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**REPUBLIC OF SOUTH AFRICA**

## SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

**VISUAL ARTS P1**

**MAY/JUNE 2024**

**MARKS: 100**

**TIME: 3 hours**

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



**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. Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question. Listing of facts/tables is NOT acceptable.
9. Time management and length of answers:
  - You should spend approximately 36 minutes per question on your selected FIVE questions.
  - Use the following as a guideline to the length of your answer. Note the mark allocation.
    - 6–8 marks: a minimum of  $\frac{1}{2}$ – $\frac{3}{4}$  page
    - 10–14 marks: a minimum of 1–1½ page(s)
    - 20 marks: a minimum of 2 pages
10. Write neatly and legibly.

**LEAVE THIS PAGE BLANK.**

**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

Phillemon Hlungwani and Jonathan Guy-Gladding show scenes of people collecting or drinking water as part of their everyday life.

1.1 Discuss FIGURE 1a and FIGURE 1b.

Refer to the following guidelines:

- Colour and line
- Focal point. Explain your answer.
- Posture and facial expressions of the figures
- How is water a part of the story in EACH artwork? (10)

1.2 Write an essay in which you discuss TWO South African artworks that you have studied (ONE artwork per artist) that reflect the life of people in the community.

The following could be used as guidelines:

- Subject matter
  - Influences
  - Formal art elements
  - Media and technique
  - Meaning/Message (10)
- [20]**





FIGURE 1a: Phillemon Hlungwani, *Byala Leswinene eka vanau ta tshovela leswinene (If you plant a good seed in your children, your harvest will be good)*, charcoal and pastel on paper, date unknown.



FIGURE 1b: Jonathan Guy-Gladding, *Stand Pipe #3*, oil on canvas, c. 2019.



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

The San people were the earliest hunter-gatherers in Southern Africa. Lady Skollie is a South African artist who was inspired by the journey of life that we see in San rock art.

2.1 Compare FIGURE 2a and FIGURE 2b.

Use the following guidelines:

- Colour
- Simplification and distortion
- Movement
- Repetition

(10)

2.2 Write an essay on TWO South African artworks that you have studied (ONE artwork per artist) that express a deep connection with African and/or indigenous art forms.

The following could be used as guidelines:

- Subject matter
- Style and technique(s)
- Influences of indigenous art forms
- Meanings/Messages

(10)  
**[20]**



FIGURE 2a: Copy of San rock art painting



FIGURE 2b: Lady Skollie, *Lust Politics*, wall painting, 2017.





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

Images of war highlight injustices and can help us to understand the suffering of people.

3.1 How are injustices and suffering depicted in FIGURE 3a and FIGURE 3b?

Use the following guidelines:

- The depiction of the two groups of people and possible meanings of their clothing, facial expressions and actions in both FIGURES 3a and 3b
- Discussion of the composition and its impact in both FIGURES 3a and 3b
- Comparison of colour and style of FIGURE 3a and FIGURE 3b (10)

3.2 Write an essay in which you discuss TWO artworks (ONE work per artist) that expose sociopolitical issues.

The following could be used as guidelines:

- Composition
  - Medium(s) and technique(s)
  - Style
  - Explanation of the sociopolitical issues addressed in the artworks (10)
- [20]**

**Injustice:** lack of fairness or a violation of the rights of another

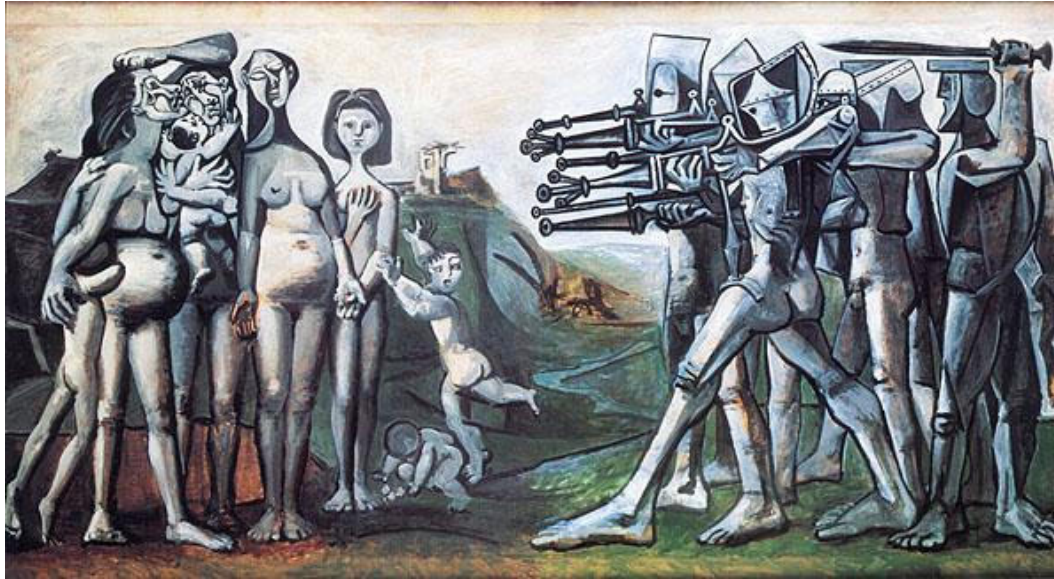


FIGURE 3a: Pablo Picasso, *Massacre in Korea*, oil on canvas, 1951.



FIGURE 3b: Leon Golub, *Vietnam II*, acrylic on canvas, 1973.



FIGURE 3c: Leon Golub, *Vietnam II* (detail), acrylic on canvas, 1973.



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

The Keiskamma Art Project is a community-based workshop in the Eastern Cape.

The project was started by a medical doctor and artist, Carolyn Hofmeyr, who taught tapestry to uplift the community. Through the project, she helped community members to access medical care for HIV/Aids patients. Twenty years later, the Keiskamma Art Project is still thriving and it has empowered members of the community.

4.1 Discuss FIGURE 4 according to the following guidelines:

- What the title tells us about the artwork
- Symbolism/Meaning of the aeroplane and the rising sun
- Identify ONE more image and its meaning
- The use of bright colour
- The use of line
- Activities of the human figures

(10)

4.2 Discuss TWO artworks, craft or spiritual works from rural South Africa that you have studied.

The following could be used as guidelines:

- Subject matter
- Technique(s) and material(s)
- Formal art elements
- Influences

(10)

**[20]**

**Tapestry:** a woven two-dimensional artwork made from wool or thread





FIGURE 4: Siyabonga Maswana and Sanela Maxengana (Keiskamma Art Project), *Our Vision for Africa*, tapestry, 2020.



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

'I have a love-hate relationship with the materials I use in my art. I'm inspired by them and I'm disgusted by them.'

- Tom Deininger

Tom Deininger creates large-scale three-dimensional collages from rubbish and donations of waste products. The close-ups shown in FIGURE 5b and FIGURE 5c refer to the artwork *Portrait* in FIGURE 5a.

5.1 Discuss FIGURE 5a and FIGURE 5c.

Use the following guidelines:

- The use of objects to create colour, form and texture as seen in the detail in FIGURE 5c
- The impact of scale and how the artwork was displayed in FIGURE 5a
- How Deininger changes our relationship to the discarded materials (rubbish) that he used

(8)

5.2 Write an essay in which you discuss any TWO contemporary artworks that use new or alternative media to create artworks (ONE artwork per artist).

The following could be used as guidelines:

- Description
- Use of new or alternative media and/or techniques
- Influences
- Meanings/Messages

(12)  
**[20]**



FIGURE 5a: Tom Deininger, *Portrait*, recycled materials, date unknown.



FIGURE 5b: Close-up view of Tom Deininger at work.

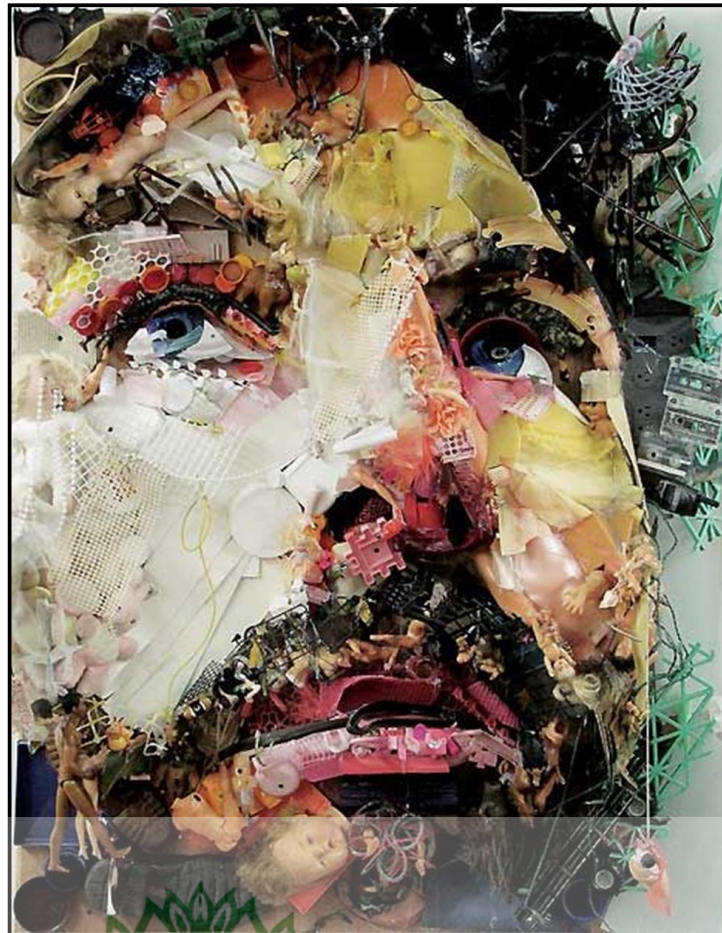


FIGURE 5c: Tom Deininger, *Portrait* (close-up detail), recycled materials, date unknown.

**QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**

In post-apartheid South Africa, identity issues continue to evolve in contributing to our sense of 'self' in South Africa. The artworks in FIGURE 6a and FIGURE 6b each tell a story about the role of cellphones in contemporary identity.

- 6.1 Compare how each artist depicts the impact of cellphones in FIGURES 6a and 6b.

Use the following as guidelines:

- The actions, dress and surroundings of the figures
- Colour
- Focal point
- The role of the cellphone in controlling identity (10)

- 6.2 Write an essay in which you discuss the artwork of any TWO post-1994 South African artists that you have studied (ONE artwork per artist) that explores their identity.

The following could be used as guidelines:

- Subject matter/Description
  - Medium(s) and technique(s)
  - Formal art elements
  - Meanings/Messages (10)
- [20]**

**Parable:** a simple story used to illustrate a moral lesson

**Self-perpetuating:** continual or constant repetitive action/behaviour



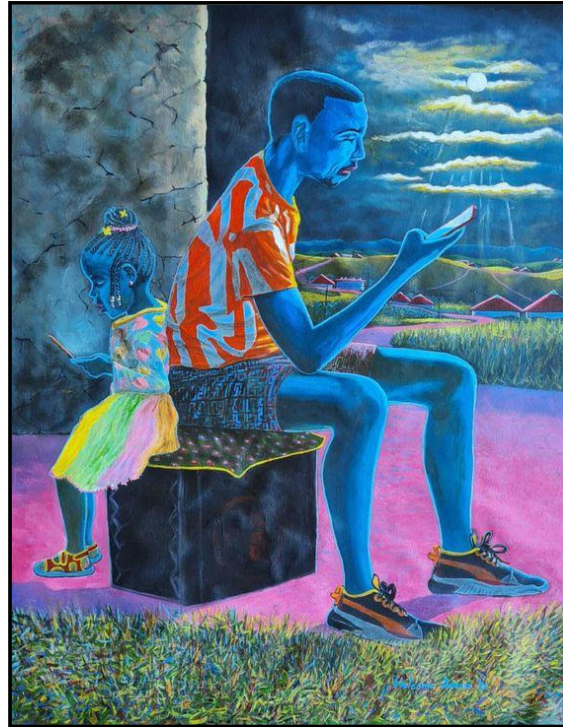


FIGURE 6a: Welcome Danca, **So Near and Yet So Far**, oil and acrylic on canvas, 2021.



FIGURE 6b: Diane Victor, **The Parable of the Selfie and the Self-perpetuating Problem**, charcoal, pastel and ash on paper, 2015.





**QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY**

Gender roles are taught to children. Boys are often trained to be active, rough and tough, while girls are groomed to be pretty and gentle.

FIGURE 7b is a detail of the artwork in FIGURE 7a.

7.1 Discuss the way in which the artists in FIGURE 7a and FIGURE 7c depict gender roles.

Use the following guidelines:

- Colour of FIGURE 7a and FIGURE 7c
  - The repetition of figures, their poses and armour in FIGURE 7a
  - The repetition of figures, activity and clothing in FIGURE 7c
  - The brushes on the helmets in FIGURE 7a and FIGURE 7b (detail)
  - The gender roles instilled in FIGURE 7a and FIGURE 7c
- (10)

7.2 Write an essay in which you discuss the artworks of any TWO artists (ONE artwork per artist) who have used gender issues as a theme.

The following could be used as guidelines:

- Subject matter/Description
  - Composition
  - Style and techniques
  - Gender roles addressed
- (10)  
**[20]**

**P.T. (physical training):** also known as physical education or exercise

**Armour:** protective items worn during conflict



FIGURES 7a and 7b (detail): Haidee Nel, *Infantry Children/Kaalvoetsoldate (Barefoot Soldiers)*, sculptural installation, mixed media (cement, plastic, metal, brushes and marble), 2015.

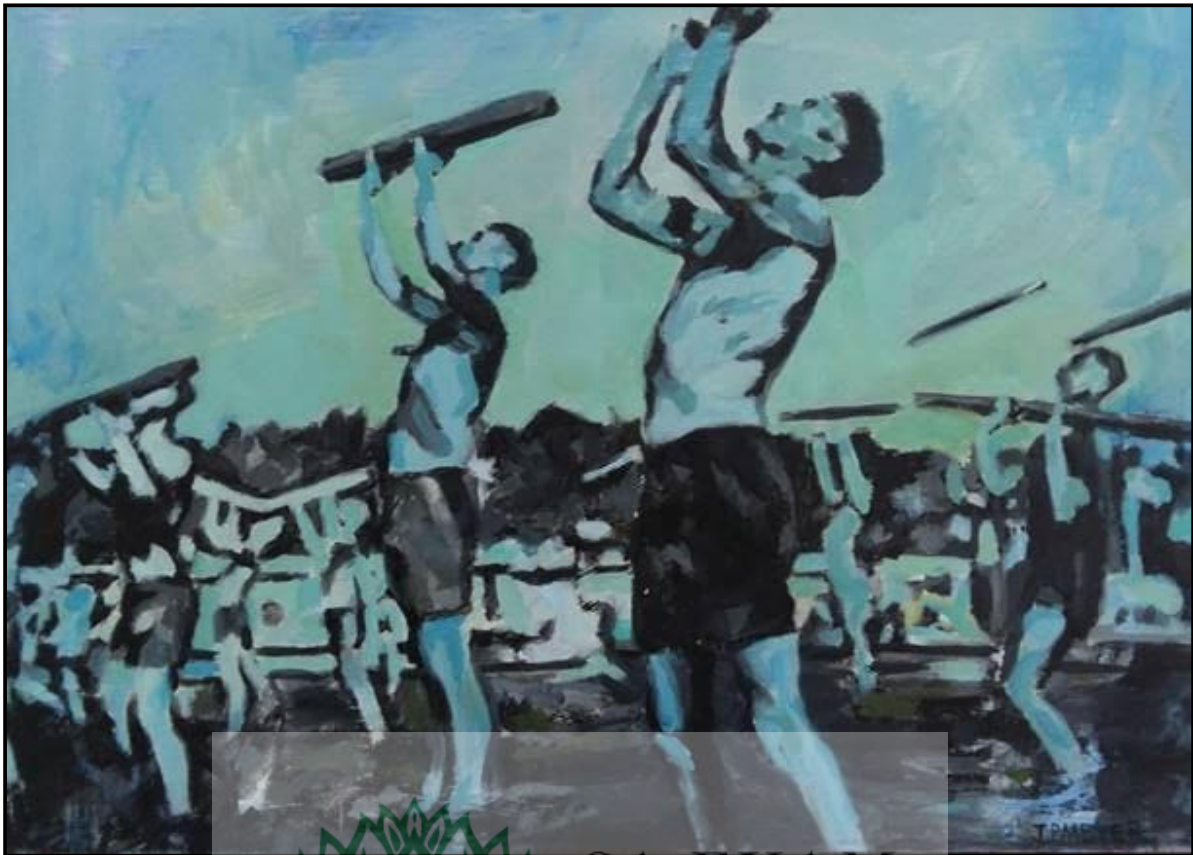


FIGURE 7c: JP Meyer, *P.T. (Physical Training)*, oil on board, 2015.



**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA****SUSTAINABLE ARCHITECTURE**

The Green School South Africa in the Western Cape has been built by architects who are sensitive to the local environment and animal life. The building is environmentally friendly, made up of local materials with systems that generate energy, purify waste, as well as recycling.

The architects intentionally created areas for farming and food production. This shows their awareness of the relationship between the school and the community.

FIGURE 8b and FIGURE 8c refer to the building shown in FIGURE 8a.

8.1 Refer to FIGURES 8a, 8b and 8c and answer the following questions:

- Explain TWO features that the architects have used to encourage the children to be close to nature.
- How did the architects create light and shadow?
- How and why did the architects create a flower-shaped structure in the birds'-eye view of the building in FIGURE 8b?
- Comment on the choice and impact of colour in the interior in FIGURE 8c.

(8)

8.2 Discuss any TWO South African buildings/structures.

The following could be used as guidelines:

- Function
- Use of materials and technique(s)
- Stylistic features and/or decorative features
- Possible influences
- Environmental issues
- What did the architect see as important issues or considerations in the project?

(12)  
**[20]**



FIGURE 8a: Fabio Venturi (Terramanzi Group), **Green School South Africa (GSSA)**, Paarl (Western Cape), concrete and recycled materials, 2022.



FIGURE 8b: The top image indicates the aerial view of the school. The bottom image shows the large windows that ensure that the school gardens are visible from all the classrooms and other buildings.



FIGURE 8c: Interior views of the school.  
Photographs by Graham Wood.



