



VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 12 pages and a colour Insert of 2 pages (i – ii). Remove the Insert from the middle of the question paper and place it next to the corresponding black and white prints where you will find the relevant empirical data and text.

2. Read each question carefully before constructing your response.

3. **ANSWER ALL 7 QUESTIONS:**

SECTION A: Issues that Art Addresses – International Art and Architecture from Dada to the present.

SECTION B: Issues that Art Addresses – South African and African Art and Architecture from Resistance Art to the Present.

Visual Literacy questions are integrated into SECTION A and SECTION B.

4. Number your answers EXACTLY as they have been numbered in the paper.

5. Present your answers in the form of essays using well-structured paragraphs which each deal with a specific point of discussion. Use clear sentences or paragraphs for shorter answers.

6. No marks will be allocated for lists of facts or diagrams. Use tables only when the question specifically asks you to tabulate.

7. Do not repeat the same information in different answers. No marks will be awarded for a discussion of the same artists, art works, facts or arguments.

8. Apply relevant art terminology.

9. Underline the names of movements/modes of working, artists and works, architects and buildings/designs.

10. Discuss the reproduced images only when the question specifically refers to them.

11. It is in your own interest to write legibly and present your work neatly.

12. Answers must be completed in the Answer Book provided.

SUMMARY OF QUESTION SELECTION AND MARK ALLOCATION

ANSWER A TOTAL OF 7 QUESTIONS: ALL QUESTIONS ARE COMPULSORY

SECTION A:

QUESTION 1 (Visual Literacy **30 marks**)

AND

QUESTION 2 (Essay **35 marks**)

AND

QUESTION 3 (Shorter essay/paragraph question **15 marks**)

80 marks

AND

SECTION B:

QUESTION 4 (Visual Literacy **10 marks**)

AND

QUESTIONS 5, 6 and 7 (Shorter paragraph questions **60 marks**)

70 marks

DIVIDE YOUR TIME EQUALLY BETWEEN SECTION A AND SECTION B

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**. (Refer to Insert for colour images.)

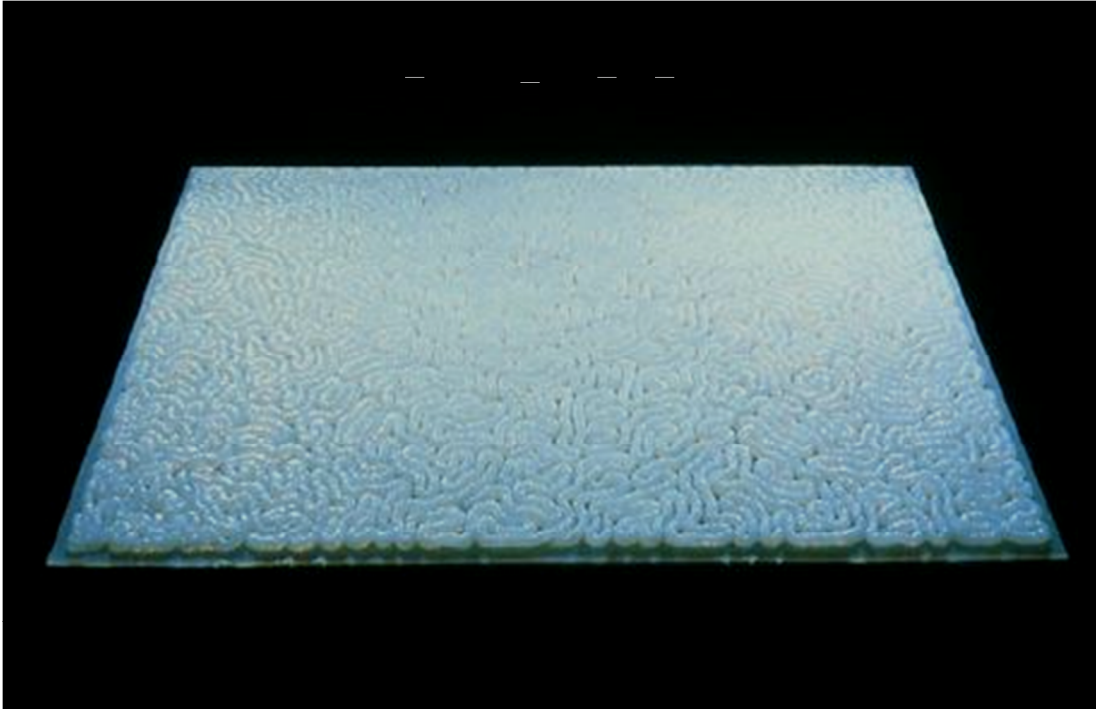
**Image A**

Goldsworthy, Andy

Arrangement Maple Leaves (2009)

A photograph of the original work of leaves arranged among rocks in a stream.

Goldsworthy, (born 1956) is a British land artist, environmental artist, sculptor and photographer whose art is a response to nature. Many of his works exist only for a short time before being reabsorbed by nature, eroding or decaying naturally. To record his temporary artworks, he has to take photographs of them as he often creates them when he is alone in the countryside. He said: "I think it's very brave to be working with flowers and leaves and petals. But I have to: I can't change the materials I work with. I feel I must work with nature as a whole."¹

**Image B**

Hatoum, Mona

Entrails Carpet (1995)

A photograph of the sculpture. The 'carpet' is made of silicone and rubber.

Hatoum (born 1952) is a Palestinian artist working in Britain. She mostly works in modes such as performance art and installation. Her themes are often confrontational.

Entrails Carpet refers to the Middle Eastern tradition of carpet weaving. These carpets are usually beautifully patterned and richly coloured, while Hatoum's carpet looks like intestines or guts (entrails).

"Originating from 'a place of not belonging', her work refuses to offer a safe haven for peaceful contemplation. Instead, deceptively elegant, mutely aggressive, it demands that we experience the often uncomfortable realities and paradoxes (contradictions) that describe our existence."²

QUESTION 1 VISUAL LITERACY

- 1.1 BOTH **Image A** and **Image B** are photographs of the original artworks. Explain the purpose of the photograph for BOTH images. (4)
- 1.2 **Image A** and **Image B** would both impact on the viewers' physical senses (sight, smell, taste, touch and hearing) if they were viewed first-hand. Give TWO sensory impacts for EACH image. (4)
- 1.3 For BOTH **Image A** and **Image B**, explain the probable reaction of the viewer to the sensory impacts given in Question 1.2. (2)
- 1.4 Goldsworthy says he thinks his choice of mediums in *Arrangement Maple Leaves, Image A*, is 'brave'. Do you agree? Give reasons to support your answer. (3)
- 1.5 Hatoum's work, *Entrails Carpet, Image B*, is confrontational and so does not offer the viewer a 'safe haven'. What message/s do you think she is trying to confront the viewer with? (2)
- 1.6 Identify, clarify and give *the functions/effects* of FIVE of the most visible visual elements (principles of design and the art elements) that have been used in BOTH **Images A** and **B**. (15)

Present your comparison in TABLE-FORM (as shown below) in short, clear sentences.

TABLE FOR COMPARATIVE FORMAL ANALYSIS	
IMAGE A	IMAGE B
(Name a Visual Element identified in both works) 1. _____	
Clarify and give the function/effect:	Clarify and give the function/effect:
(Name a Visual Element identified in both works) 2. _____	
Clarify and give the function/effect:	Clarify and give the function/effect:
3., 4., 5. Continue as above	

[30]

AND

QUESTION 2 ESSAY

DO refer to examples from International Art from Conceptual Art of c. 1970s up to the present and current non-traditional art in this essay. If studied, you may include architectural examples from this period.

DO NOT refer to examples from International Art which predates Conceptual Art of c. 1970s, nor to South African art in this essay.

Focus areas: Art as Idea

- **Concept vs product/structure**

Statement: The strongest effect of an artwork and/or building should be on the viewers' senses (sight, smell, taste, touch and hearing). The concept itself should be a lesser or secondary aspect of the artwork and/or building.

Present an essay of approximately 4 pages in which you agree and/or disagree with the above statement. Motivate your stance by selecting **FOUR** relevant examples by **FOUR** different artists and/or architects **from Conceptual Art of c. 1970s up to the present and current non-traditional art.**

- 2.1 Write an introduction to your essay in which you clearly state your response to the statement. (3)
- 2.2 Give an in-depth assessment as to why you agree and/or disagree **with the statement**. Do this by examining the artworks and/or buildings that you have selected and by including and elaborating on relevant facts. Clear logical arguments should be made. (32)

Mark allocation for 2.1 and 2.2

Introduction: 3 marks

4 Movements/modes (the manner in which something is done), 4 artists and/or architects, 4 titles with brief descriptions: 12 marks

Relevant facts: 9 marks

Argument contents: 11 marks

[35]

AND

QUESTION 3 SHORTER ESSAY/ PARAGRAPHS

DO refer to examples from International Art and/or architecture from Dada up to but not including Conceptual Art of c. 1970s. If studied, you may include architectural examples from this period.

DO NOT refer to artworks from Conceptual Art of c. 1970s up to the present nor to current art nor architecture of this period. Also do not refer to Cubism, Fauvism, German Expressionism nor to South African art.

Focus area: Awareness of psychology and human behaviour

Statement: During this era artists and architects began to question their roles.

- 3.1 Select TWO relevant artworks and/or buildings from TWO different movements which you think show a new role or approach for the artist/architect. Clearly explain what these new roles are and where/how it can be seen. Write approximately 1½ pages. (11)
- 3.2 For BOTH works give possible reasons which may have motivated these new roles. (4)

Mark allocation for 3.1 and 3.2

2 Movements/modes, 2 artists and/or architects, 2 titles with brief descriptions: 6 marks

Relevant facts: 5 marks

Arguments/Motivations: 4 marks

[15]

80 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART

QUESTION 4 VISUAL LITERACY

Study **Image C** and **Image D**, read the accompanying text and then answer the questions that follow.

Use **Images C** and **D** for Question 4 ONLY. (Refer to Insert for colour images.)



Image C (left)

Murray, Brett

Policeman (1987)

Fibreglass, resin and oil paint.

UNISA permanent collection.

This sculpture represents an apartheid era policeman and falls under the category of Resistance Art in South Africa. Murray has continued to question South African society. His artworks are satirical – using humour to criticise someone or something and make them seem silly. He says, "With my work I hope to critically entertain. I hope to shift people's perspectives and change people's minds through satirical and tragic reflections on South Africa."



Image D

Nicholas Hlobo

Umthubi (2006)

Exotic and indigenous wood, steel, wire, ribbon, rubber inner tube.

200 × 400 × 730 cm
(variable).

Centre for Contemporary Art
at Palazzo delle Papesse,
Italy.

Hlobo's *Umthubi* represents a Zulu kraal (enclosure) where cattle are kept – the size of the herd shows a man's wealth. It is also traditionally a masculine ritual space where boys who are entering manhood receive advice from older men. Hlobo says that the title *Umthubi* is about helping and celebrating new life. It is inspired by the boys who must feed a new calf by cooking the cow's milk, which is called *umthubi*. He examines this masculine space and challenges the traditional roles of males, females and children. The central area is woven with pink ribbons referring to the traditionally female role of weaving. It also refers to play as it looks like a trampoline. Hlobo is Xhosa but chose to make *Umthubi* in the shape of a Zulu kraal, rather than a Xhosa one, simply because he likes their shape.

When this work was exhibited in Italy, it was placed beneath an Italian Baroque* ceiling. The critic Amy Halliday said that the work and the space did not fit together comfortably. It raised questions around the complicated relationship between African art and Western European art.³

*Baroque art is a richly ornamental European style of the 17th century.

- 4.1 In *Policeman Image C*, Murray depicts a policeman who supported the apartheid regime. Describe TWO ways in which the physical appearance of *Policeman* makes him 'seem silly'. (2)
- 4.2 Give ONE motivation Murray had for making *Policeman, Image C*, 'seem silly'. (1)
- 4.3 Hlobo deliberately placed a trampoline woven from pink ribbons at the centre of his kraal, *Umthubi, Image D*. Explain FOUR ways in which this challenges the traditional roles of males, females and children in Zulu culture. (4)
- 4.4 *Umthubi, Image D* was exhibited in a Baroque building in Italy. In your view, is this a positive and/or a negative situation? Give TWO motivations for your opinion. (2)
- 4.5 Hlobo chose to make *Umthubi, Image D*, out of both exotic and indigenous woods to reflect the South African multi-cultural context. Do you think his choice of both types of wood communicates this intention well? Give a motivation for your answer. (1)
- [10]**

AND

FOR QUESTIONS 5, 6 AND 7:

DO select relevant **South African artworks from Resistance art to the present** to answer the questions. If studied, you may include architectural examples from this period.

DO NOT use examples of South African art which predate Resistance art; nor International examples.

DO NOT repeat facts.

QUESTION 5 SOUTH AFRICAN ART AND ARCHITECTURE FROM RESISTANCE ART TO THE PRESENT

Focus Area: Manifestation of Societal Systems: Social, Political/Historical and Economical aspects.

Write three to four paragraphs, that is, approximately 1½ pages, in which you answer the following questions:

- 5.1 Select TWO relevant artworks by TWO different artists which you think aim to 'shift people's perspectives and/or change people's minds'.

Give the following details for BOTH artworks:

The artists and/or architects, the titles with brief descriptions and the movements they belong to or, if not applicable, the modes of working. (6)

- 5.2 For BOTH examples, explain ways in which the artists have used style, mode, content, medium, titles and/or any other aspects to 'shift people's perspectives and change people's minds'. (10)

- 5.3 Referring to BOTH examples that you have selected, evaluate how successful you think the artists have been in their attempts to change people's minds. (4)

[20]

AND

QUESTION 6 SOUTH AFRICAN ART AND ARCHITECTURE FROM RESISTANCE ART TO THE PRESENT

**Focus Areas: Manifestation of Societal Systems: Art and Gender
Continued Influence of Technology: Meaning through Medium**

Write three to four paragraphs, that is, approximately 1½ pages, in which you answer the following questions:

- 6.1 Select TWO relevant artworks by TWO different artists, which in your opinion, challenge the traditional roles of men, women and/or children in society.

Give the following details for BOTH artworks:

the artists and/or architects, the titles with brief descriptions and the movements they belong to or, if not applicable, the modes of working. (6)

- 6.2 For BOTH the selected artworks, explain how the message/s or challenge/s are communicated through any THREE of the following: the **titles, content, mediums or modes**. (6)

- 6.3 For BOTH the selected artworks, evaluate whether or not the challenge/s and/or message/s have been successfully communicated. (8)

[20]

AND

**QUESTION 7 SOUTH AFRICAN ART AND ARCHITECTURE FROM
RESISTANCE ART TO THE PRESENT****Focus Area: Manifestation and Exploration of an African Identity**

Read the text and then write three to four paragraphs, that is, approximately 1½ pages, in which you answer the following questions:

The critic, Amy Halliday, thinks that the relationship between African art and Western European art is 'complicated'.⁴

- 7.1 Select TWO relevant South African artworks by TWO different artists, which in your opinion, show evidence of the relationship between African art and Western European art.
- Give the following details for BOTH artworks:
The artists and/or architects, the titles with brief descriptions and the movements they belong to or, if not applicable, the modes of working. (6)
- 7.2 Describe the relationship in detail by examining the content, medium and modes of the selected artworks. (6)
- 7.3 Referring to BOTH examples, explain whether you think that this 'complicated relationship' is a positive or a negative one. Motivate your opinion clearly. (8)
- [20]**

70 marks**Total: 150 marks**

Reference list:

- 1 [Image A and text adapted from: Author unknown, updated 2011. *Andy Goldsworthy*. [Online] Available from: <en.wikipedia.org/wiki/Andy_Goldsworthy>. Accessed on: 12 January 2011]
- 2 [Image B and text adapted from: Author unknown, date unknown. 2009. *Mona Hatoum's Entrails Carpet: Daily source of DIY craft projects, 2 February 2009*. [Online] Available from: <blog.craftzine.com/archive/.../mona_hatoums_entrails_carpet.html>. Accessed on: 22 January 2011]
- 3 [Image C and text adapted from: Maurice, E., 2009. *25 Standard Bank Young Artists Award: catalogue published for 2009 Exhibition: 25 Standard Bank Young Artists, National Arts Festival: Grahamstown.*]
- 4 [Image D and text adapted from: Halliday, A., 2008 *From Here to There Art South Africa Vol 6.4* [Online] Available from: <www.Art_South_Africa.com/article=621>. Accessed 24 January 2011. Michael Stevenson Hlobo Umthubi 2006 [Online] Available from: <www.michaelstevenson.com/.../hlobo/umthubi.htm>. Accessed 06 February 2011]