

VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 8 pages and an Insert of 1 page (i). Please check that your question paper is complete.
 2. **ANSWER ALL 5 QUESTIONS.**
 3. Read each question carefully before formulating your response.
 4. Write neatly and in a clear and structured manner: use full sentences and paragraphs according to the instructions of each question. **No marks** will be awarded for lists of facts or diagrams.
 5. Number your answers exactly as the questions are numbered.
 6. Underline the names of artists and artworks.
 7. You may not refer to the visual sources provided in **Question 1, 4 and 5** in any other questions.
 8. Do not repeat information. **No marks** will be awarded for the same information repeated in another question.
 9. Where a question states **AND/OR** you are allowed to discuss **ONE** aspect or **ALL** of the criteria mentioned.
 10. **PLEASE NOTE:** Allocate approximately **45 min to an hour** of your time to answer **Question 5**.
 11. Answers must be completed in the Answer Book provided.
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QUESTION 1 VISUAL LITERACY

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

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



Image A (left)

Daniel Popper (Chief artist)

Reflections

2013

AfrikaBurn, Tankwa.

A three-level ten-meter tall installation made of wood and steel.



Image B (above)

Daniel Popper (Chief artist)

Reflections (burning)

2014

AfrikaBurn is a community of participants who come together to create a temporary city of art, theme camps, costume, music, mutant vehicles and burning structures. All of this is created through the volunteer culture of the citizens of Tankwa town in the Karoo once a year. Nothing but ice is for sale at the event. There are no vendors, advertising or branding. They just do not belong. There is not even a barter economy; it is a non-commercial zone with a gift economy that is about giving without expecting anything in return.

Reflections, Image A and B, was built from wood and steel. The exterior was kept in the raw organic colour of the timber. It was left to stand for a year and burnt in 2014. The project was made possible by the generous donations from a number of Burners and friends. Daniel Popper was the leading artist for this project.

1



Image C

JR (French activist and artist)

Women are Heroes series
2009

An aerial photograph of an unofficial exhibition consisting of printed photographs pasted onto the rooftops of buildings in Kibera, Nairobi.

Women are Heroes is a project carried out between 2008 and 2009 in different cities in Africa, Brazil, India and Cambodia. JR is an anonymous French artist and activist.

The project recognises and highlights the social role of women in these areas of conflict. JR's portraits of local women make their unfortunate stories come to light and they become the "heroes" of the landscape to which they are linked.

In Kenya, Sudan, Sierra-Leone and Liberia, the violence suffered by women during armed conflicts in Africa is the most extreme expression of the discrimination of which they are victims in peacetime. In going to meet them, JR bears witness to their strength, their courage and their struggle. **2**

At the beginning of 2009, JR used the rooftops of Africa's largest shanty-town, in Kibera (Nairobi, Kenya), to mount an unofficial exhibition. It was in this shanty-town that conflict began in February 2008 after the presidential elections. **3**

- 1.1 What role does **scale** play in *Reflections (Images A and B)*? (2)
- 1.2 Daniel Popper collaborated with many others who helped create the work *Reflections (Image A)*. Who should take the credit for this work and why? (3)
- 1.3 Would you categorise *Reflections (Images A and B)* as **Art** or **Craft**? Substantiate your response by explaining the criteria you would use to define the work. (3)
- 1.4 Explain why both the works represented by **Images A** and **C** could be considered as "unofficial exhibitions". (2)
- 1.5 Refer to **Image C**. Evaluate how visually **and** conceptually successful this work is at creating public awareness of the difficulties experienced by the women from this community. (5)
- [15]**

QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING THE CONCEPTUAL ART OF THE 1970s

Read the information below and answer the questions that follow.

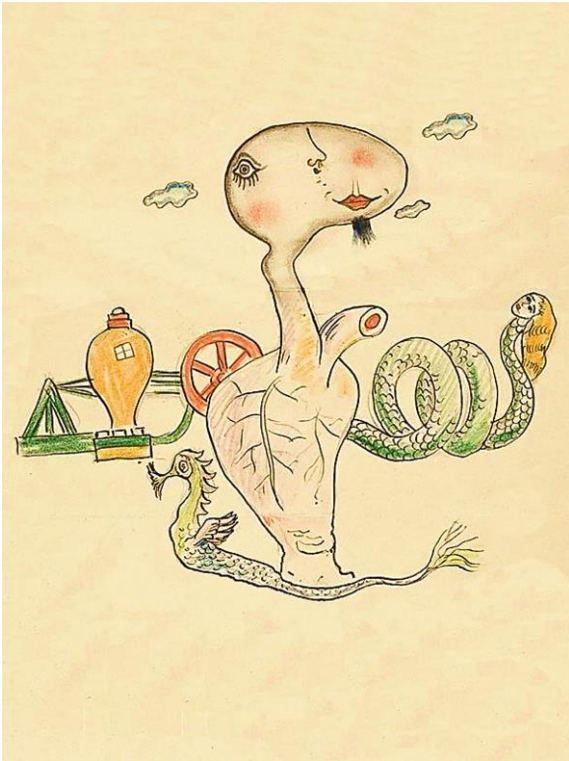


Image D
Surrealist artists
Exquisite Corpse
1928

The game of the ***Exquisite Corpse*** was started in 1925 by the Surrealists. One way of unlocking psychic space, according to Breton, was through games like ***Exquisite Corpse*** where individual artists took turns to draw various parts of a "body" on a single sheet of paper. Surrealists used games like this one to reveal their **subconscious** as a form of creative inspiration.

4

2.1 Select the work of **ONE** artist from Surrealism and **ONE** artist from Abstract Expressionism whose work "**revealed the subconscious**".

For each of the **TWO** selected artworks, write down the name of the artist, the title of the artwork and a brief description of the artwork. (4)

2.2 Discuss the creative process behind each selected artwork and explain **how** each artist tapped into their own "subconscious". (6)

2.3 To what degree has your art education helped you gain further insight into the meaning of **both** the selected artworks in comparison to viewers who may have **no formal art education**? (5)
[15]

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

Read the following quote and answer the questions that follow.

Learning about or viewing art via the internet does not provide the whole picture. The single most important element in the art world is still the emotional connection between the artwork and the viewer.

Steven Murphy

5

- 3.1 Select **ONE** artwork by a Conceptual **OR** Contemporary international artist that can be fully appreciated and understood only when viewed in person.

AND

Select **ONE** artwork by a **different** Conceptual **OR** Contemporary international artist that can be fully appreciated and understood when learnt about and viewed on the internet.

For each of the **TWO** selected artworks, write down the name of the artist, the title of the artwork and a brief description of the artwork.

(4)

- 3.2 Discuss the concept **AND/OR** creative process behind each artwork. (8)
- 3.3 Explain why the **first** artwork you selected can be fully appreciated and understood only when viewed in person. (4)
- 3.4 Explain why the **second** artwork you selected can be fully appreciated and understood when learnt about and viewed on the internet. (4)

[20]

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA (1976–1994)

Observe **Image E** below, read **BOTH** quotes and answer the questions that follow:

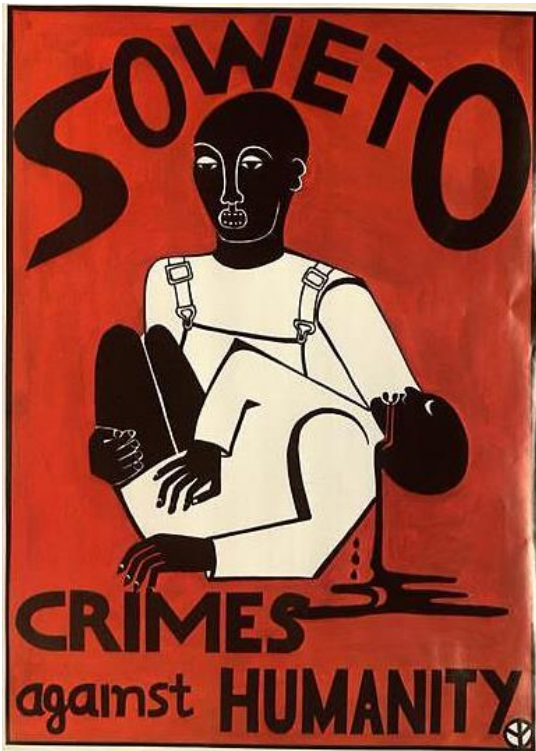


Image E

Birgit Walker

Soweto, Crimes Against Humanity

1977

Birgit Walker's anti-apartheid poster was used in the 1978 calendar published by the American Committee on Africa.

6

Quote 1:

"Education must train people in accordance with their opportunities in life, according to the sphere in which they live."

– Dr Hendrik Verwoerd

7

Quote 2:

"It was not lack of ability that limited my people, but lack of opportunity."

– Nelson Mandela

8

- 4.1 Explain the significance of the subject matter in **Image E**. (2)
- 4.2 What do the colours **red** and **white** represent? (2)
- 4.3 From South African Resistance Art (1976–1994), select **TWO** artists and **ONE** artwork by **EACH** artist whose work portrays the lack of opportunities experienced by the oppressed during the apartheid regime.

For each of the **TWO** selected artworks, write down the name of the artist, the title of the artwork and a brief description of the artwork. (4)
- 4.4 Explain how each artist's choice of subject matter, creative process, use of medium **AND/OR** concept shows the lack of opportunities experienced by the oppressed during the apartheid regime. (10)
- 4.5 Evaluate which of the selected artworks are still relevant in a contemporary South African context. (2)

[20]

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST 1994)

Look at **Image F** below, read the accompanying text and write an essay in response.



Image F
 Nelson Makamo
Visions of a Limitless Future
 2018

South African artist, Nelson Makamo, was commissioned to create an artwork for the cover of Time magazine in February 2019. The issue was entitled "The Art of Optimism".

Guest-editor, Ava DuVernay, made the following statement:

"Art is worthy of our interrogation and is in fact an antidote for our times. In this issue, we celebrate and suggest ways that one can find inspiration in our present moment through the work of artists who carve a path for us all. These pages are filled with people who **use art as a weapon for dynamic optimism.**" 9

Write an essay of approximately four pages in which you critically consider **the degree to which** Contemporary South African Art provokes a sense of optimism and hope in the viewer.

Select **THREE** Contemporary South African artists and **ONE** artwork by each selected artist to develop and substantiate your argument.

(Please note: you may choose to discuss Nelson Makamo but you may not refer to the artwork above.)

Mark allocation for Question 5	
3 artists	6 marks
3 titles with brief descriptions of works	
Relevant facts	12 marks
<i>(Please note: Write 6 facts to achieve 4 marks per discussion of each artwork.)</i>	
Development of argument	12 marks

[30]

Total: 100 marks