



VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 10 pages and a colour Insert of 3 pages (i – iii). 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 5 QUESTIONS:**

Visual Literacy questions precede Section A.

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

SECTION B: Issues that Art Addresses – South African Art from Resistance Art to the present.

5. Discuss 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. 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.
-

| SUMMARY OF QUESTIONS AND MARK ALLOCATION | |
|--|----------------------------|
| QUESTION 1 (Visual Literacy 15 marks) | 15 marks |
| SECTION A: INTERNATIONAL ART | |
| QUESTION 2 (Essay 30 marks) | 45 marks |
| QUESTION 3 (Shorter essay/paragraph question 15 marks) | |
| SECTION B: SOUTH AFRICAN ART | |
| QUESTIONS 4 and 5 (Shorter essay/paragraph questions 40 marks) | 40 marks |
| ANSWER A TOTAL OF 5 QUESTIONS: ALL QUESTIONS ARE COMPULSORY | TOTAL 100 marks |

QUESTION 1 VISUAL LITERACY

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

Use **Images A and detail** and **Image B** for Question 1 **ONLY**. (Refer to the Insert for colour images.)



Images A and detail below

Shimon Attie
Portraits of Exile
Copenhagen,
Denmark, 1995
Site-specific
installation; images
submerged in the
Borsgraven canal



Images A and detail (previous page)

Shimon Attie is an American artist known for installations that raise questions about memory, place and identity. In 1943, during World War II, Denmark saved its entire Jewish community by secretly smuggling them on fishing boats out of Copenhagen, past Nazi ships, to safety in neutral Sweden. The 1943 rescue of Jewish people is an important part of Danish identity and history and is in contrast to the country's more recent attitude to refugees. In 1995 political refugees were being stowed away in a crowded 'hotel ship' in the harbour. They waited for years for their asylum applications to be processed.

Shimon Attie submerged nine large light boxes with images under water in the canal surrounding the Danish Parliament building to make **Image A**, *Portraits of Exile*. The images showed portraits of Danish Jews who were smuggled to Sweden during the war, as well as portraits of present day refugees from the former Yugoslavia, Pakistan, Cyprus and Afghanistan. These portraits were superimposed on images spanning time and themes: maps of escape routes, entry visas stamped into passports, fishing boats and ships from 1945 and 1995 and the yellow 'Jew star' devised by the Nazis to identify Jews. The *detail of Image A* shows a portrait of a refugee with an image of a dormitory ship superimposed over it. This ship (*Flotel Europa*) was being used in 1995 to house refugees in Copenhagen harbour.

1

**Image B**

Anselm Kiefer
Everyone Stands Under His Own Dome of Heaven
 (1970)
 Watercolour, gouache, and graphite pencil on joined paper, approximately 40 x 45 cm. Metropolitan Museum of Art

Image B

Anselm Kiefer is a German-born artist known for addressing the complexities of his country's genocide of Jewish people in World War II. In his watercolour, **Image B**, *Everyone Stands Under His Own Dome Of Heaven*, Kiefer shows an isolated figure, enclosed in a transparent dome, doing the Nazi salute within a deeply receding bleak landscape. Regarding the image, Kiefer has confusingly stated that "every man has his own dome, his own perceptions, his own thoughts. There is no one God for all."

2

- 1.1 For **Image A**, *Portraits of Exile*, briefly explain the meaning and the emotive impact Attie achieves by submerging the images.

(2)

1.2 In **Image A**, *Portraits of Exile*, Attie superimposed symbolic images like maps of escape routes, entry visas stamped into passports, fishing boats and ships and the yellow 'Jew star' onto the portraits of refugees. These evoke an emotional response from the viewer.

For any ONE of these superimposed symbolic images, briefly explain its meaning and the emotions it could stir up. (2)

1.3 In **Image B**, *Everyone Stands Under His Own Dome of Heaven*, Kiefer places the figure under a dome within a desolate landscape. What do you think Kiefer intended to communicate by placing the figure in this setting? (3)

1.4 **DO NOT REFER TO Image A.**

Look at **Image B ONLY**: *Everyone Stands Under His Own Dome of Heaven*.

Do the following for FOUR of the most visible Visual Elements (the art elements and principles of design) that have been used in **Image B**:

First identify and briefly describe the Visual Element; then go on to explain a function/effect of the Visual Element in the image. (8)

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

| IMAGE B | |
|--|-------|
| Name and describe a Visual Element identified in Image B: | |
| 1. | _____ |
| A function/effect of the Visual Element in the image: | |
| 1. | _____ |
| Name and describe a Visual Element identified in Image B: | |
| 2. | _____ |
| A function/effect of the Visual Element in the image: | |
| 2. | _____ |
| Name and describe a Visual Element identified in Image B: | |
| 3. | _____ |
| A function/effect of the Visual Element in the image: | |
| 3. | _____ |
| Name and describe a Visual Element identified in Image B: | |
| 4. | _____ |
| A function/effect of the Visual Element in the image: | |
| 4. | _____ |

15 marks

SECTION A ISSUES THAT ART ADDRESSES IN INTERNATIONAL ART

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

Awareness of Psychology (Internal and External Influences)

Read the following text and then answer the question below:

"Emotions are the key to many aspects of life. They are precisely the elements that make human beings human. I think the fact that emotions have been reduced and put off to the side in intellectual work, particularly in the 20th century, is tragic."

(Bill Viola)

3

Shimon Attie explained how his art relates to a documentary saying that he does not try to be a historian, a politician, a teacher or a sociologist. Documentaries confront people with historical facts, while through the visual language he uses in his work, he hopes that people who view it will have a visceral (instinctual or emotive), intellectual and aesthetic experience.

(Adapted from Shimon Attie)

4

Statement: Artworks should make an emotional connection with the viewer.

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 from current non-traditional art.**

- 2.1 Write an introduction to your essay in which you clearly state your response **to the statement**. (2)
- 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.

| Mark allocation for Question 2.2 | |
|---|----------|
| 4 artists and/or architects | 8 marks |
| 4 titles with brief descriptions of works | |
| Facts relevant to your response | 12 marks |
| Arguments substantiating your response | 8 marks |

(28)
[30]

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.

"I am out to introduce a psychic shock into my painting, one that is always motivated by pictorial reasoning: that is to say, a fourth dimension."

(Marc Chagall)

5

('Psychic' in this case can mean 'intellectual, emotional, unexplained, supernatural or mysterious'.)

"Too many artists think the more shock they put into something, the more emotion they can evoke in the viewer. Too much emphasis on this can result in sensory overload, deadening the senses rather than exciting them."

(Carole Ann Borges)

6

**Focus Area: Awareness of Psychology and Behaviour (Internal and External influences)
Meaning through Medium**

Statement: Artists of this era excited and stimulated the viewer through shocking them.

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 reflect all the ways in which the artists shocked the viewers through subject matter, style, mode, content, medium and title, etc.

| Mark allocation for Question 3.1 | |
|---|---------|
| 2 artists and/or architects | 4 marks |
| 2 titles with brief descriptions of works | |
| Facts relevant to your response | 6 marks |

(10)

3.2 For EACH of the TWO selected artworks, argue what the artists succeeded in doing – do you think the viewers of that time were excited and stimulated or did sensory overload deaden their senses?

(5)

[15]

45 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART**QUESTION 4****FOR QUESTION 4:**

DO select relevant **South African artworks from Resistance art** (1976 – leading up to 1994 Democratic elections) to answer the questions.

DO NOT use examples of South African art which predate Resistance art or examples from after the 1994 Democratic elections. Do not use International examples.

Focus Areas: Manifestation of Societal Systems: Social, Political/Historical, Apartheid

The arts were a non-violent means of resistance used in the struggle against Apartheid which had turned violent. Mongane Wally Serote, who was a struggle poet, related his role as a writer to his social environment. He said the following:

"I was brought up in a community which had chosen to fight against oppression and exploitation: to have taken an opposite position would have been to sell out. I had made a choice to use writing as a means of communication among people, and as a writer who was part and parcel of the struggle, my writing became a weapon."

7

To answer this question, select **TWO** relevant **Resistance artworks** by *different* artists which you think clearly demonstrate how the artist uses art as a means of visual communication and as a weapon.

Write three to four paragraphs, that is, approximately 1½ – 2 pages, and number your answers as below:

- 4.1 For EACH of the TWO selected Resistance artworks, first provide the name of the artist and the title of the artwork (with a brief description). (4)
- 4.2 The arts were used as a non-violent means of communication during the struggle. Explain the specific aspects of the socio-political environment of the period that are communicated through BOTH your selected artworks. (10)
- 4.3 Referring to your selected examples, say whether or not you agree that Resistance artworks can be seen as 'weapons'. Substantiate your answer. (6)
- [20]**

QUESTION 5**FOR QUESTION 5:**

DO select relevant South African artworks from the **Democratic era – the period after the democratic elections (April 1994) to the present**.

DO NOT use examples of South African Resistance art or examples which predate Resistance art. Do not use International examples.

Focus Areas: Identity in the Democratic Era

Art critic, Emile Maurice, said that in the Democratic era, artworks often 'raise questions about memory, place and identity'.

He said that the problem in democratic South African art is that the more we move further away from our apartheid past, the more disinterest in the past and amnesia (loss of memory) takes over. He says: "Before long the nation will begin to forget what it is and what it was. History has a way of repeating itself and so much for Mandela's 'Never, never and never again'".

(Emile Maurice)

8

To answer this question, select **TWO** relevant South African artworks by *different* artists which deal with issues related to memory and/or place and/or identity. **Select them from the Democratic era – the period after the democratic elections (April 1994) to the present.**

Write three to four paragraphs, that is, approximately 1½ – 2 pages, and number your answers as below:

- 5.1 For EACH of the TWO selected artworks, first provide the name of the artist and the title of the artwork (with a brief description). (4)
- 5.2 Issues about memory and/or place and/or identity can be communicated through subject matter, style, mode, medium, titles, location and presentation.
- Explain some of the ways in which one or more of these issues have been communicated in BOTH your selected artworks. (10)
- 5.3 Artworks of the democratic era can reflect a need to remember South Africa's past or they can show a lack of interest in it.
- Argue which tendency you think is more important by referring to BOTH your selected artworks. (6)

[20]

40 marks

Total: 100 marks

Reference List**1. Images A and detail: Shimon Attie, *Portraits of Exile* (1995)**

Text and quotation sourced and adapted from: BASTRY, I. 2004. Interview with Shimon Attie. [Online] available: <<http://carlosmotta.com/artwurl/interviews/INT024>> Accessed 21 January 2014.
And image sourced from site as above: courtesy of Jack Shainman Gallery, New York City.

2. Image B: Anselm Kiefer, *Everyone Stands Under His Own Dome of Heaven (Jeder Mensch steht unter seiner Himmelskugel)* (1970)

Image sourced from: THE METROPOLITAN MUSEUM OF ART, NEW YORK, 2009. *Anselm Kiefer Everyone Stands Under His Own Dome of Heaven* [Online] available: <<http://www.artcritical.com/2009/07/01/broken-flowers-and-grass-nature-and-landscape-in-the-drawings-of-anselm-kiefer-at-the-metropolitan-museum-of-art/>> Accessed 21 January 2014.

Text sourced and adapted from: AUTHOR UNKNOWN, July 1st, 2009. Critical Online Magazine of Art And Ideas. *Anselm Kiefer Everyone Stands Under His Own Dome of Heaven*. [Online] available: <<http://www.artcritical.com/2009/07/01/broken-flowers-and-grass-nature-and-landscape-in-the-drawings-of-anselm-kiefer-at-the-metropolitan-museum-of-art/>> Accessed 21 January 2014.

3. Question 2

Bill Viola quotation from:

RAWLINGS, A. 2006-11-06. Interview with Bill Viola. [Online] available: <http://www.tokyoartbeat.com/tablog/entries.en/2006/11/interview_with_bill_viola> Accessed: 12 January 2014.

4. Question 2

Text and Shimon Attie quotation adapted from:

BASTRY, I. 2004. Interview with Shimon Attie. [Online] available: <<http://carlosmotta.com/artwurl/interviews/INT024>> Accessed 21 January 2014.

5. Question 3

Marc Chagall quotation from:

AUTHOR UNKNOWN, ND. [Online] available: <http://artquotes.robertgenn.com/auth_search.php?authid=3000>
AUTHOR UNKNOWN, ND. [Online] available: <<http://painterskeys.com/> Art Quotes: The painters keys resource of art quotes>
Accessed 29 January 2014.

6. Question 3

Carole Ann Borges quotation from:

AUTHOR UNKNOWN, ND. [Online] available: <http://artquotes.robertgenn.com/auth_search.php?authid=3000>
AUTHOR UNKNOWN, ND. [Online] available: <<http://painterskeys.com/> Art Quotes: The painters keys resource of art quotes>
Accessed 29 January 2014.

7. Question 4

Quotation by:

SEROTE, M. 1990. *On the Horizon*

Quoted by: HLABANE, D. M. 2001. *The war poems of Mongane Serote: The Night Keeps Winking and A Tough Tale*. [Online] available: <www.literator.org.za/index.php/literator/article/download/500/661> Accessed 21 February 2014.

8. Question 5

Emile Maurice quotation from:

AUTHOR UNKNOWN, 2013. Archival Platform Hidden voices: art and the erasure of memory in post-apartheid South Africa 25/01 Posted on April 24, 2013. [Online] available: <http://www.archivalplatform.org/blog/entry/hidden_voices/> Accessed 29 January 2014.