NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2022

VISUAL CULTURE STUDIES: PAPER I

MARKING GUIDELINES

Time: 3 hours 100 marks

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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QUESTION 1 VISUAL LITERACY

1.1 **Bloom's taxonomy Level 2: recall, identify, define**
Level 5: analyse

- In Image A, the wrapped figure can be seen as a flat white shape as the light does not give tone or form to the shape. The white plane of sheet creates unity in the image.
- The line in Image A is clearly the line of the self-timer cord; it is organically curved and creates space and direction and emphasises the hand.
- In Image B, the thick organic lines of the sweater the child is wearing describe the form of the sleeping child.
- The flat shape of the blue sheet contrasts with the form of the child and emphasises the figure.

Any other valid, clearly explained functions and descriptions of the elements. (4)

1.2 **Bloom's taxonomy Level 4: explain**
Level 5: infer
Level 6: interpret, explain, justify

- Karray hides her body to create a sense of mystery.
- Her body is hidden to not allow her identity to be seen.
- Her body is wrapped to make her an object.
- The wrapping of her body turns her into a symbolic figure.

Any valid interpretation. (3)

1.3 **Bloom's taxonomy Level 5: analyse, infer**
Level 6: explain, interpret

- Karray sets up an ironic relationship between what is written and what is seen. We see white and we read black.
- A possible reason for this is to create a sense of disconnection or dissonance.
- The idea of a contradiction immediately has the effect of creating some dialogue, potentially trying to make sense of the irony or contradiction for the viewer. (2)

1.4 **Bloom's taxonomy Level 4: apply, examine, explain, relate**
Level 5: infer
Level 6: interpret

- In Image B, the large white negative space isolates the figure and the small sheet – giving a feeling of vulnerability.
- There is an implication that this is part of a much bigger whole.
- There is an implication that it is unfinished – a work in progress.

Any other valid reading. (3)

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1.5 **Bloom's taxonomy Level 4: apply, explain**
Level 5: analyse
Level 6: interpret

- Zangewa's medium is silk embroidery, which is seen as a medium for a woman's craft. She is using it for art.
- The medium is precious and beautiful, asserting her right to create something that is precious and of value.
- The subject matter is intimate and domestic – a sleeping child – yet it embodies strength and the future. This gives her power to influence and possibly change the future.

Other valid readings of medium and subject matter. (3)
[15]

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

2.1 **Bloom's taxonomy Level 2: recall, identify, select, name**

- From Abstract Expressionism, Lee Krasner's
- oil painting ***Cool White***, an abstract painting with a limited colour palette and broad gestural brush marks.
- From Pop Art, Andy Warhol's series of 32 paintings of
- ***Campbell's Soup Cans*** exhibited in rows like tins on supermarket shelves. (4)

2.2 **Bloom's taxonomy Level 3: discuss, apply, describe**

- In Krasner's work we see the influence of artists moving from Europe to escape the war and the strong expressionistic and surrealistic influences they brought with them.
- We see a shift away from figurative subject matter as artists felt they couldn't paint traditionally any more.
- An abstract subject matter was also easier to justify in the Cold War climate in America as there was nothing that could be labelled Communist sympathising.

Any other valid reasons.

- In the work of Warhol, the soup cans reflect consumer culture that emerged post-WW II.
- They reflect mass production and canning techniques used during the war.
- The humble subject matter is widely recognised and is accessible to the general public in a more democratic society.
- The subject matter is apolitical, so the Cold War climate could not fault it.

Any other valid points relating post-war society to the works. (4)

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2.3 **Bloom's taxonomy Level 3: explain, interpret**
Level 5: analyse, deconstruct, relate

- In Cool White, the abstract way of working shows the pressure of the Cold War as the painting is totally apolitical.
- The gestural marks are expressionistic and influenced by European expressionistic artists moving to America.
- The unconscious mind and the influence of Surrealism and Dada are also apparent in the spontaneous, loose brush marks.
- The restricted colours and lack of space and form show the shift away from the tradition that was started by Dada artists.
- Although traditional mediums are used here, namely oil paint on canvas, Krasner's way of working was new and different, moving away from traditions.
- In Campbell's Soup Cans, the painting is repetitive. The same image is painted almost identically on 32 canvasses, referring to mass production.
- A stencil and projector are used for parts of the work, like factory production.
- There is a new material used here, synthetic polymer paint, which is acrylic and heralded a move away from traditional mediums, looking forward to a synthetic future.
- Colour is flat and appears printed as if it might come from a factory.
- The cartoon-like appearance of repeated images makes it easily recognisable and accessible. (7)

[15]

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QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

3.1 **Bloom's taxonomy Level 2: recall, identify, describe, name**

- Tracy Emin's
- ***Everyone I Have Ever Slept With*** was an installation of appliqued names sewn into a tent that required the viewer to crawl inside. It no longer exists.
- Marina Abramovic's
- ***The Artist is Present*** is a performance piece in which people queue to sit opposite Abramovic for a period of time.

Two named and clearly described pieces that have different focuses. (4)

3.2 **Bloom's taxonomy Level 4: apply, examine, discuss, explain, relate**

- In Emin's work, she used fabric as a political statement that values women's work and women's art.
- She included a shock factor in that the title raised certain expectations related to sex, but she contradicted the expectation.
- She invited the viewer to participate in the work as they needed to crawl inside.
- She provided an intimate space that made her vulnerable in some ways but could also be seen as a feminine space.
- Both conceptually and practically, the viewer's experience of entering the work reinforced the intention of confrontation with women's sexuality and an immersive experience of being surrounded by walls reminiscent of a grandmother's quilt.
- Abramovic's intention with this work was that people become participants and become part of the work.
- She forced people to engage directly with her by nature of the performance.
- She set up a wider societal system of self-regulation in the process of participating.
- She questioned the identity and function of art by creating a performance piece that revolved around interaction and nothing else.
- She did not allow the possibility of passivity in relation to her work.
- The simplicity of the piece totally reinforced her intention of creating awareness and interaction as nothing else seemed possible. (10)

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3.3 **Bloom's taxonomy Level 5: analyse, identify, infer**
Level 6: conclude evaluate, interpret, justify

- In Emin's work, her intention was both political and conceptual while introducing a new aesthetic to a context where one might have expected 'high' art. So, it could be argued that her works brought meaningful interpretation on all of these levels and that they could not be separated.
- The use of traditionally feminine materials was a feminist message and reclaimed materials and methods, so both political and aesthetic were important. Contemporary feminism was at the forefront here.
- She made a very strong political case against 'slut-shaming' and the double standard applied to women around sex by working with the viewer's assumptions from the title.
- It communicated effectively because it created discomfort in the viewer by expecting them to enter the work.
- It was provocative in so many ways that it immediately provoked some response.
- The viewer's response was likely to lead to questioning or a change in attitude.

Any other evaluation of the effectiveness of the work relating to contemporary issues.

- In Abramovic's work, on the other hand, the work seemed purely conceptual but also in its purity questioned the consumerist society in which we live.
- The performance piece was specific in Abramovic's intention that the viewer engaged with the work.
- The validity of the work relied on this idea of presence and awareness in the moment.
- It forced the viewer to slow down and return the gaze of a person.
- The work allowed the viewer time and space for reflection that are outside the normal course of life in a capitalist society.
- All of these could be seen as necessary in a world full of problems as self-reflection is a way of potentially making the world better.

Any other valid points examining the validity of the work in relation to the problems of the world. (6)
[20]

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

4.1 **Bloom's taxonomy Level 4: apply, discuss, explain**

- The title seems ironic and disturbing as Casspirs and love do not link with each other nor do they link with heads.
- The imagery is distressing as it shows a shelf of heads without bodies, but it could link with war in some way as do Casspirs.
- The title and all aspects of the imagery are contradictory and disturbing – leading the viewer to feel discomfort. (2)

4.2 **Bloom's taxonomy Level 2: recall, identify, select, name**

- Jane Alexander
- ***The Butcher Boys*** is a sculpture of three men with animal characteristics, seated on a government bench.
- David Brown
- ***Voyages*** is a sculpture of three core-ten ships on trolleys, peopled by a crew of grotesque humanoid figures. (4)

4.3 **Bloom's taxonomy Level 3: interpret, explain**
Level 4: apply, examine, explain, relate

- Alexander uses casts of body parts to make her almost-human figures realistic and relatable.
- They are sitting in our space but are naked.
- On closer observation, the figures reveal parts of bony spines and ribs that are absolutely abnormal as are the wounds from which they protrude.
- The horns growing from their heads are abnormal and seem to threaten the figures themselves in the cases of horns circling inwards – the perpetrators of violence are becoming the victims of the violence.
- The parts of their faces connected to communication are mutant or absent relating to the inability of the figures to hear or speak the truth.
- The colour of the figures makes them less than human and their emasculation makes them less than men.
- Brown creates boats that are too heavy and full of holes to float, like the government of the apartheid system.
- They are stranded on trolleys that seem incapable of moving them like the stranded, isolated country under apartheid rule.
- The absurdity is further emphasised by the strangely distorted people on the boats; they are grotesque.
- The men appear frightening but emasculated, again relating to the system at the time.
- They are masked and doing dangerous, stupid and self-destructive things, like walking on stilts.

Any other valid points linking absurdity to apartheid. (10)

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4.4 **Bloom's taxonomy Level 6: conclude, evaluate, justify**

- ***Butcher Boys*** has become quite iconic, a symbol and reminder of the destruction of apartheid and an embodiment of the flawed system.
- The work literally embodies the self-destruction of the unlawful authority as the bodies clearly self-destruct through their intrinsic violence.
- ***Butcher Boys*** contains the spectrum of violence and destruction from the victim to the victimiser creating a realisation that the system that created these creatures had to be deeply flawed and went against any acceptable laws.
- The system of apartheid is revealed as self-destructive and flawed.
- ***Voyages***, on the other hand, is less recognisable and may be confusing simply because of this, although the intention is very similar. (4)

[20]

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QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST 1994)

Mark allocation for Question 5	
3 artists **(A)**	6 marks Bloom's taxonomy Level 2: recall, name, identify, describe, select
3 titles **(W)** with brief descriptions of works **(DES)**	
Relevant facts **(F)** *(Please note: Write 6 facts to achieve 4 marks for the discussion of each artwork.)*	12 marks Bloom's taxonomy Level 3: order, describe, discuss, interpret Level 4: apply, show, examine, relate
Development of argument **(DA)**	12 marks Bloom's taxonomy Level 5: analyse, contrast, compare Level 6: appraise, compare, conclude, evaluate, justify

Possible arguments

- It could be argued that the personal is political. No artwork made by anybody can be made without reflecting to some extent that person's position in the world.
- It is a given in South Africa that artists have the right to represent themselves. This is embraced to a greater or lesser extent. This is most often reflected in other people's rights so it could be seen to be implicit in seemingly personal art.
- Equality has long been the focus of the struggle in South Africa, so the idea of personal expression has long been about equality. This, to a greater or lesser extent, could be argued in a holistic, global context.
- As individuals we all suffer and have similar human experiences so that everything has a universal quality.
- Even if artists were to see themselves as political in intention, they could never work in an entirely objective framework as everything is informed by their individual experience, inevitably introducing subjectivity.
- Artists who have influence and are therefore more successful, speak to a collective unconscious; so whether their intention is personal or political is immaterial.
- After years of isolation we had to realise that we were part of the world. Even our previous isolation is known and seen in global terms.
- It is the combination of personal reflection and global understanding that resonates with viewers.

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Argument for: personal expression and acknowledgement of issues of equality in a broader global context:

In her work, ***The Reign***, ✓ **(W)** which is a huge sculpture of a black woman in a large dress controlling a rearing black horse, **(DES)** Mary Sibande ✓ **(A)** directly uses personal expression to explore inequality both in her own life and in broader social contexts throughout the world. She explores inequalities relating to both race and gender, firmly rooting her work in her own experience. **(DA)**

In this sculpture, Sibande uses the figure of her alter ego, Sophie, to represent a woman empowered. For Sibande, Sophie embodies the generations of female domestic workers in her family. ✓ **(F)** The dress that Sophie wears is reminiscent of a 'maid's' uniform but here it is transformed into a grand Victorian gown in which it would be impossible to do any work. ✓ **(F)** The colours of the dress could have been used for 'maids'' uniforms ✓ **(F)** but are also royal purple and royal blue, symbolising the aspirations and possibilities in this new empowered life that Sophie is experiencing. ✓ **(F)** The colours and white edging create contrast with the matte black skin of Sophie, consistently drawing our attention back to her dreaming face. ✓ **(F)** Her eyes are closed to show that the power she is experiencing is a fantasy that could dissolve if she opened her eyes. ✓ **(F)**

Although Sibande is rooting her work so clearly in her own experience, the piece is a monument to black women the world over, **(DA)** and the inequality that is universal. The Victorian images of the dress could resonate with people, especially women, throughout the world who still live lives that are in some way defined by the remnants of colonialism. **(DA)** The power of Sophie on her rearing horse speaks to the South African monuments of men on horses but is also a direct reference to David's painting of Napoleon at the Pass of St Bernard. **(DA)** Sibande's work is a reclamation of the power of women against ridiculous gendered manifestations of male power. **(DA)** She acknowledges that, for her, it is in part a fantasy, but she is willing to present the viewer with the possibility of a more equal society. **(DA)**

The power and bondage of clothing and its relationship with gender are also explored. **(DA)** The Victorian dress is simultaneously a manifestation of power and a bondage in which it would be impossible to act. It brings to mind the bondage of high heels and restrictive clothing that hobbles women in so many circumstances. **(DA)**

Argument against: personal expression explored without considering equality in a global context

Steven Cohen ✓ **(A)** seems to focus on a narrow, personal experience of the world in ***Chandelier*** ✓ **(W)**, a video of a performance piece in which Cohen wanders around a small settlement that is being demolished while wearing high heels and drag makeup. **(DES)** Although the piece may have broader social considerations, to a large extent the focus is on Cohen and a relatively local inequality around housing and poverty in South Africa. **(DA)**

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Steven Cohen is best known for his performance pieces that are so shocking that they force the viewer to respond in some way. We see these works now, only as documentary video and photographs. ✓ **(F)** In *Chandelier*, Cohen is seen wearing a chandelier, high heels, pantomime drag make-up and little else. He staggers on the ridiculously high heels as he walks over the debris of people's lives. ✓ **(F)** The people in the video are the residents of shacks that are being demolished by the 'Red Ants' or municipal workers. ✓ **(F)** Everything about him introduces contrast which is the point of the work to a large extent. He is very white, the people around him are black and the Red Ants bring in bold, red uniforms. ✓ **(F)** He is almost naked; they are clothed. He is wearing and embodying the ultimate in luxury and privilege while he interacts with people who are poor and losing the little they have. ✓ **(F)** Cohen most potently renders himself very vulnerable among the most vulnerable in society. ✓ **(F)**

Steven Cohen fully explores his right to self-expression and is very clear that he is a gay, white, Jewish man in South Africa. **(DA)** He makes his position and identity very clear through his use of make-up and his over-the-top costume. The theatrical aspect of it forces the viewer to keep looking. **(DA)** This could be seen as purely personal in focus but could also assert gender expression in a more global context. **(DA)** Within the South African context of the work, Cohen started asserting openness about gender and sexuality at a time when it was very difficult. **(DA)**

He highlights concerns in society that are very specific to a South African context and it could be considered quite narrow. His vulnerability expressed in near nudity and the teetering danger of his heels speak back to the norm in South Africa of white men holding the most power and in many ways being invulnerable. **(DA)** This reversal of roles introduces a very specific observation about our society here and although it could be extended globally, it would lack the focus that it has in our context in South Africa. **(DA)**

He brings into focus the vulnerability of the poor black residents who are having their belongings and homes removed, forcing us to consider their rights. **(DA)** Once again, although this could be global, the focus here is very much on the local. Perhaps it could be considered in the Biblical terms of removing the log from one's own eye before removing the speck from someone else's. **(DA)**

[30]

Total: 100 marks

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