



NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY EXAMINATION – MARCH 2019

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 5 QUESTIONS.**
 3. Number your answers exactly as the questions are numbered.
 4. Answers must be completed in the Answer Book provided.
 5. Read each question carefully before formulating your response.
 6. For shorter answers, use clear sentences or paragraphs. For essays, use well-structured paragraphs that deal with a specific point of discussion each.
 7. Selected words (indicated by asterisks) have been included as footnotes 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, artworks, facts or arguments.
 10. Underline the names of movements/modes of working, artists and art works.
 11. 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**, read the accompanying text and then answer the questions that follow.

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



Image A

Grayson Perry

The Annunciation of the Virgin Deal

(2012)

Tapestry

200 × 400 cm

In his work Grayson Perry tackles subjects that are universally human: identity, gender, social status, sexuality, religion. He tries to deal with them in a way that is easy to understand and yet not patronising*. Perry's work is largely autobiographical, depicting memories of his childhood and family. He also reflects contemporary life, raising questions about society's morality, class and taste. Perry works with tapestry† – a craft traditionally associated with women – and he questions the status of the artist versus that of the craftsperson. Through his historic imagery of classical myths, religious scenes and epic battles (common themes traditionally used in tapestries), he challenges stereotypes and commonplace dramas of modern-day British life. Politics, consumerism, history and art history are bound up in the work, in both subject and medium.

1

* **patronising**

If you are patronising, you tend to speak down to others, acting as though you are smarter, classier or just plain better than everyone else.

† **tapestry**

A fabric wall hanging, handmade from woven or stitched coloured threads, to produce a design or pictorial scene.

**Image B**

Njideka Akunyili Crosby

Mother and Child

(2016)

Acrylic, solvent transfer, collage
of fabric and paper, and
coloured pencil on paper
212,4 × 523,2 cm

Nigerian-born painter Njideka Akunyili Crosby's vibrant, large-scale artworks of everyday domestic life depict the complex issues of the artist's life as a woman, an artist and an immigrant to the United States of America. Akunyili Crosby's work explores questions of cultural identity, relationships, and geography through portraiture, interior space, and objects. She uses textures like Nigerian commemorative portrait fabric – a customised material often made for special events in Nigeria; in this case the senate campaign of the artist's mother – as part of the architectural backdrop to the artwork. Magazine clippings weave together memories from her childhood in Africa and her adulthood in the United States.

2

- 1.1 Compare how each artist created the illusion of space through the application of art elements and design principles in **Images A** and **B**. (4)
- 1.2 How do the artists' mother-and-child interpretations in **Image A** and **Image B** differ from the typical portrayal of mother-and-child representations in historical Western Christian paintings? (4)
- 1.3 In **Image B**, how does Crosby's technique and choice of medium support her exploration of her multidimensional, hybrid cultural identity? (2)
- 1.4 In **Image B**, Crosby depicts the main figure (herself) with her back to the viewer. Suggest reasons for her placement of the figure. (2)
- 1.5 Analyse how Grayson Perry's choice of medium challenges stereotypes of modern-day life in **Image A**. (3)
- [15]**

QUESTION 2 ESSAY: INTERNATIONAL CURRENT CONCEPTUAL ART

Read the following text and write an essay in response.

Planes fly overhead, cars stream by. Phone screens flash, shop signs call out to us and adverts offer us their wares. Images jostle with one another, objects line up for inspection, while time marches on regardless. We don't stop to look at anything much nowadays. With so many noises and visuals competing for our attention, it's little wonder we can filter out anything at all: more than ever, only the strongest images catch our attention. So much of what we do is ephemeral* and quickly forgotten, so it's gratifying to have something you have done linger in people's memories. **3**

Statement: While many international current conceptual artists are unconcerned about the lasting durability of their work, others use tactics to ensure that their work is not forgotten.

Present an essay of approximately four pages in which you agree or disagree that the strength of an artwork should rely on leaving a lasting impression on the viewer. Select artworks by THREE international current conceptual artists to substantiate your answer.

Mark allocation for Question 2	
3 artists	6 marks
3 titles with brief descriptions of works	
Relevant facts	12 marks
Development of argument	12 marks

[30]

* **ephemeral** short-lived, temporary, brief

QUESTION 3 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING CONCEPTUAL ART OF THE 1970s

Read the text below and answer the questions as numbered below.

Image C
 Kurt Schwitters
En Morn
 (1947)
 Collage using magazine cuttings, found objects and sweet wrappers
 32 × 26,5 cm



Kurt Schwitters' art was associated with the rebellious character of the Dada movement and the art of the 20th century. His art was intrinsically* Dada: the Dada poet Tristan Tzara wrote that Schwitters was "one of those personalities whose inner structure was always Dada by nature. He would still have been Dada even if the Dada call had not been sounded." By 1918, at the age of 31, he had discovered that he was not a painter and started to create art by combining existing materials. He made a personal form of collage called "Merz". He made some of the 20th century's most beautiful and accomplished collages and paved the way for pop art. **4**

- 3.1 Describe the rebellious nature of Dada art as seen in Schwitters' work. (4)
 - 3.2 Compare and contrast the aims and ideals of Dada to Pop Art to show how Pop Art was influenced by Dada. (6)
 - 3.3 Briefly discuss ONE artwork by a Pop artist that shows a Dada influence. Provide the name of the artist and the title of the artwork with a brief description. Identify specific aspects of the artwork that show the influence of Dada. (5)
- [15]**

* **intrinsically** vitally, importantly, or naturally part of something.

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

Study the following image, read the accompanying statement, then answer the questions as numbered below.



Image D
 Manfred Zylla
Inter-Actions
 (1982)
 Medium and size unknown
 This image by Manfred Zylla was banned by apartheid officials.

ONLY a black-and-white image is available for this artwork.

The regime of apartheid in South Africa was supported by an elaborate system of banning. Censorship proved to be an efficient tool in hiding all kinds of opposition, persecution, torture and killings. Censorship controlled every aspect of social, political, cultural, intellectual and educational life: publications, organisations, assemblies, as well as the individual freedom of travel or speech. 5

4.1 Analyse the form and content of TWO artworks by TWO *different* South African **Resistance** artists who found ways in which to display their resistance to inequality in South Africa under apartheid. Suggest how these artists prevented their art from being banned by the apartheid authorities.

For each artwork selected, provide the name of the artist and the title of the artwork with a brief description. (16)

4.2 In recent times, the issue of "blinding the public from the truth through censorship" has been a topic of much debate. Assess whether current artists in South Africa could experience censorship as artists did during the apartheid years. Suggest what factors could help prevent censorship from regaining a grip on the South African society.

(4)
[20]

QUESTION 5 POST-APARTHEID (POST-APRIL 1994) SOUTH AFRICAN ART

Read the text below and answer the questions as numbered below.

Artists are habitual cultural borrowers who gather ideas from many human experiences. When a visual artist comes across a work of art, the visual artist will look to see if there is anything of use for their own practice, be it in terms of process, idea or material. **6**

- 5.1 Identify TWO current South African (post-April 1994) artists who made reference to other artists' works. These references could be blatant or subtle references to other artists' processes, ideas or material.

Discuss your selected artworks by emphasising aspects of the borrowed influence. Your discussion should include the name of the artist, title of the artwork and a brief description. **(14)**

- 5.2 Why do artists borrow ideas to construct new meaning? Explain how the "borrowing of ideas" influences the viewer's understanding of the work. **(6)**

[20]

Total: 100 marks

Reference List

- 1 Image A: Grayson Perry
It's Nice That. 2017. *It's Nice That | Grayson Perry weaves a titillating and tantalising tale of taste in new show*. [ONLINE] Available at: <<http://www.itsnicethat.com/articles/grayson-perry-the-variety-of-small-differences>>.
[Accessed 24 March 2017].

Text taken and adapted for Image A

Telegraph.co.uk. 2017. *Grayson Perry: 'Taste is woven into our class system'* – Telegraph. [ONLINE] Available at: <<http://www.telegraph.co.uk/culture/art/art-features/10117264/Grayson-Perry-Taste-is-woven-into-our-class-system.html>>.
[Accessed 24 March 2017].

- 2 Image B and text adapted for Image B
Manisha Aggarwal-Schifellite. 2016. *The Lenny Interview: Njideka Akunyili Crosby*. [ONLINE] Available at: <<http://www.lennyletter.com/author/15636/manisha-aggarwal-schifellite/>>.
[Accessed 24 March 2017].

- 3 Quote for Question 2
Ward, O. 2014. *Ways of Looking*. 1st ed. London: Laurence King Publishing.

- 4 Image C for Question 3
The Guardian. 2017. *Kurt Schwitters collages – in pictures | Art and design | The Guardian*. [ONLINE] Available at: <<https://www.theguardian.com/artanddesign/gallery/2013/jan/05/kurt-schwitters-collages-tate-britain>>.
[Accessed 24 March 2017].

Text taken and adapted for Question 3

Dada and dadaism: Kurt Schwitters. 2017. *Dada and dadaism: Kurt Schwitters*. [ONLINE] Available at: <<https://www.dadart.com/dadaism/dada/038-Schwitters.html>>.
[Accessed 24 March 2017].

- 5 Text taken and adapted for Question 4
South Africa. 2017. *South Africa*. [ONLINE] Available at: <http://search.beaconforfreedom.org/about_database/south%20africa.html>.
[Accessed 24 March 2017].

- 6 Text taken and adapted for Question 5
Helen Charman and Michaela Ross, 'Contemporary Art and the Role of Interpretation', *Tate Papers*, no. 2, Autumn 2004. [ONLINE] Available at: <<http://www.tate.org.uk/research/publications/tate-papers/02/contemporary-art-and-the-role-of-interpretation>>.
[Accessed 1 December 2016].