basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

MAY/JUNE 2026

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, however, use other artworks by artists who appear in this question paper as your 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 according to the instructions of each question. Listing of facts/tables is NOT acceptable.

9. You must answer the question 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.

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

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

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11. Ensure that you directly compare artworks if the question asks you to do so.

12. Time management and length of answers:

    - You should spend approximately 36 minutes on EACH of the 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 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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ANSWER ANY FIVE QUESTIONS.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

> Music is an expression of humanity. It's something we are all touched by. No matter what culture we are from, everyone loves music. – Billy Joel

1.1 Discuss how the quote above is expressed in the musicians in FIGURE 1a and FIGURE 1b.

You may use the following guidelines:

- The pose of the musicians
- The use of colour, line and space
- Composition
- What kind of music do you think each musician is playing and why? (10)

1.2 Write an essay in which you discuss the artworks of any TWO South African artists you have studied (ONE artwork per artist) that portray their daily experiences.

You may use the following guidelines:

- Description of the people and surroundings
- Formal art elements
- Media and technique
- What their daily experiences tell us (10)

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FIGURE 1a: Pablo Picasso, ***The Old Guitarist***, oil on panel,1903–1904.

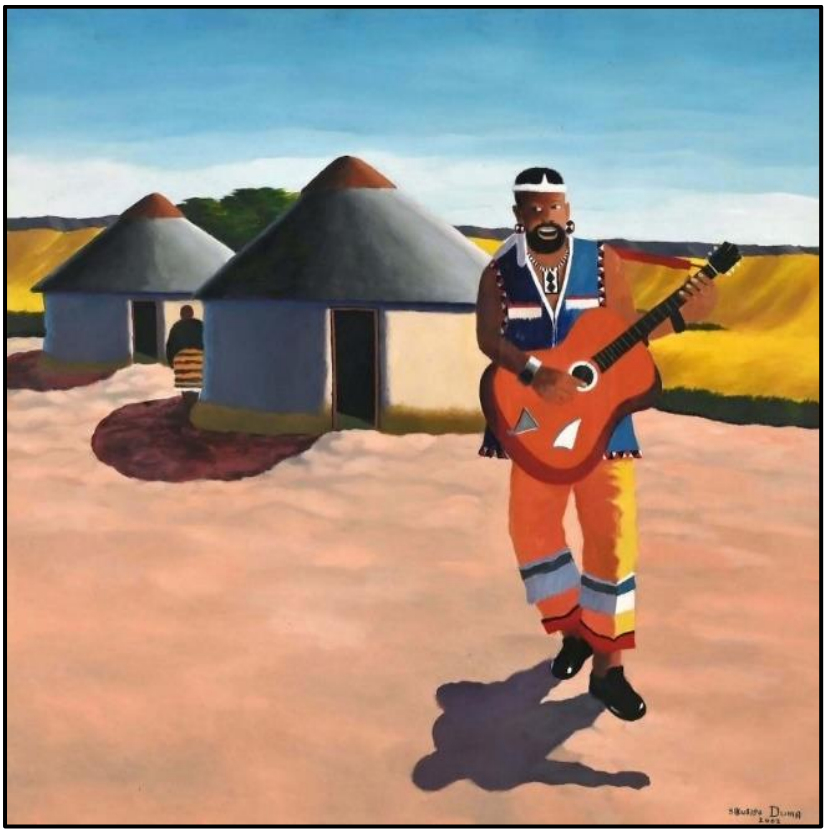


FIGURE 1b: Sibusiso Duma, ***Guitarist***, acrylic on paper, 2002.

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

Teresa Kutala Firmino was born in a small town in North West in South Africa. In 2023, she spent time in Angola. In her painting in FIGURE 2a we see the influence of Angolan traditional masks by the Chokwe people (FIGURE 2b) and the influence of European painting by Édouard Manet (FIGURE 2c).

2.1 Explain the influences of FIGURES 2b and 2c on FIGURE 2a.

You may use the following guidelines:

- The use of colour and brushstrokes in FIGURE 2a
- Similarities between the Chokwe mask in FIGURE 2b and the masks in FIGURE 2a
- The influence of the pose of the figures and objects in FIGURE 2c on FIGURE 2a
- Do you think the African or the European influence is stronger in FIGURE 2a? Give reasons for your answer. (8)

2.2 Discuss the work of TWO South African artists you have studied by explaining the influences of African or indigenous culture, symbols and/or techniques in their artworks (ONE artwork per artist).

You may use the following guidelines:

- Influences
- Composition
- Formal art elements
- Media and technique
- Meaning the artists wanted to express (12)

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FIGURE 2a: Teresa Kutala Firmino, ***Paw Paw II***, mixed media on canvas, 2024.

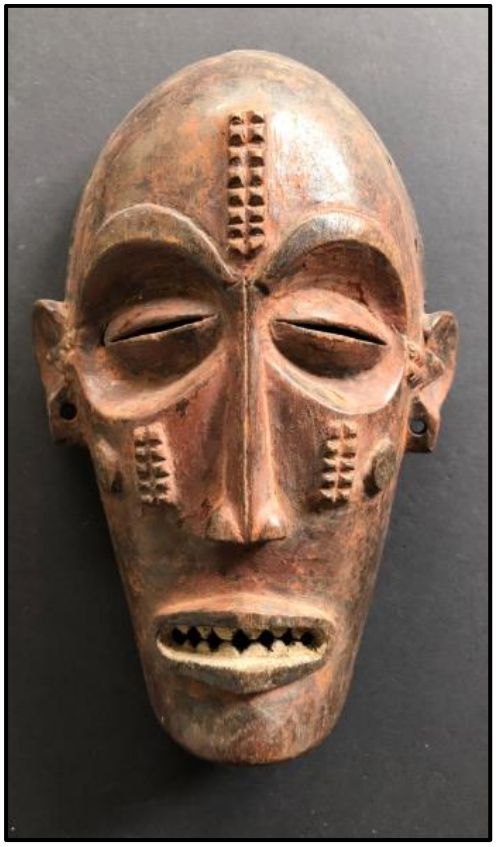


FIGURE 2b: Chokwe artist, ***Mask***, wood and metal, date unknown (African art).

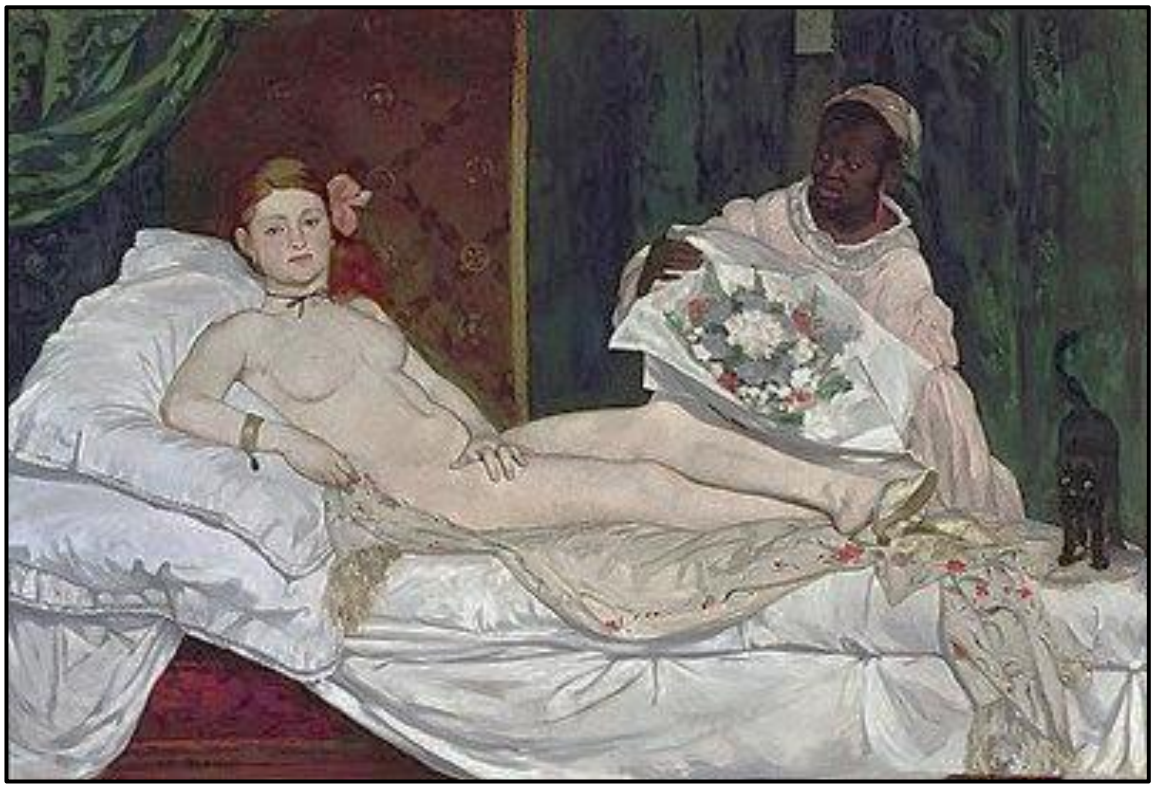


FIGURE 2c: Édouard Manet, ***Olympia***, oil on canvas, 1863–1865 (European art).

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

The apartheid government came under increasing pressure and opposition in the 1980s and declared a state of emergency in 1985, resulting in thousands of people being arrested, tortured and killed.

FIGURE 3 depicts violence in South Africa during the 1980s.

3.1 Discuss how 'Sunny South Africa' is depicted in FIGURE 3.

You may use the following guidelines:

- An explanation of the title of FIGURE 3
- Distortion of human figures
- Symbolism of the animals
- Use of red
- Jagged lines and bars
- How the artwork depicts the violence of the 1980s (8)

3.2 Write an essay in which you discuss the artworks of TWO artists you have studied (ONE artwork per artist) in which they explore sociopolitical issues of their time.

Consider the following:

- Formal art elements
- Composition
- Mediums and techniques
- The sociopolitical issues addressed and how the artists conveyed their concerns through imagery (12)

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FIGURE 3: Sue Coe, ***Welcome to Sunny South Africa***, mixed media on paper, 1983.

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

Nomkhubulwane means 'she who chooses the state of an animal'.

Nomkhubulwane is the Zulu goddess of rain, nature and fertility. She is regarded as Mother Earth who is able to change into different types of animals.

4.1 Describe the transformation of Nomkhubulwane in FIGURES 4a and 4b.

You may refer to the following guidelines:

- The form that Nomkhubulwane takes on in each artwork
- Symbols that show Nomkhubulwane as the Zulu goddess of rain, nature and fertility
- Use of line and texture
- Media and technique

(8)

4.2 Write an essay about TWO rural South African artists/craft artists you have studied (ONE artwork per artist) who created either traditional or contemporary art, craft and/or spiritual works.

You may refer to the following guidelines:

- Description of each artwork
- Any TWO formal art elements
- Media and technique
- Possible meaning/message/function

(12)
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FIGURE 4a: Andries Botha, ***Nomkhubulwane***, metal structure with woven car tyres, 2009.



CLOSE-UP OF FIGURE 4a



FIGURE 4b: Percy Konqobe, ***Nomkhubulwane***, bronze, 2020.

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

Many artists are more interested in the process of painting, where the 'canvas' is the record of movements that takes place.

FIGURE 5a: Jackson Pollock was an action painter from the Abstract Expressionist movement of the 1950s. He moved around the canvas, dripping and splattering paint that fell on the canvas according to the movement of his body.

FIGURE 5b: Robin Rhode was invited by BMW to use the 2009 BMW Z4 Roadster (car) to make an artwork that was documented by filmmaker Jake Scott. Rhode used the car as the paintbrush.

5.1 Use the information above and study FIGURES 5a and 5b to discuss the following in an essay:

- What do you understand by the terms *abstract* and *expressionism*?
- Why was Pollock described as an 'action painter'? Motivate your answer by referring to FIGURE 5a.
- How do you think Rhode used the car to paint in FIGURE 5b?
- Would FIGURE 5b be classified as performance art?
- How did Pollock influence Rhode's approach to artmaking?
- Why do you think FIGURE 5b was filmed?
- Is the artwork the video, the performance, or the paint that is on the ground? Motivate your answer.
- What is the meaning of the title, ***Expression of Joy***, in FIGURE 5b? (10)

5.2 Discuss any TWO artworks (ONE artwork per artist) that make use of new or alternative media.

You may refer to the following:

- Description
- Use of materials
- Message or meaning (10)

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FIGURE 5a: Jackson Pollock, ***Convergence***, oil paint on canvas, c. 1952–1955.



FIGURE 5b: Robin Rhode, ***An Expression of Joy***, still from a video of a performance, 2009.

Convergence: merging two or more things together

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QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Lesego Seoketsa explores her identity as a black woman through her art.

Lesego Seoketsa said, 'I had these thoughts about my position in the world as a woman, and being black, and being African.'

6.1 Explain why Seoketsa used the ***Statue of Liberty*** in New York, USA, as a source of inspiration for her South African identity.

You may use the following guidelines:

- The change from the crown in FIGURE 6a to a hairstyle in FIGURE 6b
- The use of face paint and expression in FIGURE 6b
- The symbolism of the oil lamp and mielie cob in FIGURE 6b
- The different backgrounds in FIGURES 6a and 6b
- The identity that Seoketsa expresses in FIGURE 6b
- Why do you think Seoketsa uses the American icon, the ***Statue of Liberty***, to explore her South African identity in FIGURE 6b? (10)

6.2 Discuss TWO artworks (ONE artwork per artist) that you feel explain democratic identity in South Africa by motivating your choices. (10)
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FIGURE 6a: Photograph, ***The Statue of Liberty***, United States of America, copper-clad statue, c. 1886.



FIGURE 6b: Lesego Seoketsa, ***Lady Liberty II***, colour photograph, 2020.

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QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

During apartheid, many black men went to work in the mines, leaving their families in the then homelands. Women became the caretakers of the family. This created generations of missing fathers.

FIGURE 7a: Penny Siopis stuck photocopies of a woman, man and child from different images next to each other to suggest that they were together for a photograph. The photocopies were pasted over plastic maps of Africa to create an imagined family portrait.

FIGURE 7b: Lusanda Ndita cut out the male family members from the photograph to show that they were absent from his life.

7.1 Explain how the missing men are portrayed in the artworks in FIGURES 7a and 7b.

You may use the following guidelines:

- The use of colour in the artworks
- The figures in FIGURES 7a and 7b
- The use of maps in FIGURE 7a
- Expression and body language
- The titles of FIGURES 7a and 7b
- What effect does an absent father have on a family? (10)

7.2 Write an essay about TWO artworks that you feel challenge society's traditional norms about gender.

You may use the following guidelines:

- Description of EACH artwork
- Formal art elements
- Media and technique
- The gender issues explored (10)

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Homelands: In 1970, The Black Homeland Citizens Act stripped black South Africans of their South African citizenship and designated them as citizens of the 'homelands' based on ethnicity. More than three million people were resettled in the homelands such as the Ciskei, Transkei and Zululand.

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FIGURE 7a: Penny Siopis, ***Forgotten Family 1***, mixed media, 1996.



FIGURE 7b: Lusanda Ndita, ***Indlela Ibomvu (The Road Is Red)***, photograph, 2022.

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QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Romanesque architecture (FIGURES 8a and 8b) is an architectural style of the Middle Ages. Romanesque architecture is known for its fortress-like appearance with small windows, thick walls and round arches.

The ***South African Reserve Bank*** building (FIGURE 8c) is a high-security building for the money supply of South Africa. The building was designed to restrict easy entry to the building.

Fortress: a military structure designed to protect against attack

8.1 Discuss how the building in FIGURE 8c uses a style similar to Romanesque architecture.

You may refer to the following guidelines:

- The shape of the buildings in FIGURES 8a and 8c
- The height of the buildings
- The reason for the placement of windows and entrances in FIGURES 8a and 8c
- The colour of brick and stone in FIGURES 8a and 8c
- The function of the arches in FIGURES 8b and 8c
- How strength is shown in the building in FIGURE 8c (10)

8.2 Discuss TWO South African buildings you have studied where the function of the building plays a role in its design.

You may use the following guidelines:

- Design or layout of the building
- Function of the building
- Materials
- Construction techniques
- Site and surroundings (10)

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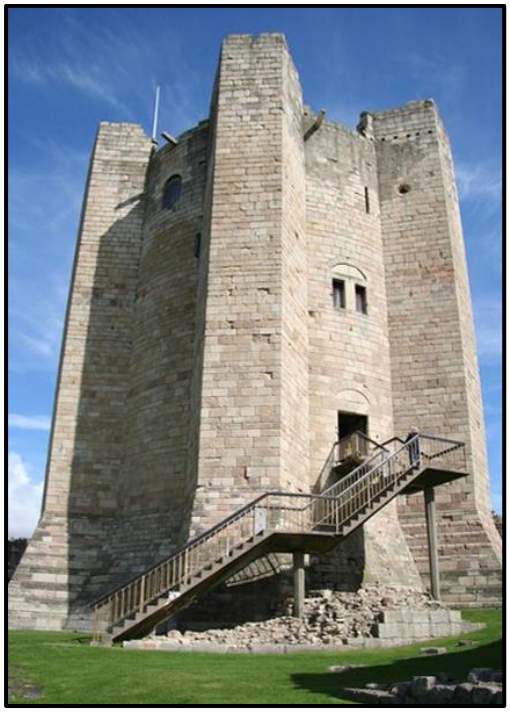


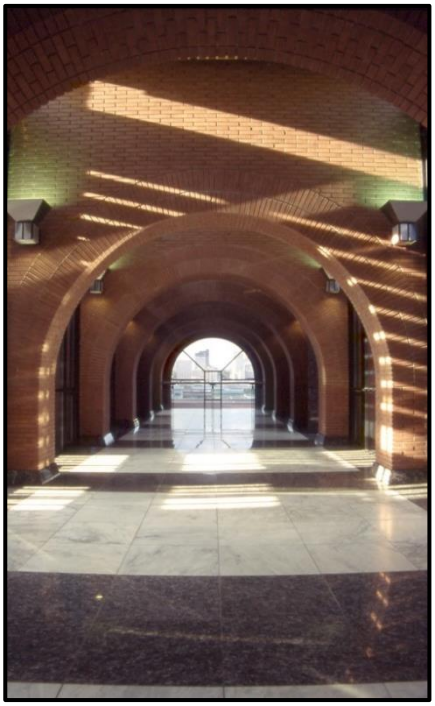
FIGURE 8a: Romanesque architect, ***Conisbrough Castle***, England, stone, 11th century.



FIGURE 8b: Romanesque architect, ***The Vault at the Abbey Church of Sainte-Foy, Conques***, France, stone, 11th–12th century.



FIGURE 8c: Co-Arc Architects, ***South African Reserve Bank***, Johannesburg, bricks, steel and polished granite, 1995.



INTERIOR VIEW of FIGURE 8c

TOTAL: 100

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