part of Loyiso Mkize's first solo exhibition. **Image C** portrays the artist's views about the everyday modern world. He also explores how the modern world has impacted on the people, concepts, stereotypes, stigmas, ironies and paradoxes that make up the fabric of modern South Africa and Africa as a whole. This leaves the viewer to interpret as they see fit.

- 1.1 Explain how the artist creates visual dominance in **Image A**. (2)
- 1.2 Identify **TWO** stylistic characteristics that classify **Image A** as a "comic strip" and **ONE** stylistic characteristic from **Image B** that is different to most "comic strips". (3)
- 1.3 Briefly explain the use of iconography* in **Image B** that makes Kwezi's friend, Mohau, Afrocentric*. (3)
- 1.4 Compare the ways in which the artist has idealised the figures in **Images B** and **C**. (2)
- 1.5 **Images A** and **C** were created by the same artist. Evaluate which of the artworks represented by **Image A** or **Image C** would have greater appeal to a young South African audience. Compare both artworks in detail to substantiate your answer. (5)
- [15]**

* **Iconography** – the imagery or symbolism of a work of art.

* **Afrocentric** – centred on or derived from Africa or the Africans. Or emphasising or promoting emphasis on African culture and the contributions of Africans to the development of Western civilization.

QUESTION 2 ESSAY: CONCEPTUAL AND INTERNATIONAL CURRENT ART

Read the text and the statement below and write an essay in response.

In creating art, consciously or not, artists are attempting to communicate at a powerful emotional level to those within their own culture. The best work transcends its cultural context, the boundaries of language and speaks directly to the human condition*.

3

Present an essay of approximately FOUR pages in which you argue the extent to which current and/or conceptual art transcends the context from which it was created and speaks to the human condition.

Select **THREE** international artists and **ONE** artwork by each selected artist. Artists may only be selected from current **AND/OR** conceptual art of c. the 1970s.

(I.e. total of three artworks discussed)

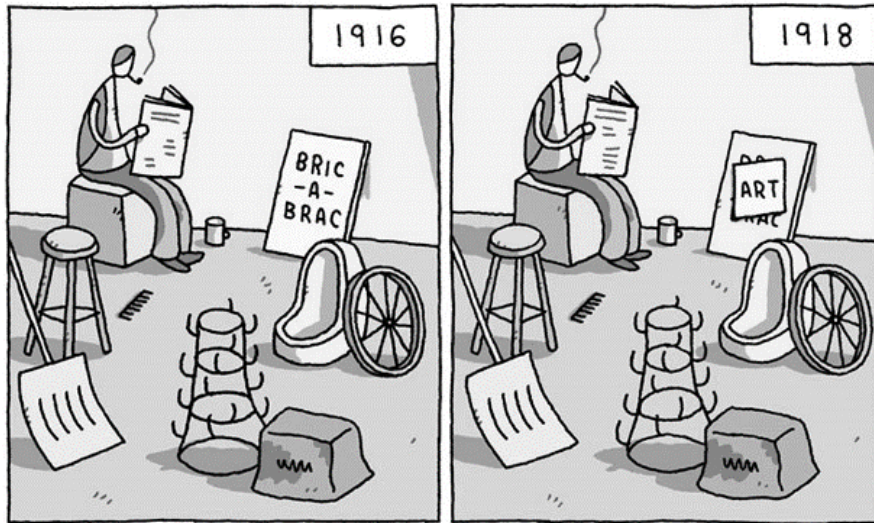
Mark allocation for Question 2	
3 artists	6 marks
3 titles with brief descriptions of works	
Relevant facts <i>(Please note: write 6 facts to achieve 4 marks per discussion of each artwork.)</i>	12 marks
Development of argument	12 marks

[30]

* The **human condition** (also called **common humanity**) encompasses the experiences of being human in a social, cultural, and personal context. It can be described as the essence of humanity.

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

Analyse the cartoon and accompanying statement below. Answer the questions as numbered below.



Statement: Artists and movements from this era repurposed objects and used unusual methods in order to communicate their views about themselves and the world around them.

4

3.1 Select **TWO** different movements from the list below and discuss **ONE** artist and **ONE** artwork from each selected movement that **substantiates** the statement above.

Dada, Abstract Expressionism, Surrealism, Pop Art

For EACH of the TWO selected artworks, provide the name of the artist and the title of the artwork (with a brief description).

(4)

3.2 Explain how each artist used unusual methods or repurposed objects to express their views about themselves **AND/OR** the world around them.

(8)

3.3 Which one of your selected artworks is still relevant in today's society? Substantiate your response by considering the artwork's possible conceptual **AND/OR** psychological impact on the contemporary viewer.

(3)

[15]

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

A monument is very often a three dimensional work of art that is used to honour or memorialise an event, a place, or a person. A monument is public and usually large. A monument could also be a building or a natural object. **5**

There are various debates around South Africa's public monuments because it is felt by many that most of these monuments commemorate South Africa's colonial past as well as the Apartheid system that actively oppressed black South Africans. Underlying these discussions there is also the existence of smaller artworks, music and poetry that do pay tribute to the people who endured oppression during these trying times. Arguably because these artworks are not permanently in the public eye they do not have the same gravity as established public monuments.

- 4.1 From resistance South African art (1976–1994) select **TWO** artists and **ONE** artwork by **EACH** artist whose work should permanently be in the public eye because they honour or memorialise those who endured the apartheid era.

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

- 4.2 Write a paragraph in which you briefly outline the socio-political context of both your selected artworks **AND/OR** relevant biographical details about the artists. (4)

- 4.3 Analyse how each artist's concept, mode of working, subject matter and stylistic characteristics honour or memorialise those who endured the Apartheid era. (8)

- 4.4 How would **YOU** turn **ONE** of your selected artworks into a public monument? Formulate your response by answering the following sub-questions below.

What is the most creative or inventive way of transforming your selected artwork into a monument without losing the essence of the artwork?

Where would this new monument be situated or located in order to create maximum impact? (4)

[20]

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

Observe **Image D** below, read the accompanying text and answer the questions that follow.

**Image D**

Khaya Witbooi

Song of the Pick 2.

2015

Witbooi uses a combination of stencilling, wheat pastes* and oil painting to express his observations, usually of a socio-political nature. The result is edgy and urban with an African relevance. Topics like the seeming failure of democracy to provide solutions to problems related to post-colonial and post-apartheid South Africa, human behaviour in this context and the effects of globalisation are dealt with regularly.

6

* **Wheat paste** – A "wheat paste" is a form of graffiti art where the artist adheres an artwork on paper to buildings or walls using a flour-based paste.

- 5.1 Consider Witbooi's use of iconography/images in **Image D**. Select and identify **ONE** image that the artist uses that relates to a South African context and **ONE** image that is connected to a more global context. Give reasons for your answers. (2)
- 5.2 Consider the current South African (post-1994) artists you have studied. Select **TWO** artists and **ONE** artwork by each artist whose work deals with issues that are both South African as well as global.
- Write down the name of the artists, the titles of the artworks (with a brief description). (4)
- 5.3 Analyse and discuss the artists' choice of mode, medium, subject matter **AND/OR** underlying concept that make the artworks relevant to contemporary South Africa. (10)
- 5.4 Compare which of your selected artworks has more relevance in a global context **AND/OR** reflects the effects of globalisation on South Africa. (4)
- [20]**

Total: 100 marks

Reference List:

1. Images A and text adapted for Loyiso Mkizwe and Kwezi Comic book, 2015; featured in article on Black Star website.[ONLINE] Available at: <http://www.vukadarkie.com/kwezi-the-black-star/> Accessed 9 January 2018. Image B found on Pinterest [ONLINE] Available at: <https://www.pinterest.co.uk/pin/169799848427122387/?lp=true>. Accessed 14 February 2018. Definition for Iconography taken from Merriam-Webster [ONLINE] Available at: <https://www.merriamwebster.com/dictionary/iconography>. Accessed 14 February. Definition for Afrocentric taken from Merriam-Webster [ONLINE] Available at: <https://www.merriam-webster.com/dictionary/Afrocentric>. Accessed 14 February 2018
2. Image C and text adapted for Image A. Loyiso Mkize's Reflections of inner truth series 2011; featured on the Museum Beta Organisation website. [ONLINE] Available at: <https://useum.org/artwork/Reflections-of-inner-truth-series-Loyiso-Mkize-2011> Accessed 9 January 2018
3. Quote adapted from Huffington Post. [ONLINE] Available at: https://www.huffingtonpost.com/john-m-eger/if-art-is-a-universal-lan_b_806787.html. Definition of the human condition adapted from Art and Popular Culture [ONLINE] Available at: http://www.artandpopularculture.com/Human_condition. Accessed 14 February 2018. Definition of timeless from Merriam-Webster [ONLINE] Available at: <https://www.merriam-webster.com/dictionary/timeless>. Accessed on 19 February 2018.
4. Cartoon created by David Hopkins. Taken from Word Press. [ONLINE] available at: https://www.google.co.za/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=0ahUKEwiagd7O9MjYAhWBGhQKHfhsB7AQjhwIBQ&url=https%3A%2F%2Fastrofella.wordpress.com%2Ftag%2Fdauid-hopkins%2F&psig=AOvVaw1WvCL8Kh2RjL_BN5vdZcSe&ust=1515519415747110. Accessed 4 January 2018.
5. Monument definition from Quora [ONLINE] Available at: <https://www.quora.com/What-is-the-difference-between-a-monument-and-a-sculpture>. Accessed 15 February 2018.
6. Image and text about Khaya Witbooi adapted from World Art website. [ONLINE] Available at: <http://www.worldart.co.za/artists/khaya-witbooi/> Accessed 1 January 2018. Wheat paste definition from Mentalfloss [ONLINE] Available at: <http://mentalfloss.com/article/51583/14-street-art-terms%E2%80%9494illustrated> . Accessed 3 February 2018.