

VISUAL ARTS: 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 (i) page. 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, B and C** and read the accompanying text. Answer the questions that follow.

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



Image A (Above)

Kyle Meyer

Undefined 37a

2019

Archival Pigment Print Hand
Woven with Wax Print Fabric

111,8 × 76,2 cm

1



Image B (Above)

Kyle Meyer

Undefined 107

2018

Archival Pigment Print Hand Woven
with Wax Print Fabric

167,6 × 111,8 cm

"For my series *Interwoven*, I explore the challenges of homosexuality in a hyper-masculine culture within Swaziland. Given that homosexuality is illegal in this small African country, homosexual men constantly have to hide their sexuality and suppress their true identity. After befriending several of these men in Swaziland, who confided in me their personal stories of struggle, I asked them to choose a piece of local fabric typically worn by women with which I made unique wraps on each of their heads. It would be taboo for men to wear these head-wraps in public. This was one simple way for them to express their individuality that they regularly have to hide."

2



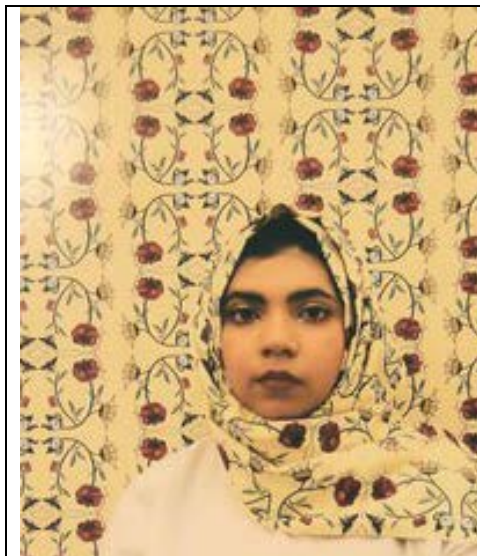
Image C (above) and detail (right):

Farwa Moledina

Interwoven, 'ways of belonging'.

2018

Wallpaper and photographic print.



Detail

In Farwa Moledina's *Interwoven* series, the individuals are photographed against what appears at first glance to be traditional English wallpaper but is in fact an amalgamation of elements of British symbolism. The individuals wear their traditional headdress with a fabric printed from the same pattern to represent the adaptation of local British culture whilst maintaining one's Islamic root values. The people embody the union of cultures and the inheritance of traditions both Islamic and Western, and in doing so, they weave together their own individual ways of belonging.

- 1.1 Refer to **Images A** and **B**. Analyse and discuss the title '*Undefined*' in relation to the concept behind the artworks as well as the formal, stylistic characteristics of the artworks. (4)
- 1.2 Does **Image A** or **B** have a more distinct focal point? Give TWO reasons for your answer. (2)
- 1.3 Discuss the terms *pattern* and *repetition* in relation to how the artist has used these visual tools in **Image C**. (2)
- 1.4 Name and discuss the function of **ONE** visual element that is prominent in **Images A, B** as well as **C**. (3)
- 1.5 In what way(s) do **Images A, B** and **C** formally and conceptually embody this year's practical theme of *Interwoven*? (4)
- [15]**

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

Read the text and statement below, and then answer the questions that follow.



Pablo Picasso once said, 'good artists borrow, great artists steal.'

4

Outspoken British comic-book artist Dave Gibbons said the following about Lichtenstein.

'We have a term in the business called swiping, when you are stuck for an idea, you riffle through your comics, and you trace what somebody else has done. A lot of Lichtenstein's stuff is so close to the original that it actually owes a huge debt to the work of the original artist'.

5

- 2.1 Choose **ONE** artwork from the list of movements below that 'borrows or steals' aspects from a source of inspiration. Then, choose **another** artwork from a different movement that represents a completely unique kind of art.

Dada, Surrealism, Abstract Expressionism and Photo Realism.

For your selected artworks, write down the names of the artists, the titles of the artworks and a brief description of each artwork.

(4)

- 2.2 With reference to your first artwork. How **AND/OR** what did the artist borrow or steal from their source of inspiration? Substantiate your response by referring to the artwork you have selected.

(4)

- 2.3 With reference to your second artwork. Discuss how the artist created a unique form of art. Substantiate your answer by referring to the artwork you have selected.

(4)

- 2.4 In your opinion, which of these artists influenced more future artists and movements? Give reasons for your answer.

(3)

[15]

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

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



Image D (Above)

Wim Delvoye

Sylvie; 2006

Tattooed pig.

Wim Delvoye started tattooing on live pigs in 1997, intending to challenge the art market by creating living works of art. The tattooed pigs live on a farm and can be bought as 'artworks'. This said, however, they may only be taken home by owners once they are deceased.

6



Image E (Above)

Jess Yen

Tattoo (Untitled); 2020

Tattoo ink on skin.

World famous Japanese tattoo artist Jess Yen, aka Horiyen, says that a tattoo should have a good composition and that it should be visually powerful. People who see it from far away should be attracted to come closer.

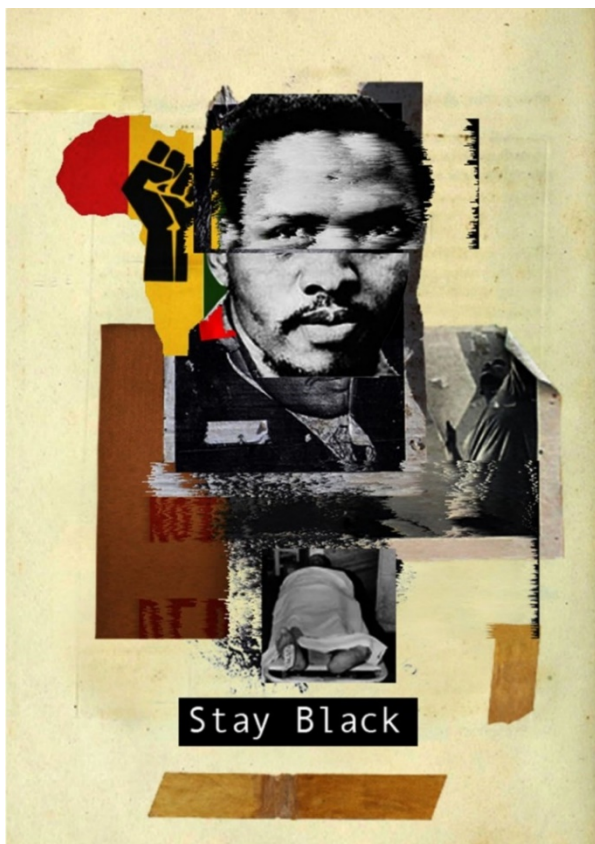
7

- 3.1 Discuss why **Images D** and **E** are examples of 'living works of art'. (2)
- 3.2 Which of these artworks is more accessible to the general public? Give TWO reasons for your answer. (2)
- 3.3 Select and discuss **TWO** artworks by **TWO** different conceptual **AND/OR** contemporary international artists whose work could be viewed as '*Living works of art*'. * **You may discuss Wim Delvoye but not the artwork represented by Image D.**
- For **EACH** artwork write down the name of the artist, title of the artwork and a brief description of each artwork. (4)
- 3.4 Discuss the ways in which your selected artworks could be viewed as being 'living works of art'. Refer to the artists' use of subject matter, concept, medium **AND/OR** creative process to substantiate your answer. (8)
- 3.5 Which of the artists you have mentioned in Question 3.4 is successful at making art more accessible to the general public? Give reasons for your answer. (4)

[20]

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

Read the text below, study **Image F** and then answer the questions that follow.



At the time of his death, Biko had a wife and three children for which he left a letter that stated in one part: "I've devoted my life to see equality for blacks, and at the same time, I've denied the needs of my family. Please understand that I take these actions, not out of selfishness or arrogance, but to preserve a South Africa worth living in for blacks and whites."

8

Biko also said that "It is better to die for an idea that will live, than to live for an idea that will die."

9

Image F

Lungile Mbokane

Steve Biko Tribute

2016

Mixed Media

- 4.1 Write down the visual clues in **Image F** that portray the ultimate sacrifice Steve Biko made to fight against the apartheid regime. (2)

- 4.2 Select **TWO** relevant **South African artworks (circa. 1950–1994)** by **TWO different** artists whose work demonstrates the idea of sacrifice.

For **EACH** of the **TWO** selected South African artworks, provide the name of the artist and the title of the artwork and a brief description.

(Please note: you may also discuss artists who emerged from formal and informal art centres during the 1950s and onwards.) (4)

- 4.3 For **EACH** selected artwork, explain how the artist visually and conceptually demonstrates the sacrifices that were made by the oppressed during the apartheid regime. (10)

- 4.4 Do you feel that the sacrifices mentioned in Question 4.3 helped to preserve a South Africa worth living in? Give reasons for your answer by referring specifically to at least one of the artworks you have discussed. (4)

[20]

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)

Read the accompanying text and write an essay in response.



Artist, Mzoxolo X Mayongo, describes his 'boyhood identity' as a confusing one. Growing up, he never associated with the stereotypes of *kasi* (meaning township boy) but at the same time he didn't really fit into the suburban landscape. He was stuck in between, and as such struggled with defining his 'true identity'. He goes further, to say 'that tension of duality has always been there; I always had to battle and find balance between the two worlds, soft and hard, masculine and feminine.'

10

Write an essay of approximately FOUR pages in which you evaluate the extent to which South African contemporary artists who explore the notion of identity deal with the concept of '**cultural duality**' in a contemporary South African context.

Select **THREE** Contemporary South African artists and **ONE** artwork by each selected 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 Mzoxolo X Mayongo.**

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