NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

VISUAL ARTS: PAPER I

Time: 3 hours 100 marks

READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 12 pages. 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 information. **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.

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QUESTION 1 VISUAL LITERACY

Study **Images A** and **B**. Read the accompanying text and then answer the questions that follow.

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



Image A

Portia Zvavahera (Zimbabwe)

Kudonhedzwa kwevanhu (Fallen people)

2022
Oil-based printing ink, paint and oil bar on canvas, 212,5 × 300 cm

1

Image A

Zvavahera is an artist whose work struggles with the nature of the human condition and spiritual revelations that appear to her through her dreams and nightmares. She records her disturbing visions on large canvases, often ghostly figures surrounded by beasts drawn in pastel and overlaid with bold washes of colour.

2

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Image B

Thandiwe Muriu (Kenya)

Child's Play 2

2019

Fine Arts print, 150 × 100 × 4 cm

3

Image B

Inspired by the covers of prominent fashion magazines and the rich cultural history of her own Kenyan heritage, Thandiwe Muriu aims to highlight the natural beauty of women with whom she identifies.

The yellow brim of ***Child's Play 2*** is actually the lid of a plastic clothing hamper. These hampers have a distinct finish made by a local Kenyan factory and are sold at all supermarkets within Kenya. As a child, the artist would play hide-and-seek and sometimes curled up inside the large-sized laundry basket to avoid being 'found'.

4

1.1 Define how Zvavahera has used space and colour in her work and how each of these visual elements functions to create a principle of design. (4)

1.2 Describe shape in both Images A and B and analyse how the functions of this element can create a different principle of design in each image. (4)

1.3 Discuss how material/medium in Image A contributes to Zvavahera's concept and/or meaning. (3)

1.4 Briefly argue two reasons why Image B can be considered an artwork and counter-argue two reasons why it can be termed a fashion photograph. (4)

[15]

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

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

> During the first 70 years of the twentieth century, artists used their work to express the changing relationship between humans and their world. This encompassed psychological, sociological and technological change.

2.1 Choose **ONE** artwork from an artist whose work reflects their psychological relationship with the world and **ONE** artwork from another influenced by technological or societal change.

For each of the **TWO** selected artworks, write down the name of the artist, the title of the artwork, and a brief description of the artwork and the relationship with the world most strongly reflected in their work. (4)

2.2 Analyse the way in which each artist has made use of an approach, subject matter, materials and/or media that expresses this personal relationship with the world. (8)

2.3 Name ONE event / discovery / occurrence that you believe caused the most significant change in art of the early 20th Century. Briefly justify your choice. (3)

[15]

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

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



Image C

Sonia Gomes

Brazil

'Lágrima' ('Tear')

Full work and detail

2020

stitching and bindings in different fabrics, laces, and bamboo

230 × 160 × 22 cm

5



Gomes is an Afro-Brazilian artist who works with unconventional materials like donated fabric, wire, and driftwood to create abstract sculptures that testify to her Black heritage.

Through her creative process, she discovered that 'not everything is art, but art can be anything,' giving her the confidence to move forward with her work, which reclaims the Afro-Brazilian experience and culture.

5

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3.1 Explain which **THREE** traditional elements of art can be described in fresh new ways in Image C. (3)

3.2 Choose **TWO** artworks that intentionally use a non-traditional way of working. For **EACH** of the TWO selected artworks, write down the name of the artist, the title of the work, and a brief description. (4)

3.3 Discuss how the conventional elements of art pose challenges when applied to each of your chosen artworks. Identify the different approaches used in each artwork to replace the conventional elements. (10)

3.4 Refer to one of the artworks you have discussed. Describe how rejecting/ deviating from typical art-making practices supports the artist's intended message or concept, as well as making the work more accessible to the public. (3)

[20]

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

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

Art can express duality through contrasts in colours, textures, and symbols, representing opposing forces or concepts. It can also convey duality by exploring themes of balance, conflict, and the interconnectedness of seemingly opposing elements.

Sebidi's work was influenced by her grandmother and the principles of societies in precolonial Africa. Her visual language expresses the trauma of oppression. Broken faces and creatures express duality or the idea of two or more ideas existing at the same time in the same image.

6



Image D

Mmakgabo Helen Sebidi

Tears of Africa

1987–1988

Mixed media on canvas, 230 × 300 cm

7

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4.1 Refer to **Image D**. Describe **THREE** visual clues that reinforce Sebidi's expression of duality. (3)

4.2 Select **TWO** relevant **South African Resistance artworks** by TWO different artists who express the dualities of apartheid South Africa. You may include artists who emerged from formal and informal Art Centres during the 1950s and onwards.

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

(Please do not select the work on page 8 if you wish to use a work by Sebidi.) (4)

4.3 Analyse both works with particular focus on how the concept of duality is represented in each artwork, whether through material/media, stylistic, and/or conceptual. (10)

4.4 Briefly discuss the extent to which you believe the duality expressed in one of your examples is still present in South African society today. (3)

[20]

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QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST–1994)

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



Image E Dada Khanyisa (South Africa) ***Amawele (Twins)*** 2023 glass, plastic, fabric, and wood **8**	'I'm interested in what people, particularly around my age group, do, the things we have to deal with and the weight of being alive as a South African or as an individual in this world. My themes range from happy hour activities to romantic dynamics and how people choose to go about their day-to-day.'

Write a four-page essay in which you examine how much everyday social dynamics (including cultural, social media, spaces, dress, relationships, and any others) represented in South African contemporary art are unique to South Africa or whether they are relevant worldwide.

Select **THREE** contemporary South African artists and **ONE** artwork by each selected artist to develop and substantiate your argument. If you are discussing a body of work, clearly name and describe it.

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(Please note: You can choose to discuss Dada Khanyisa but may not refer to the artworks on page 10.)

Mark allocation for Question 5	
Three artists	6 marks
Three titles with brief descriptions of the 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

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REFERENCE LIST

1. Image and text adapted from STEVENSON (n.d.). *STEVENSON*. [online] STEVENSON. Available at: <https://www.stevenson.info/artist/portia-zvavahera> [Accessed 21 Dec. 2023].

2. Image and text adapted from Hine. W. (2021) Portia Zvavahera's Spectral Dream Worlds Arrive in New York. [Online] Occula. Available at <https://ocula.com/advisory/perspectives/portia-zvavaheras-spectral-dream-worlds-new-york/> [Accessed 9 Jan. 2024].

3. Image adapted from Agarwal, K. (2022). *THANDIWE MURIU: THE CELEBRATION OF AFRICAN WOMEN'S BEAUTY*. [online] Dare Clan. Available at: <https://www.dareclan.com/post/thandiwe-muriu-the-celebration-of-african-women-s-beauty#:~:text=Thandiwe%20Muriu%20is%20a%20photographer> [Accessed 9 Jan. 2024].

4. Text adapted from www.artsy.net. (n.d.). *Thandiwe Muriu* | *Child's Play 2 (2018)* | *Artsy*. [online] Available at: <https://www.artsy.net/artwork/thandiwe-muriu-childs-play-2> [Accessed 9 Jan. 2024].

5. Text and image adapted from Langlois, J. (2020). Fabrics With Powerful Stories to Tell. *The New York Times*. [online] 28 Aug. Available at: <https://www.nytimes.com/2020/08/28/arts/design/sonia-gomes-brazil-art.html> [Accessed 21 Dec. 2023].

6. Text and Image adapted from The Mail & Guardian. (2016). *Ancestors and strong women steer Helen Sebidi's art*. [online] Available at: <https://mg.co.za/article/2016-09-21-00-ancestors-and-strong-women-steer-sebidis-art/> [Accessed 20 Dec. 2023].

7. Text and Image adapted from www.everard-read-capetown.co.za. (n.d.). *Page Not Found*. [online] Available at:< https://www.everard-read-capetown.co.za/artist/MMAKGABO%20HELEN_SEBIDI/works/1899>. [Accessed 20 Dec. 2023].

8. Text and Image adapted from Anon, (n.d.). *Dada.Khanyisa*. [online] Available at: <https://themightywhale.co.za> [Accessed 10 Jan. 2024].

9. Text adapted from Wanted Online. (n.d.). *Exclusive* | *Dada Khanyisa wins the 2022 FNB Art Prize*. [online] Available at: <https://www.wantedonline.co.za/art-design/2022-08-18-exclusive-dada-khanyisa-wins-the-2022-fnb-art-prize/> [Accessed 20 Dec. 2023].

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