



VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

150 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 11 pages and a colour Insert of 2 pages (i – ii). Remove the Insert 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 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. Discuss the given visual literacy images only in Questions 1 and 4.
 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. No marks will be awarded for lists of facts or diagrams. Use tables only when the question specifically asks you to tabulate.
 8. 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.
 9. Underline the names of movements/modes of working, artists and titles of artworks, architects and buildings.
 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.
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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**

Adriana Varejão

Celacanto Provoca Maremoto (Coelacanth Causes Tsunami) (2005)

Oil paint and plaster on multiple canvases

Installation view, Cartier Foundation, Paris of the exhibition: *Chamber of Echoes*

Adriana Varejão is a Brazilian artist. For the exhibition, *Chamber of Echoes*, the artist's installations were created specifically to relate to this site with its transparent architecture.

Image A, *Coelacanth Causes Tsunami*, is composed of multiple canvases hung as one. It refers to remnants of Brazil's colonial past through blue and white traditional Portuguese tiles with their crackle-glaze texture, and images of the ocean. Varejão views the sea as the common link between countries such as Portugal, China and India – all countries sharing in Brazil's development.

A few metres in front of her ocean-inspired mural is another one of her works – a sculptural wall also referring to ruins and the violence in Brazil's colonial past.

The title phrase: *Coelacanth Causes Tsunami*, was a popular graffiti phrase painted on walls in Brazil in the 1970s. The phrase was once thought to be meaningless, reflecting the mindset of a politically disempowered generation. When investigated, it turned out that it was a way to identify a location where drugs were sold. (A coelacanth is a living fossil fish.)

1



Image B

Louise Bourgeois

Maman (1999)

Bronze sculpture, more than 9 metres high

Maman is shown here outside the Tate Modern in London

Bourgeois' interest in the double standards related to gender and sexuality stems from her childhood realisation that her father had affairs, which her mother found simpler to ignore. Thus *Maman* (which means *Mother* in French) alludes to her mother's strength, but may also comment on the insecurity Bourgeois experienced as a child.

The sculpture alludes to her mother's strength, with metaphors of spinning, weaving, nurturing and protecting: "The Spider is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver. My family was in the business of tapestry restoration, and my mother was in charge of the workshop. Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just like my mother."

(Bourgeois)

"Bourgeois meant her work as a tribute to her own mother, but its grotesqueness does, in a way, comment on how we view motherhood."

(Budnitz)

QUESTION 1 VISUAL LITERACY

- 1.1 The Cartier Foundation Gallery in Paris has an unusual glass façade. For **Image A**, *Coelacanth Causes Tsunami*, what were the possible advantages gained from exhibiting it in this specific location? (4)
- 1.2 For **Image A**, give ONE way in which the artwork is stylised and ONE way in which it is innovative. (2)
- 1.3 In **Image A**, Varejão explores issues that are particular to Brazil. Explain how you think using the popular Brazilian graffiti phrase: *Coelacanth Causes Tsunami*, as the title, could add to the meaning of this artwork? (2)
- 1.4 **Image B**, *Maman*, is a sculpture of a larger-than-life spider installed outdoors. Discuss the possible effects that the exaggerated scale and location may have on the viewer. (3)
- 1.5 In the given text Bourgeois says of **Image B**, *Maman (Mother)*, that spiders are 'friendly', 'helpful and protective', yet the critic Budnitz calls it 'grotesque' and says it 'comments on how we view motherhood'. Refer to the sculpture to explain BOTH interpretations of the sculpture. (4)
- 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 elements for BOTH images BRIEFLY but clearly. (15)

For **Image A**: Refer to the paintings for this formal analysis, not to the sculptural wall in front.

For **Image B**: Refer to the the 3D sculpture and not the 2D photograph of it. (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. Do not refer to Visual Literacy examples.

Focus areas: Art as Idea

Read the following text and then answer the question below:

Varejão's large scale installation was created specifically to fit into a glass-walled room in a gallery in Paris. Bourgeois presents a huge sculpture cast in bronze outside a gallery where pedestrians pass by.

1

Statement: The choice of location and presentation of artworks play an important part in communicating the message of the artists.

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 the examples 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 examples that you have selected and by including and elaborating on relevant facts. Clear logical arguments should be made. (32)

Mark allocation for Questions 2.1 and 2.2		
2.1	Introduction	3 marks
2.2	4 artists and/or architects	12 marks
	4 titles with brief descriptions of works	
	4 movements or modes* (*The manner in which something is done)	
	Relevant facts	9 marks
	Argument contents	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 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: Creative liberation is important in every age (time, period, era).

- 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 your selected examples demonstrate creative liberation (or a lack thereof) through style, mode, content, medium, title, etc. (11)

- 3.2 For BOTH artworks, explain to what extent the age (time, period, era) influenced the creative liberation evident in the work. (4)

Mark allocation for Questions 3.1 and 3.2		
3.1	2 artists and/or architects	6 marks
	2 titles with brief descriptions of works	
	2 movements or modes* (*The manner in which something is done)	
	Relevant facts	5 marks
3.2	Argument contents (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.)

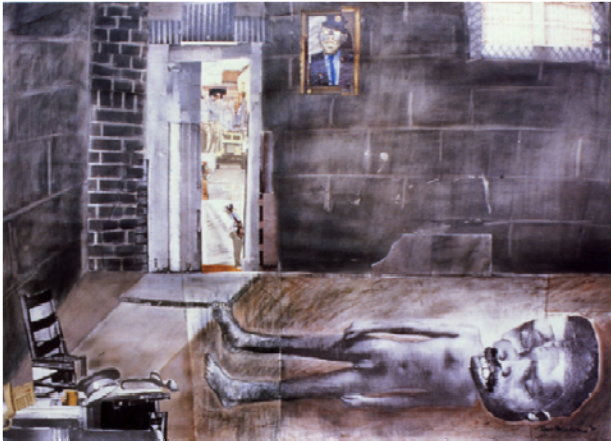


Image C
 Sam Nhlengethwa
It Left Him Cold, The Death of Steve Biko
 (1990)
 Collage, pencil and charcoal
 69 × 93 cm
 Courtesy Standard Bank Collection at Wits

Image D
 Angus Taylor
Grounded (2011)
 Firmly packed earth and bronze cast
 Eldo Square Shopping Centre, Eldoraigne,
 Pretoria

In 1995, Nhlengethwa's work, **Image C**, *It Left Him Cold – The Death of Steve Biko* (1990) was selected for an important Pan-African show at London's Whitechapel Art Gallery. South Africa was represented by a selection of explicitly political artworks.

The image is about Stephen (Steve) Biko's death. Biko was an anti-apartheid activist who founded the Black Consciousness Movement. He died from severe head injuries inflicted while in police custody in 1977. Following the news of Biko's death, the Minister of Police said, "I am not glad and I am not sorry about Mr Biko. It leaves me cold." Nhlengethwa used collage and drawing in sombre colours.

3

In **Image D**, *Grounded*, Taylor seems to refer to the typical, grand, public monument of a male hero on horseback, but his sculpture depicts a woman on a donkey. He calls it an 'anti-monument'. The donkey emerges from the ground, and is not raised on a platform. This gives it a 'groundedness'. Taylor says: "... each person looking at this woman on the humble donkey will be reaching his or her own interpretation ..."

Taylor uses mediums such as earth, stones and plant matter, as they link to his awareness of being from and belonging to the African soil. His travels abroad to 'immaculately clean, manicured and green countries' made him realise the importance of his distinctive identity as an African male. "This identity suggests a strong relationship with the earth and the physical metaphors of the land surrounding me in my own country."

4

- 4.1 Why, in 1995, would 'explicitly political artworks' be selected to represent South African art? (2)
- 4.2 Biko, depicted in **Image C**, is regarded as one of the heroes of the struggle against apartheid. Heroes are not usually depicted in collage. Explain why you think Nhlengethwa chose this medium. (3)
- 4.3 For **Image D**, do you think that Taylor successfully avoids the grandeur and elitism (superiority) typical of public monuments? (2)
- 4.4 Do you think that it is insulting to women that Taylor chose a woman as an 'anti-hero' in **Image D**? Motivate your opinion by referring to the image. (3)

[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: Social, Political/Historical, Apartheid

To answer this question, select **TWO** relevant **Resistance artworks** by different artists which you think could feature at an exhibition of 'explicitly political artworks'.

Write three to four paragraphs, that is, approximately 1½ pages, and number your answers as below:

- 5.1 For each artwork selected, first 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 Now go on to explain exactly what you think makes **BOTH** the selected artworks, '**explicitly political artworks**'. (10)
- 5.3 Conclude by analysing whether the artists you have selected could be regarded as 'heroes' of the struggle against apartheid. (4)

[20]

QUESTION 6**Focus Areas: Art as Idea**

To answer this question, select TWO relevant artworks by different artists, from **Resistance Art to the present** which you think take the form of an '**anti-monument**' and/or have '**anti-elitist**' qualities. Note: They do not have to be sculptures.

Write three to four paragraphs, that is, approximately 1½ pages, and number your answers as below:

- 6.1 For each of the artworks selected, first 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 Now go on to explain in what ways BOTH your selected artworks take the form of '**anti-monuments**' and/or have '**anti-elitist**' qualities. Consider: style, mode, meaning, medium, titles, location, etc. (10)
- 6.3 Many shopping malls in South Africa now feature public sculptures by important contemporary artists. Are shopping malls the appropriate places for public sculptures or not? Conclude by arguing BOTH points of view. (4)
- [20]**

QUESTION 7

Focus Areas: Manifestation and Exploration of an African Identity
Post-Democratic Identity in South Africa

Read the following text:

Taylor speaks of his 'distinctive identity as an African male' which is very important to him as an artist. He says that *Grounded* is an open-ended artwork, which is open to more than one interpretation. "... each person looking at this woman on the humble donkey will be reaching his or her own interpretation ..."

4

To answer this question, select TWO relevant **Post-Democratic artworks (post 1994)** by different artists, which you think link to the phrase: '**a distinctive identity as an African**'.

Write three to four paragraphs, that is, approximately 1½ pages, and number your answers as below:

- 7.1 For each artwork selected, first 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 Now go on to explain in what ways BOTH the selected artworks link to the concept of an African Identity. (10)
- 7.3 Conclude by evaluating whether the artworks allow us to each reach our own interpretation. Refer to BOTH the selected artworks in your answer. (4)
- [20]**

70 marks

Total: 150 marks

Reference List**1. Image A: Adriana Varejão, *Celacanto Provoca Maremoto (Coelacanth Causes Tsunami)* (2005)**

Image sourced from and text adapted from: FREROT C.N.D. *Adriana Varejão Cartier Foundation for Contemporary Art ArtNexus* [Online]

Link Available: <http://www.lehmannmaupin.com/artists/adrianavarejo/press_release/0/artist_installation#4>.

Accessed 16 April 2013.

And

Author Unknown. N.D. *Lehmann Maupin solo exhibition of new paintings by Brazilian artist Adriana Varejão* [Online]

Available: <http://www.lehmannmaupin.com/artists/adrianavarejao/press_release/0/artist_installation#4>.

Accessed 16 April 2013.

Text adapted from: Author unknown. N.D. *Celacanto Provoca Maremoto* Art Daily.org [Online]

Available: <<http://www.nao-til.com.br/nao-74/giba2.htm>>.

Accessed 16 April 2013.

2. Image B: Louise Bourgeois, *Maman* (1999)

Image sourced from: Photographer unknown. c. 1999. Louise Bourgeois, 35 ft. Spider at the Tate Modern Gallery, [Online]

Available: <<http://www.London.fotothing.com>>.

Accessed 12 January 2013.

Text adapted from: Kingsley, A. Date unknown. Spidermamas: Judy Budnitz, Louise Bourgeois, and Kristeva's abject [Online] Available: <<http://alexandrakingsley.com/2011/09/spidermamas-judy-budnitz-louise-bourgeois-and-kristevas-abject>>.

Accessed 12 January 2013.

And

Louise Bourgeois, [Online]

Available: <http://en.wikipedia.org/w/index.php?title=Louise_Bourgeois&oldid=532325129>.

Accessed 12 January 2013.

3. Image C: Sam Nhlengethwa, *It Left Him Cold, The Death of Steve Biko* (1990)

Image sourced from: <<http://www.studyblue.com>>.

Accessed 9 February 2013

Text adapted from: Oliphant, A. 1995. *A Human Face: the death of Steve Biko and South African art*. From *Seven Stories About Modern Art* (Whitechapel, 1995). Quoted in Arttrob 03 October 1995 p. 258. [Online]

Available: <<http://www.arttrob.co.za/03oct/artbio.html>>

Accessed 2 February 2013.

4. Image D: Angus Taylor, *Grounded* (2011)

Image sourced from [<<http://www.angustaylor.co.za/grounded.html>>].

Accessed 9 February 2013.

Text adapted from: Ferreira, I. Date unknown. *Art makes spaces human* [Online]

Available: <<http://www.angustaylor.co.za/Articles%20and%20reviews/Isle%20ferriera%20lynnwood%20article.pdf>>.

Accessed 9 February 2013.