



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2012

VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

150 marks

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 are numbered in the paper.
3. Read each question carefully before constructing your response.
4. **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 Art and Architecture from Resistance Art to the present.

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

5. For shorter answers, use clear sentences or paragraphs. For essays, use well-structured paragraphs which each deal with a specific point of discussion.
6. No marks will be awarded 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, artworks, facts or arguments.
8. Underline the names of movements/modes of working, artists and titles of artworks, architects and buildings.
9. Discuss the given Visual Literacy images only in Questions 1 and 4.
10. It is in your own interest to write legibly and present your work neatly.
11. Answers must be completed in the Answer Book provided.

SUMMARY OF QUESTIONS AND MARK ALLOCATION	
SECTION A: INTERNATIONAL ART	
QUESTION 1 (Visual Literacy 30 marks)	80 marks
QUESTION 2 (Essay 35 marks)	
QUESTION 3 (Shorter essay/paragraph question 15 marks)	
SECTION B: SOUTH AFRICAN ART	
QUESTION 4 (Visual Literacy 10 marks)	70 marks
QUESTION 5, 6 and 7 (Shorter essay/paragraph questions 60 marks)	
DIVIDE YOUR TIME EQUALLY BETWEEN SECTION A AND SECTION B	
ALL 7 QUESTIONS ARE COMPULSORY	TOTAL 150 marks

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 the Insert for colour images.)

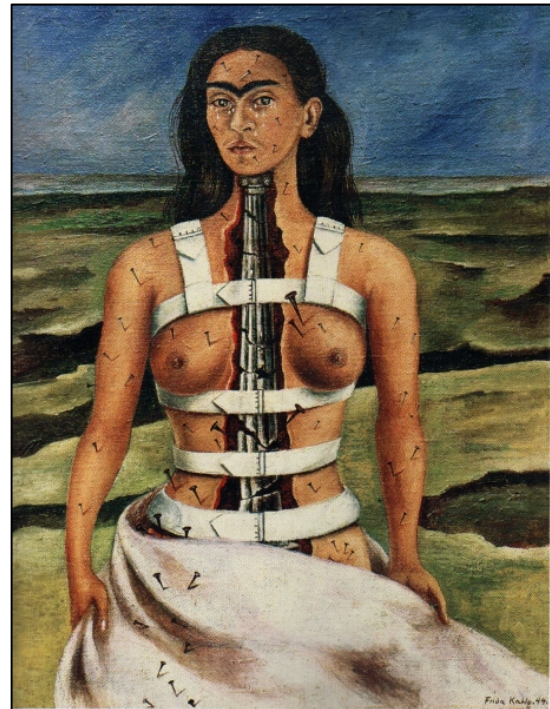


Image A
 Roth, Dieter
Hegel: Collected Works in 20 volumes
 (1974)
 Sculptural Installation

Dieter Roth is a German conceptual artist who made 'Artists' books'.

He said: "From time to time I take books I can't stand or from authors I want to annoy and make sausages."

Hegel was a renowned German philosopher. To create *Hegel: Collected Works*, Roth used traditional sausage recipes; stuffing sausage skins with lard and spices and 'meat' made by putting Hegel's books through a meat grinder. He then suspended them in a wooden frame.

Roth said the following about his conceptual artworks: "When I was young I wanted to become a real artist. Then I started doing something I felt wasn't real art, and it was through this that I became a well-known artist."

1

Image B
 Frida Kahlo
The Broken Column (1944)
 Oil on canvas

Frida Kahlo was a Mexican artist who underwent more than thirty operations in her lifetime, due to a streetcar accident in which her pelvis and spine were damaged; leaving her disabled and infertile. Most of her paintings are intensely autobiographical: relating to her almost constant physical and psychological pain. She had an unstable marriage to the painter, Diego Rivera. Today her work is famous, but during her lifetime she did not receive the same level of recognition as her husband did.

In *The Broken Column*, Kahlo painted herself crying, naked and alone in a desolate wasteland. Her spine is represented by a shattered stone column and her body is held together only by a back brace. Her flesh is punctured by sharp nails.

2

- 1.1 Roth went through various processes to make his artwork, **Image A**, *Hegel: Collected Works*, while Kahlo's **Image B**, *The Broken Column*, is a painted image. Which of these two different modes of working do you find more interesting? Give **THREE** reasons to motivate your opinion. (3)
- 1.2 When creating **Image A**, Roth was motivated by his need to express his dislike for Hegel's philosophical writing. Kahlo was motivated by her own physical suffering to create her artwork, *The Broken Column*, **Image B**. Can one claim that either of these motivations is superior to (better than) the other? Substantiate your answer clearly. (3)
- 1.3 The 'sausage' forms in **Image A**, and the 'nails' that are represented in **Image B**, are both familiar, recognisable, everyday objects. For **BOTH** images, explain the visual messages that these objects communicate. (4)
- 1.4 The artist Kahlo, (**Image B**), was hardly known in her own lifetime. Offer **THREE** possible reasons for this. (3)
- 1.5 Roth said: "Then I started doing something I felt wasn't real art and it was through this that I became a well-known artist."

What do you think he means when he says his work is not 'real art'? Motivate your opinion clearly. (2)

- 1.6 Identify **FIVE** of the most visible visual elements (the art elements and principles of design) that have been used in **Images A and B**. Explain the functions/effects of the element for **BOTH** images **BRIEFLY** but clearly. (15)

Present the answer in the form of a TABLE as shown below:

IMAGE A	IMAGE B
(Name a Visual Element identified in both works.)	
1. _____	
Function/Effect:	Function/Effect:
(Name another Visual Element identified in both works.)	
2. _____	
Function/Effect:	Function/Effect:
3., 4., 5. Continue as above	

[30]

QUESTION 2 ESSAY

FOR QUESTION 2:

DO refer to examples from International Art from Conceptual Art of c. the 1970s, and to 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 predate Conceptual art of c.1970s, nor to South African art in this essay.

Focus areas: Art as Idea

The Stuckists are a group of British artists who are in favour of traditional art. They call conceptual art 'pretentious, unremarkable and boring'. Stuckists want to put painting back on its pedestal, they want to see brush strokes on canvas and recognisable objects. "Down," they say, "with all the detached, *clever* stuff that these days passes as art".

3

Statement: Conceptual art is detached (unemotive) and dull. Conceptual artists should be personally involved.

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 *different* artists and/or architects), to substantiate your answer. **Select them from Conceptual Art of c. the 1970s 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)

<i>Mark allocation for 2.1 and 2.2</i>		
2.1	Introduction	3 marks
2.2	4 artists and/or architects	12 marks
	4 titles with brief descriptions	
	4 movements or modes* (*The manner in which something is done)	
	Relevant facts	9 marks
	Argument content	11 marks

[35]

QUESTION 3 SHORTER ESSAY/PARAGRAPHS

FOR QUESTION 3:

DO refer to examples from International Art 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 non-traditional art; nor architecture of this period.

DO NOT refer to Cubism, Fauvism, nor to German Expressionism, nor to South African art.

Focus Area: Societal Systems

Statement: During this era, the everyday object in art is used and depicted in many new ways to create meaning.

- 3.1 Select TWO relevant artworks (from two *different* movements) which relate to the above statement: select them from International Art from Dada up to but not including Conceptual Art of c. 1970s.

Write approximately 1½ pages in which you analyse how everyday objects are depicted or used in art of this era in new and inventive ways. (11)

- 3.2 For BOTH works explain the link between the historical context and the new way the object was used and/or depicted. (4)

<i>Mark allocation for 3.1 and 3.2</i>		
3.1	2 artists and/or architects	6 marks
	2 titles with brief descriptions	
	2 movements or modes* (*The manner in which something is done)	
	Relevant facts	
3.2	Argument content (links)	4 marks

[15]

80 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART

QUESTION 4 VISUAL LITERACY

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

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

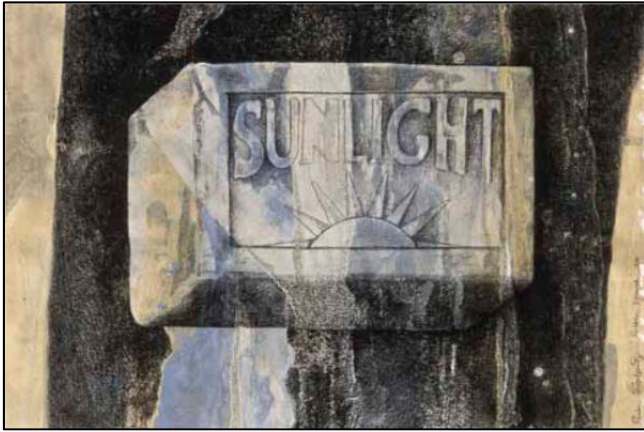


Image C

Stopforth, Paul

Healer #1 (Sunlight) (2004)

Mixed media on paper, 51 x 76 cm

Stopforth is classified as a Resistance artist in South Africa, as many of his artworks deal with the torture and death of political prisoners in detention during the apartheid era. The official explanations of death frequently given, were that the prisoner had 'slipped on the soap in the shower'. *Sunlight* is a brand name of a type of inexpensive soap which is commonly used in South Africa. This soap was supplied to the prisoners on Robben Island where Nelson Mandela and many other political prisoners were imprisoned. The brand name is ironic, as actual sunlight provides light and warmth, is a natural antiseptic and is healthy in moderation.

4



Image D

Robyn Penn

The Sleep Of Reason Produces Monsters III (From the exhibition titled: *Pretty World*), 2011

Oil-based monotype

South African artist, Penn, based her artwork (Image D) on a Highveld cloud which reminded her of the 'mushroom cloud' caused by the atomic bombs dropped by the Allies on Japan in World War II.

Penn said: "I watched a video of an atomic bomb explosion, it was truly beautiful, mesmerising, which only made it more horrific ... I can't look at these images without seeing both the beauty and the horror of the mushroom cloud."

The title: *The Sleep of Reason Produces Monsters*, refers to a 1799 etching of the same title by the Spanish artist, Francisco Goya. In his image, he is asleep, surrounded by nightmarish creatures which reflected his view that Spanish society, at that time, was demented and corrupt.

In an interview Penn explained the link with Goya's work, referring to interesting research about people who had sustained injury to the frontal lobe of the brain which is associated with the ability to reason. The injury, surprisingly, left them intellectually able but emotionally damaged. Penn learned that it is not reason alone, but also emotion, that is crucial to decision-making. It bothers her that 'being emotional' is seen as a negative state and is often used negatively when referring to women.

5

- 4.1 Stopforth's **Image C**, *Healer # 1 (Sunlight)*, was made in 2004, long after the first independent democratic elections in South Africa were held in 1994. Do you think that after 1994, it is still relevant for Stopforth to refer to atrocities committed during apartheid? Give TWO reasons for your opinion. (2)
- 4.2 What does Stopforth mean by *healer* in the title for **Image C**? (1)
- 4.3 In **Image C**, Stopforth depicts a mundane object (a bar of soap) to communicate a visual message. Discuss how any three visual elements are also used to successfully communicate his message. (3)
- 4.4 Penn is making a *socio-political* comment in **Image D: The Sleep of Reason Produces Monsters III**. Give TWO possible socio-political comments. (2)
- 4.5 In your opinion, does Penn successfully communicate both *the beauty and the horror of the mushroom cloud* in **Image D**? Motivate your answer. (2)
- [10]**

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 Areas: Manifestation of Societal Systems: Apartheid
Awareness of Psychology**

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

- 5.1 **From Resistance Art**, select TWO relevant artworks (from *different* artists) which you think could relate to the **title: The Sleep of Reason Produces Monsters**.

For each artwork selected, provide the name of the artist, the title of the artwork (with a brief description) as well as the mode in which the artwork was created. (6)
- 5.2 Explain how you think BOTH the selected artworks, could relate to the **title: The Sleep of Reason Produces Monsters**. (10)
- NOTE: Refer ONLY to the title; DO NOT discuss the actual artworks by Penn and Goya.
- 5.3 Do you think that the titles of the selected artworks are successful? Motivate your answer by referring to BOTH the artworks. (4)
- [20]**

QUESTION 6**Focus Areas: Manifestation of Societal Systems: Gender Issues
Meaning through Medium**

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

Penn says that it bothers her that '*being emotional*' is often seen as a negative state. She has reached the conclusion that reason and emotion should work together.

- 6.1 Select TWO relevant artworks (by two *different* artists) which you think aim to evoke a strong **emotional response** in the viewer. Select one by a **male** artist and one by a **female** artist.
- For each artwork selected, provide the name of the artist, title of work (with a brief description) as well as the mode in which the artwork was created. (6)
- 6.2 Analyse whether or not the medium and/or modes of working, helps to achieve the desired emotional response from the viewer in BOTH the selected artworks. (10)
- 6.3 Does the gender of the artists play a role in the emotional impact of the artwork? Refer to BOTH the selected artworks in your answer. (4)
- [20]**

QUESTION 7**Focus Areas: Manifestation and Exploration of an African Identity**

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

- 7.1 Select TWO **Post Democratic artworks (post 1994)** (by two *different* artists) in which the artists explore their position in the current South African context.
- For each artwork selected, provide the name of the artist, title of work (with a brief description) as well as the mode in which the artwork was created. (6)
- 7.2 For BOTH the selected artworks, explain how the issues they deal with relate to the current South African context. (10)
- 7.3 Do you think that viewers who are not South African would find these issues interesting? Motivate your answer by referring to BOTH artworks. (4)
- [20]**

70 marks**Total: 150 marks**

Reference List

1. Image A and text adapted from: *Literaturwurst Der Spiegel* Source: Dirk Dobke/Dieter Roth Foundation: Dieter Roth – Books and Editions. Thames and Hudson, 2004. Date accessed: 03 January 2012.

And Quote from: Dieter Roth, Quoted in the *New York Times* Obituary, 10-06-1998 quoted in *Literaturwurst Der Spiegel* Source: Dirk Dobke/Dieter Roth Foundation: Dieter Roth – Books and Editions, distributed by Thames and Hudson, 2004. Date accessed: 03 January 2012.
2. Image B from: Carelaross. Date Unknown [Online] <<http://carelaross.com>>/img/TheBrokenColumnbyFridaKahlo1944.jpg. Date accessed: 24 February 2012.
3. And text adapted from: Author and Date Unknown. *Portraits of Personal Suffering*. [Online] Available: <<http://www.artfactory.com>>/art_appreciation/portraiture/frida_kahlo/frida_kahlo.htm. Date accessed: 24 February 2012.
4. Quotations taken from: Coslovich, G. 2001. *The Art of Being Stuckist*; The Age Thursday 24 2001. [Online] Available: <<http://www.stuckism.com>>/melbarticle.html Date accessed: 20 January 2012.
5. Image C: Text and adapted from Judith Mason quoted in Law-Viljoen, B.2011. *Taxi Art Paul Stopforth*. David Krut: Johannesburg.
Image C: Photo credits: Susan Byrne, all photographs of the artist's work in above publication.
6. Image D supplied by and used by kind permission of the artist, Robyn Penn.
And text adapted from: Smith, M. Nov/Dec 2011 *Cloud Cover: an interview with Robyn Penn* [Online] <www.artthrob.co.za>/Reviews/Interview-with-Robyn-Penn. Date accessed: 27 December 2011.