



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2015

## **VISUAL CULTURE STUDIES: PAPER I**

### **MARKING GUIDELINES**

Time: 3 hours

100 marks

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**These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of learners' scripts.**

**The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.**

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**SECTION A ISSUES THAT ART ADDRESSES IN INTERNATIONAL ART****QUESTION 1 VISUAL LITERACY**

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

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

**NUMBER YOUR ANSWERS EXACTLY AS PER THE QUESTIONS.**

*Credit may be given to any of the points below as well as any other valid interpretation.*

- 1.1 Describe Donovan's use of colour in Image A, and the visual effect of colour in the overall composition of the sculpture. (2)

**Describe (Level 2)**

*Donovan has used a single white colour to create the work. The single colour unifies the sculpture.*

- 1.2 Donovan has left her work untitled. Do you feel that a title would have aided the interpretation of the work? Justify your answer. (2)

**Justify (Level 6)**

*No – perhaps she was satisfied to present just a visual sensation to the viewer, enabling the viewer to respond and make their own interpretations/connections.*

*Yes – a title can give a clue or direct the viewer's thinking, giving an understanding as to the meaning of the work. Unless the viewer knows Donovan as an artist who takes ordinary objects en masse and transforms them into sculptural installations that resemble organic and land form, the viewer is left pondering.*

- 1.3 Based on the above extract from Sol LeWitt's *Paragraphs on Conceptual Art*, predict how LeWitt would respond to Donovan's work. (3)

**Predict (Level 7)**

*LeWitt would see Donovan's work as perceptual, dealing with optical sensations as it is a visually stimulating artwork. He would regard this as a distraction from the idea and the conceptual strength of the work. He may further regard the piece as a group of gaudy baubles, because of the visual interest created by Donovan's work.*

- 1.4 Evaluate whether LeWitt's instructions left for others to execute his work allows for creative interpretation. Justify your answer by drawing evidence from Image B Construction View of the *Wall Drawing #328* and from the text. (2)

**Judge (Level 7)**

*No – LeWitt's instructions could possibly be seen as a way of enabling others to re-enact the creative process, and the artwork becomes more about the act of creating rather than the outcome/finished artwork – reinforces the notion that the outcome/end-product is not important or as important as the creation process, nor is the creator – creativity lies in the idea or the concept. The instructions were also vague enough to ensure a certain level of personal interpretation from the viewer was possible. This was very much his intention.*

*Yes – his artwork is prescriptive: as the instructions are specific enough to determine the final artwork.*

- 1.5 If LeWitt's work is made by a person who follows the instructions laid out by LeWitt, who, in your opinion, should get credit as the creator of the artwork? Justify your answer. (2)

**Evaluate (Level 6)**

*Any well-substantiated arguments will be credited, for example:*

*Conceptual art often challenges issues of ownership, process and the outcome of the creative process; and LeWitt was doing just that; his work is about the process of making, not the end product/ final completed artwork. He allowed others to experience the process of making the artwork by giving a list of instructions in order for the viewer/participant to experience/re-enact the process.*

- 1.6 Analyse, by considering the formal effects (and not the contextual meaning), how the *element of line* has been used in both Images A and B. Compare and contrast the effect of *line* in both these compositions. (4)

**Compare and Interpret (Level 2)**

*Donovan combines individual pieces of acrylic tube to project at angles to make spherical shapes, thus the lines are used to create a three-dimensional form. The spaces between the linear tubes create depth. LeWitt, however, used single white lines on a black background to create directional movement across the surface of his work. His use of the line also creates rhythm and a pattern across the surface of the wall.*

[15]

**QUESTION 2      ESSAY**

**CONCEPTUAL AND INTERNATIONAL CURRENT ART AND ARCHITECTURE**

**Read the following quote and write an essay in response.**

In 1976, Sol LeWitt published a document entitled *Paragraphs on Conceptual Art*. He wrote:

'New materials are one of the great afflictions (see glossary) of contemporary art. Some artists confuse new materials with new ideas ... The danger is, I think, in making the physicality of the materials so important that it becomes the idea of the work.'

**Present an essay of approximately 4 pages assessing the impact of medium on FOUR contemporary artworks (by different artists and/or architects) to substantiate your answer. Evaluate whether or not the physicality of the material drew attention away from or became more important than the artists' concept or idea. Select the examples from Conceptual Art of c. the 1970s and current non-traditional art.**

Mark allocation for Question 2		
4 artists and/or architects 4 titles with brief descriptions of works  Select (Level 2)	Any four relevant artists/architects will be accepted.	8 marks
Relevant Facts Examine (Level 4)	Maximum of 3 fact marks to be awarded to each artwork/artist	12 marks
Argument Assess/defend/argue (Level 6)	2 – 3 relevant argument marks to be awarded per artwork/artist	10 marks

**[30]**

The codes below (as in the Subjects Assessment Guidelines) are used to indicate how marks have been awarded.

<b>Fa</b>	Name of an artist/architect
<b>Fw</b>	Title of artwork with brief description of work
<b>Fr</b>	Relevant fact
<b>A</b>	Argument
<b>[ ]</b>	Description

**For example:****Candidates may argue either in favour of LeWitt:**

*Damien Hirst's Fa **For the Love of God**, is [a human skull recreated in platinum and adorned with 8,601 diamonds]. This sculpture is a life-size sculpture that is jewel-like as a result of the platinum and diamonds used to make the artwork. Fw Hirst modelled his diamond encrusted skull off a real human skull and inserted real human teeth. Fr although there is a strong conceptual element to the artwork, it is overshadowed by the unusual choice of diamonds and platinum as art material. Fr The work is sensationalized as viewers are more interested in the material than the conceptual/idea of the artwork. A Thus the artwork's physical appearance through the choice of a sensational medium is a distraction to the artwork. A*

**or disagree with LeWitt by showing that although the physicality of the material is important, it may not necessarily be a distraction. Candidates may even argue that the physicality of the material is intrinsic to the entire existence of the work:**

*DIETER ROTH Fa **40 Suitcases Filled with Cheese** [This work was an exhibition of 40 pieces of luggage, each filled with a different variety of cheese. During the exhibition the cheese rotted and the suitcases leaked, attracting hordes of flies] Fw Roth used temporary materials, used food and other organic materials in unusual ways. Fr He said "Sour milk is like landscape, ever-changing. Fr Works of art should be like that – they should change like man himself, grow old and die." His intention was to make time visible by allowing organic matter to decompose, with no attempt at conservation or intervention. Fr He was also interested in chance – works were not to be fully controlled by the artist, but developed according to the conditions under which they were kept. Fr Thus temperature, humidity, light and the presence of insects and bacteria would continue to alter the objects after the artist declared them finished. Fr For Roth, the act of making and the process whereby it came about was of equal interests to the finished result – art became a record of its own making. A Roth 'made' art that relied not solely on the artist's hands, but on the works' physical environmental conditions interacting with their organic ingredients. A The material, which was central to Roth's idea, needs to be ephemeral, therefore the physicality of the material was really important to this particular artwork. A*

**Credit may be given to any of the points above as well as any other relevant and valid interpretations that are well substantiated.**

**QUESTION 3            SHORTER ESSAY/PARAGRAPHS**

In 1919, a few years after World War I, artist Tristan Tzara announced that 'art needed an operation'. Like many other Dada artists, he felt that art could no longer follow traditional trends; that it had become pretentious. He advocated that artists seek for a new order in art.

It was possibly statements such as these that enabled many 20th Century artists to redefine their creative processes and end products. Artists were given the freedom to work intuitively, and to interpret or react to their world, rather than depicting reality based on observation of the world around them.

- 3.1 Select work from TWO relevant artists (from two *different* movements) whose artworks demonstrated a more intuitive approach. Select the artists from the following International Art movements:

Dada, Surrealism, Pop Art, Abstract Expressionism, Photo-Realism or Minimalism. For each artwork selected, provide the name of the artist and the title of the artwork with a brief description. (4)

*Any two movements: Dada, Surrealism, Abstract Expressionism, Pop Art, Super-realism, Minimalism.*

**Any two relevant artists will be accepted. Credit will be given to the points in the marking guidelines as well as any other relevant, well-substantiated interpretation.**

For example: *Jackson Pollock **Lavender Mist** – This is an abstract painting of interlacing webs of enamel paint, forming a textured network of lines and dips. The paint is splattered evenly over the large canvas and in all directions.*

- 3.2 Describe the intuitive art-making processes adopted in their works. (6)

*Pollock's work is an extension of himself: He uses his entire body to project the ultimate amount of energy onto the canvas, while remaining in upright position, distancing himself from the canvas. Pollock laid out a large piece of canvas on the floor of his studio, and using sticks, large brushes and the like, dripped paint over the entire surface of the painting. He describes the process as a trance-like dance in which he becomes mesmerized by the process. He uses his entire body and expands on this with long sweeps of his torso, arms and hands, circling the canvas from all directions.*

- 3.3 For each artwork, analyse what prompted the artists to move away from depicting a reality based on observation and to adopt a more intuitive approach. (5)

*2 – 3 relevant fact marks per movement Abstract Expressionists sought to free art from the constraints of subject matter and time, making it universal. It was a non-figurative style where there was a complete removal of any recognizable picture content. Many of the artists, who were influential members of the European Avant-garde movement, fled Hitler-dominated Europe for America at the time of World War II. Many of these artists sought a new reality in abstract art, suggesting that there was little in the world that was worth depicting.*

[15]

**60 marks**

**SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART****QUESTION 4 PARAGRAPHS****RESISTANCE ART IN SOUTH AFRICA (1976 – 1994)**

Study the following image, read the accompanying text, then answer the questions that follow.

**Statement: Instead of taking to the streets to protest, many South African artists chose to express their dissatisfaction through their art during the years of political oppression under the Apartheid government.**

Select TWO relevant **Resistance artworks** by TWO *different* South African artists who actively used their art as a form of protest during the Apartheid years.

Write approximately 1½ – 2 pages and number your paragraphs as per the questions.

- 4.1 For each artwork selected, provide the name of the artist and the title of the artwork with a brief description. (4)

**Selecting, naming and describing – recall/knowledge (Level 2)**

**Any relevant South African resistant artist will be accepted.**

*For example: **The Interrogators** by Paul Stopforth – this triptych is a monochromatic, close-up view of the three men who interrogated Steve Biko.*

- 4.2 Analyse the ways in which issues of protest have been addressed in the selected artworks through the following: mode, medium, style, title, subject matter and presentation. (12)

**8 Marks – Examine/Explain (Level 8) and 4 Marks – Analyse (Level 6)**

*Stopforth depicts injustices of the Apartheid system through his work by selecting themes to do with interrogation torture and death in detention which were common during the Apartheid era. He presents a close-up view of the three men, highlighting the creases in their faces. Yet they appear distant and gaze at the viewer without making eye-contact. While they appear as if they are in your space/face, making them appear intimidating, they are in fact depicted slightly out of focus. The monochromatic technique emphasises the cold starkness, reinforcing the idea of the cold hard facts of Biko's death. The chair in the background reminds one of a torture chamber: that one seemingly ordinary chair can have menacing connotations when placed in a torture chamber. The title clearly states that these men are interrogators. However, subtle reference is made to Biko. He is more absent than present. Atrocities of Apartheid are made real/visual through art.*

- 4.3 Referring to your selected examples, evaluate the historical significance that these protest artworks carry in a post-Apartheid society. (4)

**4 Marks – Evaluate (Level 7)**

**For example: Credit may be given to any of the points above as well as any other relevant and valid interpretations that are well substantiated.**

*These artworks are an important record of work made during the Apartheid period; they record, document and commemorate events/people enabling further generations to remember our past, so that history does not repeat itself.*

[20]

**QUESTION 5 PARAGRAPHS**

**POST-APARTHEID (POST-APRIL 1994) SOUTH AFRICAN ART**

**Select TWO current South African artists whose primary concern is with concept rather than with end product (see glossary).**

Write approximately 1½ – 2 pages and number your paragraphs according to the questions.

- 5.1 For each artwork selected, name the artist, give the title of the artwork and provide a description. (4)

**Selecting, naming and describing – recall/knowledge (Level 2)**

**Any relevant South African artist will be accepted.**

*For example: Usha Seejarim **The Opposite of Illustration** is a video that documents Seejarim's night-time journeys between Lenasia and Johannesburg.*

- 5.2 Describe how the artist of each selected artwork gave preference to conceptual concerns rather than the end product. (8)

**Describe (Level 3)**

*The **Opposite of Illustration** is a video in which Seejarim records the night-time journeys between Lenasia and Johannesburg. Seejarim's work relates closely to her daily commute from Lenasia to Johannesburg and to her urban surroundings and heritage as a person of Indian origin growing up in South Africa. In the video she describes her journey, by alluding to car headlights reflected in a rear-view mirror, which incessantly flicker and flash as the car shakes and vibrates. A viewer finds it hard not to choreograph the moving lights with the varied rhythm, which flicker to the sounds of Indian and Western percussion music. The video is looped and therefore the journey has no beginning or end. Seejarim is thus more concerned in conveying the experience of her daily commute through sound and moving imagery, than representing single image of the journey.*

- 5.3 Analyse the message or idea communicated through BOTH your selected artworks. (4)

**Analyse (Level 6)**

*Seejarim recreates aspects of the journey to convey the experience through a video installation. She uses a vibrating, blurred image to convey the commute, and she chooses elements of the journey (such as headlights reflected in the rearview mirror) to reinforce that idea that this is a commute in a motor vehicle. The image reflects the texture of the road on which the car is travelling, and this together with the apparent, but accidental choreography lends the piece a mesmerising, synaesthetic quality, possibly showing the monotony of the daily commute. To the visual experience she also adds the rhythms of Indian and Western percussion music so as to highlight her Indian heritage. Thus her idea of the daily commute, as well as her identity, is conveyed through the various moving images and sound.*

- 5.4 Decide whether your selected artists' interest in conceptual art, rather than in the end product, enables them to participate in a larger international art sphere, rather than only a local South African scene. Justify your answer. (4)

**4 Marks – Evaluate (Level 7)**

**For example: Credit may be given to any of the points above as well as any other relevant and valid interpretations that are well substantiated.**

*Yes – Seejarim's work speaks both of everyday experience and eternal truths, which all commuters around the world would relate to. She chooses to express her artwork through video installation, which aligns her with international conceptual artists; therefore she is certainly able to compete in a global context.*

*No – Seejarim's work speaks of an everyday experience specific to her commute between JHB and Lenasia, which only a person travelling in a similar route could relate to. Seerjarim's work is born of a ritual-like repetition that is flavoured both by her urban surroundings and her heritage as a person of Indian origin growing up in South Africa. The sights and sounds are local and would be lost on a foreign person who was not familiar with the area.*

[20]

**40 marks**

**Total: 100 marks**