



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2015

**VISUAL CULTURE STUDIES: PAPER I**

Time: 3 hours

100 marks

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**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 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 have been numbered in the paper.
  3. Read each question carefully before constructing your response.
  4. **ANSWER ALL 5 QUESTIONS.**
  5. Refer to 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. A glossary of selected words has been included to clarify your understanding of certain terms used.
  8. No marks will be allocated for lists of facts or diagrams.
  9. Do not repeat the same information in different answers. No marks are awarded for a discussion of the same artists, art works, facts or arguments in more than one question.
  10. Underline the names of movements/modes of working, artists and works, architects and buildings/designs.
  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.
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**GLOSSARY**

Use the glossary of words to define and clarify your understanding of specific terms.

**Affliction:** torment, distress, anguish, misery, pain, difficulty.

**Alchemist:** a person who has the power or process to transform a common substance, usually of little value, into a substance of great value.

**Baubles:** a trinket or decoration.

**End product:** the final result of an activity or process; the finished artwork in a creative process; by-product.

**Ephemeral:** lasting for a very short time; temporary.

**Gaudy:** showy, tasteless, flashy, over-the-top.

**Intuitive:** based on what one feels to be true, even without conscious reasoning; instinctive.

**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**.



**Image A and detail**

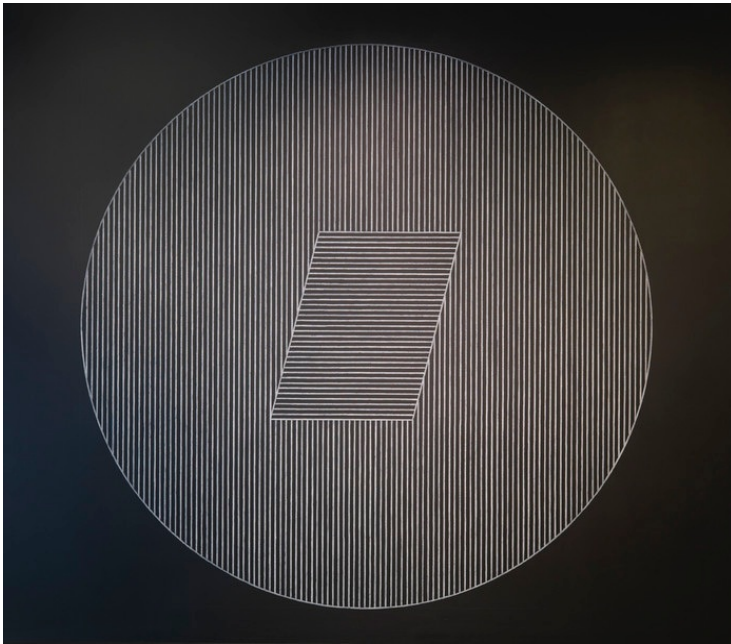
Tara Donovan  
**Untitled**  
 (2014)  
 Acrylic and adhesive  
 306 cm x 432 cm x 393 cm

**1**



American artist Tara Donovan says of her own work: "Beauty is inherent in the material itself, form follows". Sculpturally, her works range from small crystalline growths to large organic landscapes with natural forms. Although organic and nature-like, Donovan is keenly aware that she is not copying nature. It is rather an imitation of nature's growth principles that holds her interest. She creates sculptural objects of mysterious beauty by utilising and experimenting with simple, everyday objects like foil, toothpicks, straws and buttons. Donovan's works are built up in the exhibition venue or carefully adapted and matched to the spaces in which they take form. Tara Donovan says: "I am striving to be an alchemist (see glossary) and to transcend the material".

**1**



**Image B**

Sol LeWitt  
**Wall Drawing #328**  
 (1980)  
 Materials and size are variable

**2**



**Image B**

**Construction View of Wall Drawing #328**

Illustrates three people carrying out Sol LeWitt's instructions to complete *Wall Drawing #328*

In 1968, Sol LeWitt began creating his wall drawings, which consist solely of written instructions and diagrams for others to execute. LeWitt likened his instructions to musical scores, which are realised in a new way every time they are played, and it is possible for LeWitt's wall drawings to take slightly different forms, depending on how his directions are implemented. Although the idea of the work is meant to be preserved, the work itself is often ephemeral (see glossary), and it can exist in more than one place at one time.

**3**

- 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)
- 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)

In his *Paragraphs on Conceptual Art*, Sol LeWitt wrote:

'Art that is meant for the sensation of the eye primarily would be called perceptual rather than conceptual. This would include most optical, kinetic, light, and color art.

'New materials are one of the great afflictions (see glossary) of contemporary art. Some artists confuse new materials with new ideas. There is nothing worse than seeing art that wallows in gaudy baubles' (see glossary).

**2**

- 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)
- 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 *Wall Drawing #328* and from the text. (2)
- 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)
- 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)

**[15]**

**QUESTION 2      ESSAY**

**CONCEPTUAL AND INTERNATIONAL CURRENT ART AND ARCHITECTURE**

**Read the following text 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.'

**2**

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.

<b>Mark allocation for Question 2</b>	
4 Artists and/or architects	8 marks
4 Titles with brief descriptions of works	
Relevant facts	12 marks
Argument contents	10 marks

**[30]**

**QUESTION 3      SHORTER ESSAY/PARAGRAPHS**

Study the text below.

In 1919, a few years after World War 1, 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.

**4**

Write approximately 1½ pages in which you:

- 3.1 Select TWO works from TWO relevant artists (from two *different* movements) whose artworks demonstrated a more intuitive (see glossary) 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)

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

- 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)

**[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 statement, then answer the questions that follow.

**Image C**

Cover of MEDU newsletter from c. 1979. MEDU comprised a group of exiled poets, playwrights, painters, musicians, dancers, and graphic designers from South Africa. They formed a cultural wing of the African National Congress (ANC) in the anti-Apartheid struggle.

**5**

**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 according to the questions below.

- 4.1 For each artwork selected, provide the name of the artist and the title of the artwork with a brief description. (4)
  - 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)
  - 4.3 Referring to your selected examples, evaluate the historical significance that these protest artworks carry in a post-Apartheid society. (4)
- [20]**



**QUESTION 5      PARAGRAPHS**

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



**Image D**  
 Kendal Geers  
**Self Portrait**  
 (1995)  
 Broken Heineken bottleneck  
**6**

About **Self Portrait**: The broken glass bottleneck of a Heineken (imported Dutch beer) is an unconventional self-portrait of the artist that focuses on the concept rather than traditional end-product. He connects his Dutch and Boer origins to the Dutch beer – both are imports to South Africa. The bottle, perfect in its design, is filled with the Dutch-brewed beer, just as his Dutch fore-fathers imposed their ideas, values and morals on their newly colonised land. Geers, who rebelled against both his abusive father and his white Afrikaner identity, says that his portrait is a by-product of his broken life, which defies the stereotypes of his white Afrikaner roots.  
**6**

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 below.

- 5.1 For each artwork selected, name the artist, give the title of the artwork and provide a brief description. (4)
  - 5.2 Describe how the artist of each selected artwork gave preference to conceptual concerns rather than the end product. (8)
  - 5.3 Analyse the message or idea communicated through BOTH your selected artworks. (4)
  - 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)
- [20]**

**40 marks**

**Total: 100 marks**

## Reference List

- 1 Image A and detail: Tara Donovan,  
Text adapted from Rebecca Bates and Kerry Ryan McFate. 2014. *Tara Donovan Shows Two Massive Installations In New York*. [ONLINE] Available  
at: <<http://www.architecturaldigest.com/blogs/daily/2014/05/tara-donovan-pace-gallery-new-york>>  
[Accessed 18 March 2015]
- 2 Text and quotes from: Sarah Laperle. (2015).  
*Variations of a Drawing: Sol LeWitt and His Written Instructions*.  
Available: <[http://risdmuseum.org/manual/45\\_variations\\_of\\_a\\_drawing\\_sol\\_lewitt\\_and\\_his\\_written\\_instructions](http://risdmuseum.org/manual/45_variations_of_a_drawing_sol_lewitt_and_his_written_instructions)>  
[Last accessed 17 March 2015]
- 3 Image B and quotes and text for Questions 1 and 2 adapted and taken from:  
Sol LeWitt, (1967) *Paragraphs on Conceptual Art*,  
<[http://www.tufts.edu/programs/mma/fah188/sol\\_lewitt/paragraphs%20on%20conceptual%20art.htm](http://www.tufts.edu/programs/mma/fah188/sol_lewitt/paragraphs%20on%20conceptual%20art.htm)>  
[Accessed 17 March 2015]
- 4 Quote for Question 3  
Tristan Tzara. 1919. Dada Slogans. [ONLINE] Available  
at: <<http://www.nga.gov/exhibitions/2006/dada/slogans/index.shtm>>  
[Accessed 18 March 2015]
- 5 Image C and text adapted from:  
*Justseeds.org*. 2010. JBbTC 38: Medu Art Ensemble Newsletter. [ONLINE] Available at:  
<[http://www.justseeds.org/blog/2010/12/judging\\_books\\_by\\_their\\_covers\\_37.html](http://www.justseeds.org/blog/2010/12/judging_books_by_their_covers_37.html)>  
[Accessed 16 March 2015]
- 6 Image D and text adapted from: Kim Gurney, (2003) *artthrob Archive: Issue No. 70*,  
<[http://www.artthrob.co.za/03june/reviews/michaelis\\_lecture2.html](http://www.artthrob.co.za/03june/reviews/michaelis_lecture2.html)>  
[Accessed 17 March 2015]