basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

MAY/JUNE 2025

MARKS: 100

TIME: 3 hours

This question paper consists of 19 pages.
This question paper must be printed in full colour.

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INSTRUCTIONS AND INFORMATION

In this examination you will demonstrate the following skills:

- The use of the correct art terminology
- The use and implementation of visual analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placing of specific examples into a cultural, social, political and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding which questions to answer:

1. This question paper consists of EIGHT questions.

2. Answer any FIVE questions for a total of 100 marks.

3. Number the answers correctly according to the numbering system used in this question paper.

4. Questions appear on the left-hand pages, with visual sources on the right-hand pages.

5. Ensure that you refer to the visual sources reproduced in colour where required.

6. You MUST use your own studied artworks in the second part of each question.

   - You may NOT use artworks that appear in this question paper as your examples of studied artworks.
   - You may NOT repeat the same studied artworks in different questions.

7. Name the artist and title of EACH artwork you discuss in your answers for the artwork you have studied. Underline the title of an artwork or the name of a building/structure.

8. Use full sentences and paragraphs. Listing of facts/tables is NOT acceptable.

9. You must answer the questions in a holistic way. The bullets do not correspond to a specific mark, but should be used by you to guide your answers to the questions.

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10. When you are required to conduct an analysis, you must give a detailed discussion that uses a selection of the following criteria:

    - Formal elements of art, such as line, colour, texture, shape/form and tone
    - Composition, focal point and balance, etc.
    - Style and media
    - Technique
    - Influences
    - Meaning and interpretation

11. If a comparison is required and there is NO comparison in the answer, you will be penalised.

12. Time management and length of answers:

    - You should spend approximately 36 minutes per question on the selected FIVE questions.
    - Use the following as a guideline to the length of your answers. Note the mark allocation.

        - 6–8 marks: a minimum of ½ –¾ page
        - 10–14 marks: a minimum of 1–1½ page(s)
        - 20 marks: a minimum of 2 pages

13. Write neatly and legibly.

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QUESTION 1: THE VOICE OF EMERGING ARTISTS

Both Durant Sihlali and George Pemba's artworks give us an insight into the daily lives of people in Africa.

1.1 Write an essay in which you discuss FIGURE 1a and FIGURE 1b.

Use the following guidelines:

- Describe how each artist portrayed daily life.
- Colour and line
- Depth/Space
- Style
- What are the stories told in each painting? (10)

1.2 Discuss the artworks of any TWO artists (ONE artwork per artist) who captured scenes from their daily lives.

Use the following guidelines:

- Description of the specific place/surroundings of the scene
- Formal art elements
- Style
- Meaning/Message (10)

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FIGURE 1a: Durant Sihlali, ***Primville location***, watercolour painting, 1971.

FIGURE 1b: George Pemba, ***Unemployed***, oil paint on board, 1986.

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QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Alexis Preller (FIGURE 2a) and Maggie Laubser (FIGURE 2b) were influenced by African cultures in their artworks. Both artists depicted a person and a bird.

2.1 Write an essay in which you discuss FIGURE 2a and FIGURE 2b.

Use the following as guidelines:

- The similarities between FIGURE 2a and FIGURE 2b
- Composition
- Colour
- Influences of African and/or indigenous art forms
- Explain why FIGURE 2a is described as *stylised* and FIGURE 2b as *expressive*. (8)

2.2 Discuss the artworks of TWO South African artists (ONE artwork per artist) who were influenced by African and/or indigenous art forms.

Use the following as guidelines:

- Composition
- Formal art elements
- Media and technique
- Influence of African and/or indigenous art forms (12)

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FIGURE 2a: Alexis Preller, ***Herdboy (Boy with Flute)***, oil on canvas, 1962.

FIGURE 2b: Maggie Laubser, ***Bird, head and house in a landscape***, oil on board, 1957.

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QUESTION 3: SOCIOPOLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

Kufa Makwavarara's artwork depicts loan sharks who have been corrupted by their obsession with money.

3.1 Discuss how Makwavarara depicts loan sharks in FIGURE 3a.

Refer to the following guidelines:

- The transformation of the figures
- Symbolism of the accessories, hats and body adornments
- Use of colour
- Why does Makwavarara paint loan sharks as a sociopolitical issue? (8)

3.2 Discuss TWO South African artworks (ONE artwork per artist) that draw attention to sociopolitical issues in our society.

Refer to the following guidelines:

- Sociopolitical issues addressed
- Formal art elements
- Medium and techniques
- Message/Meaning (12)

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Loan sharks: A person who loans money to you and charges excessively high interest rates on the repayments.

Adornment: Decoration on/of the body

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FIGURE 3a: Kufa Makwavarara, ***Mashonisa (loan shark)***, oil painting, date unknown.

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QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Moshe Chauke's work is inspired by his childhood memories of growing up in rural Limpopo. He has no photographs of his family and so he tries to create his own through his drawings.

4.1 Describe and explain how the artist depicted his childhood memories by referring to the following:

- The circle and the figure
- The negative white space
- Symbolism of the images (8)

4.2 Write an essay in which you discuss the artworks of any TWO artists (ONE artwork per artist) who created art, craft and/or spiritual works.

Use the following as guidelines:

- Formal art elements
- Media and technique
- Influences and inspiration
- Meaning/Messages (12)

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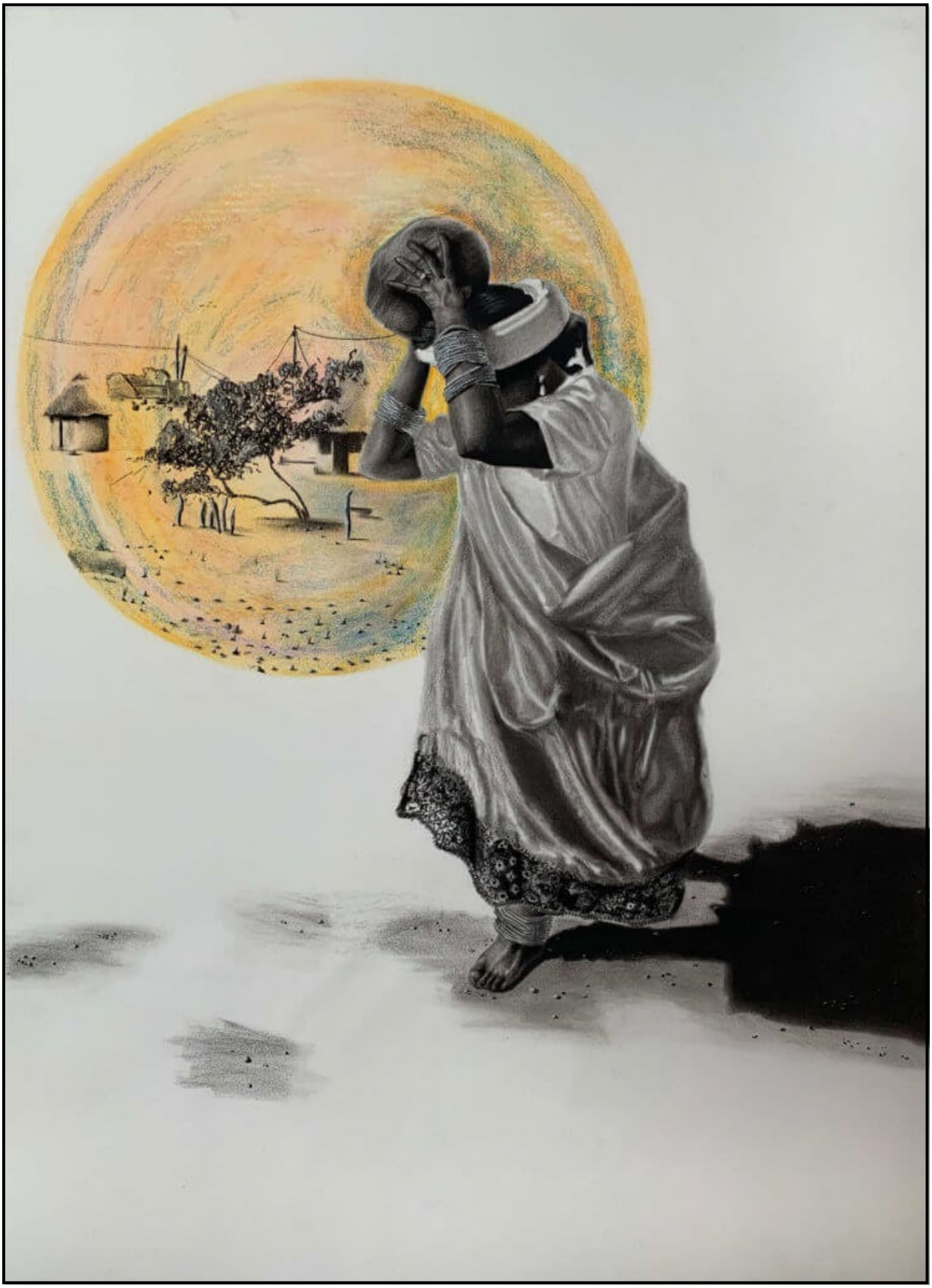

FIGURE 4a: Moshe Chauke, ***Bomba Ra Xintu (Pride of Heritage)***, charcoal and pastel, 2019.

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QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

German-born artist, Anselm Kiefer, is known for his large-scale works examining issues from recent history. He combines painting, photography, found objects and sculpture in his installation in FIGURE 5a. The viewer can walk through the space and become part of it.

5.1 How do you think the viewer would experience the installation in FIGURE 5a?

Use the following guidelines:

- Discuss the title in relation to the installation.
- Use of colour, light and mood
- Technique and texture on the walls and floor
- Compare how the experience of an installation is different from viewing a traditional two-dimensional artwork. (10)

5.2 Analyse the artworks of TWO contemporary artists (ONE artwork per artist) who use unconventional materials and techniques to express ideas and experiences.

Use the following guidelines:

- Brief description of the artwork
- Influences
- Media and technique
- Meaning/Messages (10)

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FIGURE 5a: Anselm Kiefer, ***Winterreise (Winter Journey)***, installation, emulsion, oil, acrylic, shellac, charcoal on canvas and wood with lead objects, metal, resin, wood, burnt books and cardboard, 2015–2020.

FIGURE 5b: Anselm Kiefer at work in his studio.

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Identity is our understanding of ourselves. Our identity is made up of puzzle pieces that include where we live, our experiences, family, ethnicity, race and culture.

When we try to understand our identity, we might see that the pieces do not fit together.

Roman Bearden (FIGURE 6a) was an American artist, author and songwriter who worked with many types of media, including collages depicting American life.

Lunga Ntila (FIGURE 6b) is a South African photographer who works with digital collages. She explores themes of identity and healing.

6.1 Discuss how the artists in FIGURE 6a and FIGURE 6b reflect identity.

Use the following guidelines:

- Imagery and use of colour
- Relationship between the figures and the background
- How the pieces fit together or do not fit together
- Expression of identity or of a sense of self (10)

6.2 Write an essay about TWO artists who express their identity in post-1994 democratic South Africa (ONE artwork per artist).

You should refer to the following:

- Description of the artwork
- Formal art elements
- Materials and techniques
- Artists' expression of identity (10)

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FIGURE 6a: Romare Bearden, ***Continuities***, collage on board, 1969.

Continuities: Unbroken or consistent existence over time

FIGURE 6b: Lunga Ntila, ***Ndimamelke (Listen to me)***, digital collage, 2022.

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QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMINITY

'Men act and women appear.'
– John Berger

The art critic, John Berger, was talking about how traditional artworks depicted women as passive and men as active.

7.1 Do the artworks in FIGURE 7a and FIGURE 7b refer to the idea of women as passive and men as active?

You should refer to the following guidelines:

- Actions, clothing and appearance of the figures
- Significance of the surroundings (activity within the setting)
- Use of materials and style
- The importance of white in each composition (10)

7.2 Discuss how artists addressed ideas about gender by analysing TWO specific artworks (ONE artwork per artist).

You should use the following to guide your response:

- Gender issues addressed
- Formal art elements
- Materials and techniques
- How the artists try to make the viewer think about gender issues (10)

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FIGURE 7a: Billie Zangewa, ***Ma Vie En Rose (My life in Pink)***, embroidered silk tapestry, 2015.

FIGURE 7b: Bambo Sibiya, ***Zibuya Ngokuzolala Uma Zishukana Umqondo (They come back to sleep if they are mentally exhausted)***, mixed media on canvas, 2018.

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QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Wilderness Bisate is made up of six spacious villas that are like birds' nests perched upon trees. They also mimic the volcanic peaks that stand in the distance. The architects pay respect to traditional Rwandan architectural techniques while incorporating contemporary elements.

8.1 Write an essay by referring to FIGURES 8a, 8b, 8c and 8d and using the following guidelines:

- Identify any TWO materials the architect has used in the construction of the buildings.
- Explain the function of any TWO materials used.
- Pattern and shape of the buildings
- Discuss the connection between the buildings and the environment. (8)

8.2 Discuss TWO buildings/structures you have studied that have inspired you due to the innovative use of materials and building techniques.

Use the following guidelines:

- Design of structure
- Influences
- Function
- Explain how the materials and building techniques were used in an innovative way. (12)

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FIGURE 8a and 8b: Nick Plewman Architects, ***Rwanda Lodge, Rwanda Wilderness Bisate*** (Africa), photographs taken by Crookes and Jackson, 2018.

FIGURE 8c and 8d: Nick Plewman Architects, ***Rwanda Lodge, Rwanda Wilderness Bisate***, six spacious villas like birds' nests, perched upon lush greenery, date unknown.

Bisate:	It means 'pieces' in Kinyarwanda, which refers to a volcano's natural erosion.

TOTAL: 100

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