NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2024

VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours 100 marks

PLEASE 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 iscomplete.
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 mentioned in one question in any of the other questions.
8. Do not repeat artists, facts, arguments AND/OR artworks. **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 ***45 minutes to an hour*** of your time to answer **Question 5**.
11. Answers must be completed in the Answer Book provided.
12. It is in your own interest to write legibly and to present your work neatly.

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QUESTION 1 VISUAL LITERACY

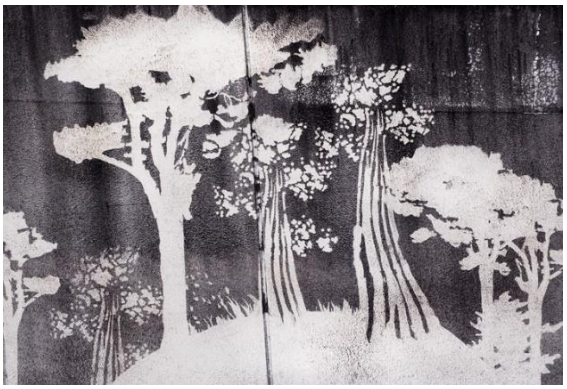
Study **Images A** and **B** and read the accompanying text. Answer the questions that follow.

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



Image A (Left and detail below)
Paul Curtis
Broadway Tunnel Project San Francisco
2008

1



Martin Pace, a student from South Africa, took inspiration from the reverse graffiti pioneer Paul Curtis's works, which can be seen in **Image A**, and decided to 'scrub' the walls in his hometown. Pace chose to employ a metal scouring brush on a dirty road wall, while others have used enormous stencils and high-pressure water hoses to 'wash' reverse images onto, or technically off, their canvases.

Pace and his friends founded Dutch Ink, a group of reverse taggers. Graffiti artists known as 'taggers' write in graffiti using their artist's name or distinguishing symbols. The gang's successes include stunning murals in Durban North and the enormous Sardine Run (seen in **Image B**) that has a school of stencilled fish swimming across a city bridge.

2

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Image B
Dutch Ink
Sardine Run
2010
3

1.1 Do you think that Dutch Ink is guilty of plagiarising Paul Curtis's work? Give reasons for your answer. (2)

1.2 What social issues do reverse graffiti art reveal? (2)

1.3 Explain how *movement* is created in **Image B**. (2)

1.4 Identify and discuss TWO art elements shared by **Images A** and **B**. Explain where you see the elements in each artwork and explain their functions. (4)

1.5 How does the subject matter of **Images A** and **B** add to the concept of reverse graffiti? Give reasons for your answer. (3)

1.6 Do you think that this kind of graffiti is a form of vandalism? Give reasons for your answer. (2)
[15]

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

Read the statement below and answer the questions that follow.

'Art is not a mirror held up to reality, but a hammer with which to shape it.'

– Bertolt Brecht

4

2.1 What does the author mean when he says, 'Art is not a mirror held up to reality'. (1)

2.2 Select TWO of the movements listed below and ONE artwork from each of the movements you have selected that could have been used as 'a hammer with which to shape reality'.

Dada, Surrealism, Pop Art, Abstract Expressionism.

Write down the name of the artist, the title of the artwork and a description of two to three lines for each of your selected artworks. (4)

2.3 Explain how these artworks could be seen as 'a hammer with which to shape reality'. Substantiate your response by discussing the concept, stylistic characteristics AND/OR subject matter that is/are relevant to the purpose or nature of these artworks. (8)

2.4 Which of these artworks can still be considered 'a hammer with which to shape a [contemporary] reality'? (2)

[15]

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QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

Study **Image C** below and read the accompanying text. Answer the questions that follow.

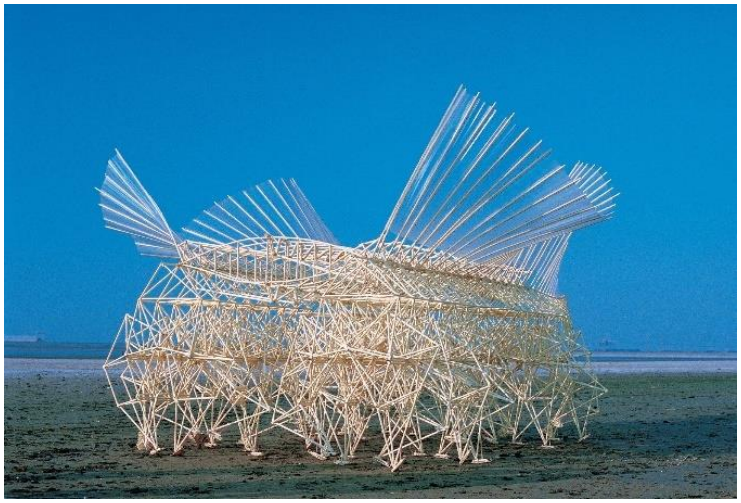

Image C (Above and detail below)
Theo Jansen
Strandbeest *(beach animal)*
PVC Piping
1993

5



Strandbeests are moving sculptures, an invention of Theo Jansen, a Dutch artist. Instead of being displayed in an art museum, these moving sculptures live on coastal beaches. They are made of PVC pipe, zip ties, rubber rings, recycled plastic bottles and other similar items. Sculptures translate the nearly ever-present winds in coastal areas into movement. The sculptures also store wind energy for use when these winds die down. One purpose of *Strandbeests* is to move sand back up onto the nearby dunes to help preserve them from erosion by the rising sea. Although he still has to help his creatures a bit on the beach, he hopes that by the end of his life they will live independently on the beaches of Norway, Jansen has also said.

6

3.1 Which submovement(s) of Conceptual Art would you use to categorise Theo Jansen's *Strandbeests*? Give reasons for your answer. (2)

3.2 Do you think that the concept behind the *Strandbeests* will be understood if they were viewed in an art gallery? Give reasons for your answer. (2)

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3.3 Select TWO Conceptual AND/OR Contemporary International artists and select ONE artwork from each of the artists you have selected.

The first artwork should rely on its context AND/OR environment as part of its conceptual underpinning. The second artwork should be a work that can be understood in any environment and that does not rely on its context AND/OR environment as part of its conceptual underpinning.

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

3.4 Explain the concept behind the first artwork and then motivate why this artwork is reliant on its context AND/OR environment as part of its concept. (6)

3.5 Explain the concept behind the second artwork and then motivate why this artwork is NOT reliant on its context AND/OR environment as part of its concept. (6)

[20]

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

Study **Image D** below, read the text and then answer the questions that follow.

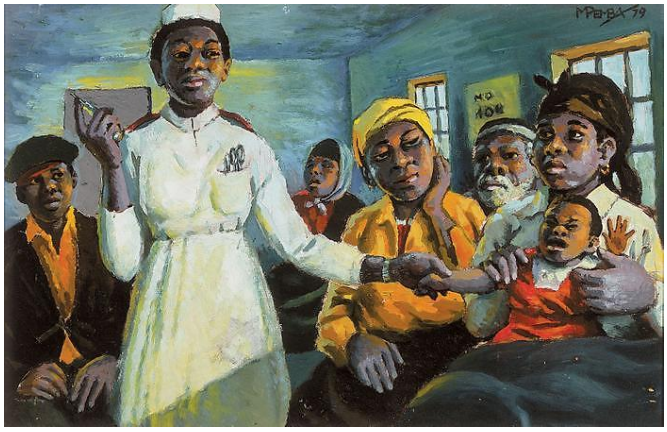

Image D
George Pemba
At the clinic
Oil on board
40 × 50 cm
1979

7

Despite the oppression felt by black South Africans during the apartheid era, art kept on flowing from the brushes of black South African artists of the time. George Pemba, who was finally recognised when he was 79 years old, once said:

'I do not know if ever I will become a great artist, but an artist of my own nation I surely am to be …' (1994).

8

4.1 Why did it take so long for George Pemba to be recognised as a famous artist? Substantiate your response by referring to what it must have been like to be a black South African artist during apartheid. (2)

4.2 Refer to **Image D**. Do you feel that this artwork reflects aspects of contemporary South African life? Refer to the visual clues in the artwork to substantiate your response. (2)

4.3 Select TWO previously disadvantaged artists (circa. 1950–1994) that you feel should be considered 'artists of the nation' and select ONE artwork from each of the artists you have selected.

For each artwork, provide the name of the artist, the title of the artwork as well as a description of two to three lines.

(Please Note: you may also discuss artists who emerged from formal and informal Art Centres during the 1950s and onwards as well as George Pemba, but you may not refer to the artwork in **Image D**.) (4)

4.4 Discuss the concept, subject matter AND/OR stylistic characteristics of these artworks. (6)

4.5 Based on your discussion in Question 4.4, explain why these artists should be considered 'artists of the nation'. (6)

[20]

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QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST–1994)

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



Image E
Mary Sibande
There is a storm in my heart
Archival inkjet print
106 × 300 cm
2019

9

In the richly symbolic photograph *There's a storm in my heart* (2019), South African artist, Mary Sibande, portrays a sangoma or priestess feeding pieces of her heart to crimson-coloured dogs. Do such works hint at a healing role for art? 'I don't look at art as therapy,' she responds, 'because it's preaching to the converted. The guy who got the worst end of the stick won't feel welcome in an art gallery.' Yet her work does suggest the potential of anger to be harnessed as a creative force. 'If South Africans didn't get angry, nothing would get done.'

10

To what extent are South African Contemporary artists motivated by anger to address social issues? Write an essay of approximately FOUR pages in which you critically engage with this question.

Select THREE Contemporary South African artists and ONE artwork by each artist to develop and substantiate your argument. If you are discussing a specific collection of an artist's work, clearly name and describe it.

You may choose to discuss Mary Sibande but not the artwork in **Image E**.

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

[30]

Total: 100 marks

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