



VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 10 pages. Please check that your question paper is complete.
 2. **ANSWER ALL FIVE 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 one question in any of the 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** and **B**, read the text and answer the questions that follow.

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

**Image A**

Mouna Karray

Noir (Series)

Noir#1, 2013

Black and white photograph

128 × 128 cm

Mouna Karray was born in Tunisia, North Africa. The country was under French colonial rule until 1956. She works in Tunisia and France.

In *Noir#1* (*Noir* is French for black) the artist's body is wrapped in a white sheet. With one hand visible, she holds the remote shutter release of a camera. The remote can be seen as a number of things and is suggestive of a move towards liberation.

1



Image B

Billie Zangewa

Temporary Reprieve, 2017

Silk tapestry

102 × 104 cm

Billie Zangewa was born in Malawi and is South African/Malawian. She works in Johannesburg.

Temporary Reprieve is a simple piece that shows Billie Zangewa's son sleeping on a blanket with a pacifier next to his head. [...] Zangewa says that she believes the best way to fight patriarchy* is not by going to war with it but, rather, by showing one's appreciation of and solidarity with domesticity and femininity.

2

* patriarchy: control by men of a disproportionately large share of power.

- 1.1 Identify the elements of line and shape in both Image A and Image B. Analyse the formal function of each element by referring to the elements of art and the principles of design. (4)
- 1.2 Explain possible reasons why Mouna Karray hides her whole body in a sheet in Image A. (3)
- 1.3 Why do you think Karray uses an ironic title in Image A and how does this contribute to the meaning of the work? (2)
- 1.4 In Image B, Billie Zangewa includes a large negative space that appears incomplete and does not define the edge of the work into a rectangular format. Provide three possible reasons for this choice of visual language. (3)
- 1.5 Evaluate the effectiveness of Zangewa's choice of medium and subject matter in fighting patriarchy. (3)
- [15]**

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

Study **Image C**, read the statement and answer the questions that follow.



Image C

Roy Lichtenstein

Big Painting no 6, 1965

Oil and Magna on canvas

235 × 327,7 cm

3

Statement: Pop Art and Abstract Expressionism were both born in the post-war years of the 1950s and 1960s. The aftermath of World War II and a wide variety of changes in society gave rise to movements that seem to oppose each other in intention and appearance.

- 2.1 Choose one work from Abstract Expressionism and one from Pop Art that in some way embody the context in which they were created. For each of the TWO selected artworks, write down the name of the artist, the title of the work and a brief description. (4)
- 2.2 In a comparative analysis of your selected artworks, identify how aspects of the post-World War II society are reflected in the subject matter of the artworks. (4)
- 2.3 Analyse how the medium, style and intention of each artist reinforce the context of the society in which the works were created. (7)

[15]

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

Study **Image D**, read the quote and answer the questions that follow.

**Image D**

Ai Weiwei

Soleil Levant (*Sunrise*) (life jackets used by migrants), 2016

Installation

Ai Weiwei is clear about the purpose of his art: it is not primarily aesthetic or cerebral*, it is political. 'If my art has any meaning, it is as a tool for freedom. If I see people victimised by authoritarianism, I am a soldier in defending their freedom. I can be as brutal as any animal to protect the essential value I love.'

4

- 3.1 Select **ONE** artwork by a Conceptual **OR** Contemporary International artist that was intended as a political statement.

AND

Select **ONE** artwork by a **different** Conceptual **OR** Contemporary International artist that has an aesthetic or cerebral intention.

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 how the concept **AND/OR** creative process behind each artwork contribute(s) to the political, aesthetic or cerebral intention of the artist. (10)

- 3.3 Referring to the examples you have discussed, briefly argue which of these intentions bring the most meaningful interpretation of contemporary issues. (6)

[20]

* cerebral: conceptual or intellectual rather than emotional.

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA (Circa 1950–1994 CE)

Study **Image E**, read the quote and answer the questions that follow.



Image E

William Kentridge
Casspirs* Full of Love, 1989
 Drypoint etching
 167 × 96 cm

5

Speaking about Resistance Art, Okwui Enwezor says that it was an art that was produced under a state of emergency, under conditions of abnormality and absurdity. He continues, saying that it was most significant when it directed attention to everyday struggles that artists were waging to free both art and society from the unlawful authority of an immoral political system.

6

4.1 Identify two aspects of **Image E** that seem absurd or abnormal and provide possible reasons for the artist's choices. (2)

4.2 From South African Resistance Art (Circa 1950–1994 CE), select **TWO** artists and **ONE** artwork by **EACH** artist whose work portrays the conditions of abnormality and absurdity that people experienced during the apartheid regime.

You may also discuss artists who emerged from formal and informal art centres during this time.

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)

* Casspirs: armed vehicles used by the South African Defence Force in times of unrest and on the borders of South Africa and other African nations.

- 4.3 Explain how each artist's choice of subject matter, creative process, use of medium **AND/OR** concept show(s) the conditions of absurdity and abnormality during the apartheid regime. (10)
- 4.4 Evaluate which of the selected artworks most directly expresses the unlawful authority of an immoral political system. (4)
- [20]**

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST 1994)

Read the following text and then answer the question that follows.

In her introduction to *South African Art Now*, Sue Williamson quotes Kendell Geers as saying that every time he crosses a border or is invited to exhibit, he is reminded that everyone is not born equal. He goes further to say that it is a painful realisation that the global distribution of resources, freedom and even the right to represent oneself are neither equal nor fair.

7

Present an essay of approximately FOUR pages, in which you argue the extent to which Contemporary South African artists explore the right to represent themselves, while also considering issues regarding equality in broader, global contexts.

Select **THREE** Contemporary South African artists and **ONE** artwork by each to develop and substantiate your argument. If a body of work is used instead of a single work, it needs to be named, described and acknowledged as such.

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

[30]

Total: 100 marks

REFERENCE LIST

QUESTION 1

1. Banks, B. 2020. *New Art Gallery Provides Rare Insight into Contemporary African Art*. [O]. Available: <<https://www.forbes.com/sites/gracebanks/2015/08/06/new-art-gallery-provides-rare-insight-into-contemporary-african-art/#659bd22de9e3>> [Accessed 17 February 2020.]
2. Art Basel. 2020. Billie Zangewa – the fierce feminine. [O]. Available: <<https://www.artbasel.com/news/billie-zangewa-the-fierce-feminine-art-basel-miami-beach-2018>> [Accessed 25 February 2020.]

QUESTION 2

3. Arhive. 2020. Big painting No. 6 by Roy Lichtenstein: History, Analysis & Facts. [O]. Available: <https://arhive.com/roylichtenstein/works/482885~Big_painting_No_6> [Accessed 30 March 2020.]

QUESTION 3

4. The Guardian. 2020. Ai Weiwei on his new life in Britain: 'People are at least polite. In Germany, they weren't. | Art and design | *The Guardian*. [O]. Available: <<https://www.theguardian.com/artanddesign/2020/jan/21/ai-weiwei-on-his-new-life-in-britain-germany-virtual-reality-film>> [Accessed 18 February 2020.]

QUESTION 4

5. Zamyn – William Kentridge – Casspirs Full of Love. 2020. Zamyn – William Kentridge – Casspirs Full of Love. [O]. Available: <<https://www.zamyn.org/current/william-kentridge3.html>> [Accessed 27 February 2020.]
6. Williamson, S. 2009. *South African Art Now*. 1st Edition. New York: Harper Collins.

QUESTION 5

7. Williamson, S. 2009. *South African Art Now*. 1st Edition. New York: Harper Collins.