



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2023

## VISUAL CULTURE STUDIES: PAPER I

Time: 3 hours

100 marks

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### 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 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 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**, read the accompanying text and answer the questions that follow.

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



Nando's has been investing in art and the development of artists since 2001. Today, the *Nando's Art Initiative* includes five different artist development programmes, and they support more than 350 artists on a regular basis. The artworks in their collection are displayed in 1200 restaurants across 24 countries.

Dion Cupido, born in 1973 in Mitchells Plain, South Africa, is primarily self-educated. His journey has been remarkable, starting from his teen years when he used to create graffiti on walls on the Cape Flats. Presently, he stands as a highly regarded artist, with his mural creations commissioned for Nando's restaurants in London and Dubai, along with local venues in Bryanston, Johannesburg.

**1**

**Image A**

Dion Cupido

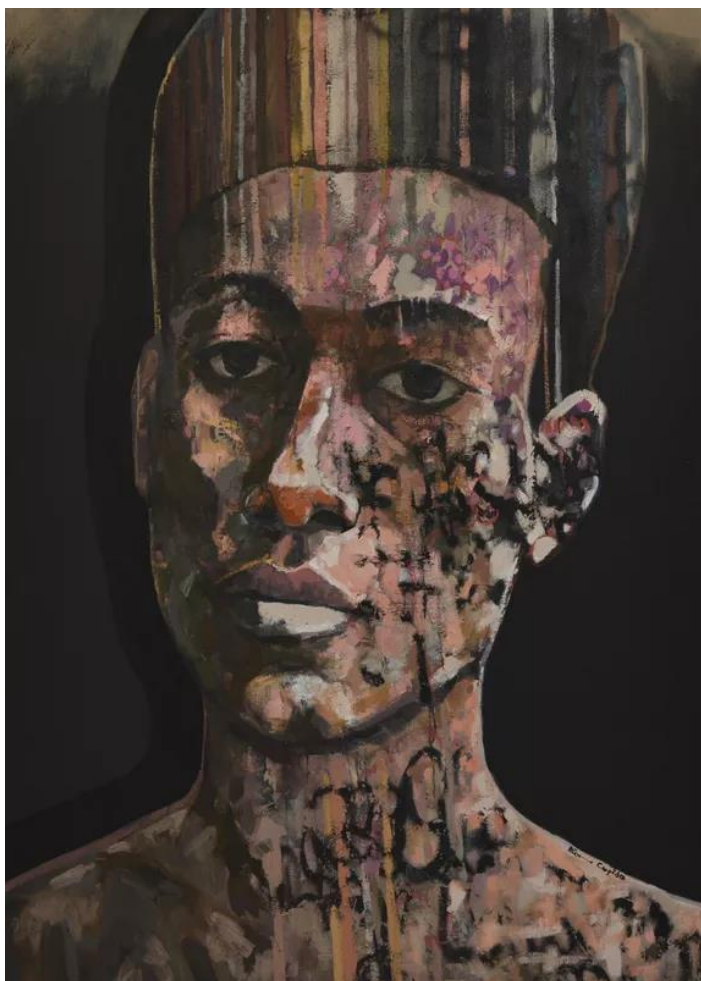
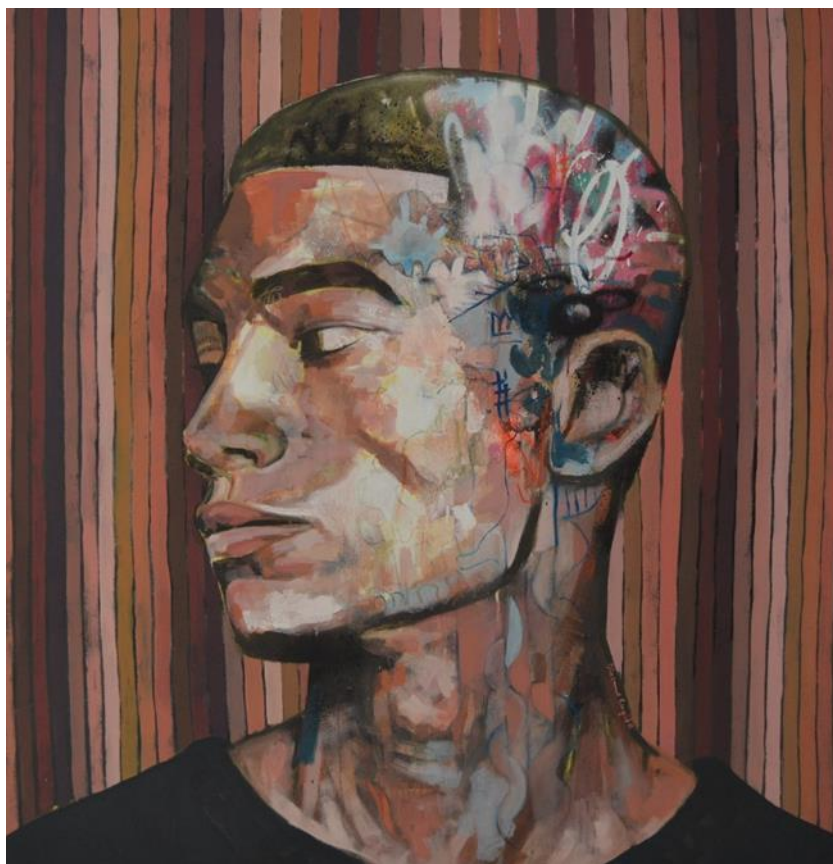
***Colour by your hand 2***

Mixed media on canvas

120 cm × 120 cm

2019

**2**



**Image B**

Dion Cupido

***End of the rainbow***

Mixed media on canvas

160 cm × 115 cm

2022

**3**

- 1.1 Why would exhibiting artworks in a Nando's restaurant be better for an artist than exhibiting their work in a traditional art gallery? Give TWO reasons for your answer. (2)
- 1.2 Does exhibiting an artwork in a fast-food restaurant devalue the artwork? Substantiate your response. (2)
- 1.3 Refer to **Images A** and **B**. Define the term *linear* and explain how both artworks represent the term *linear*. Substantiate your response by referring to both images. (3)
- 1.4 Refer to **Images A** and **B**. Define the term *monochromatic* and explain how both artworks represent the term *monochromatic*. Substantiate your response by referring to both images. (3)
- 1.5 Compare **Images A** and **B**. Which of these two artworks is more *stylised*? Give reasons for your answer by referring to the relevant artwork. (2)
- 1.6 Name ONE contemporary South African artwork that you have studied that you feel should NOT be displayed in a Nando's restaurant. Give reasons for your answer. You may NOT repeat your selected artwork in Question 5. (3)
- [15]**

**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.

Through the inclusion and exploration of the absurd, the surreal and the chaotic; the Dada and Surrealist artists became **the voice of the voiceless**. Their artworks expressed **a world gone mad** where no words were up to the job.

**4**

- 2.1 With reference to the quote above, what does the author mean by saying that Dada and Surrealist artworks became 'the voice of the voiceless'? Who were 'the voiceless' and how were these artists 'the voice'? (3)
- 2.2 Choose ONE artwork from the Dada movement and ONE from Surrealism that could be viewed as being 'the voice of the voiceless' in 'a world gone mad'.  
  
For each artwork, write down the name of the artist, the title and a brief description of the artwork. (4)
- 2.3 Argue why these artworks could be viewed as being 'the voice of the voiceless' in that they rebelled against 'a world gone mad' **and/or** reflected 'a world gone mad'. Refer to the subject matter, context, stylistic characteristics **and/or** concept of both your selected artworks. (8)
- [15]**



**QUESTION 3      CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART**

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



Art historian and artificial intelligence (AI) expert, Emily L. Spratt, tackles the ethics and regulation of AI art. She feels that the art world has not yet found a response to the potentially transformative technology. She feels that artists like Mario Klingemann's art is constantly asking questions about AI as a medium and, more widely, about the traditional nature of creativity. It could be argued that Klingemann's artworks blur the boundaries between the traditional nature of creativity and the use of technology.

**5**

*Memories of Passersby 1* uses a complex system of neural networks to generate a never-ending stream of portraits. The artwork is presented as an installation piece: the AI machine is housed in a custom-made chestnut-wood cabinet connected to two framed screens.

**6****Image C**

Mario Klingemann

***Memories of Passersby 1***

Installation of AI generated artworks.  
2019

**7**

- 3.1 Evaluate the ways in which Klingemann's artwork 'blurs the boundaries between the traditional nature of creativity and the use of technology'. (4)

- 3.2 Select and discuss TWO artworks created by TWO different Conceptual **and/or** Contemporary, non-traditional, International artists whose work 'blurs the boundaries between the traditional nature of creativity and the use of technology'.

The artworks you select do NOT have to be examples of AI art.

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

- 3.3 Motivate why both artworks **and/or** artists 'blur the boundaries between the traditional nature of creativity and the use of technology'. Refer to your selected artworks to substantiate your reasoning. (12)  
**[20]**

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

Read the quote below, study **Image D** and answer the questions that follow.



Art can serve as a form of hope especially during difficult times. An artist living in an oppressed society can, for instance, make a work to communicate the way life is. There are many pieces of artwork that depict oppression that were created by artists living under oppressive regimes. In this sense it can be said that for them art served as a form of hope. Even the audience that the artists targeted looked to such pieces of artwork as a form of hope.

8

### Image D

John Muafangejo

*Hope and Optimism in Spite of Present Difficulties*

Linocut

42,6 cm × 32 cm

1984

9

- 4.1 With reference to **Image D** above, explain what 'present difficulties' the artist is referring to. (3)
- 4.2 Explain the concept behind the title of this work *Hope and Optimism*. Substantiate your response by referring to the visual clues provided in the artwork. (3)
- 4.3 Select TWO South African artworks (1950–1994) by TWO different artists whose work directly or indirectly reflected a sense of hope **and/or** optimism during the apartheid regime.
- You may discuss artists who emerged from formal and informal Art Centres during the 1950s and onwards. You may also discuss another artwork by John Muafangejo.
- For each artwork, write down the name of the artist, the title and a brief description of the artwork. (4)
- 4.4 In what ways did the subject matter, title, concept, **and/or** stylistic characteristics of the artworks you selected in Question 4.3 intentionally (or unintentionally) contribute to a sense of hope **and/or** optimism during the era of apartheid? Provide an analysis of each artwork to substantiate your argument. (10)

[20]

**QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)**

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



A lack of finances prompted Mbongeni Buthelezi to use discarded plastic for his final-year exhibition, putting him on the path to international art acclaim and works that **resonate** deeply with audiences as the climate degrades.

**10**

**Statement:** Artists aim to create work that **resonates** with the audience.

**11**

Write an essay of approximately FOUR pages in which you evaluate the extent to which South African Contemporary artists create *resonance* with a South African **and/or** global audience.

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 discuss Mbongeni Buthelezi.

<b>Mark allocation for Question 5</b>	
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**