NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2025

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.
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** and **B**, read the accompanying text, and then answer the questions that follow.

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



Image A

Thenjiwe Niki Nkosi
(South Africa/USA)

Photo Finish

2023

Oil Paint on Belgian linen

170 × 170 cm

1

Image A

Cameras and binoculars in Nkosi's work symbolise focus and distraction. By showing the gazers, Nkosi highlights the role of witnesses in creating a spectacle. In 'Photo Finish' she questions connections among witnesses and what will be captured or excluded in photographs.

2

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Image B

Frida Orupabo (Norway)

Resting head

2020

Collage with paper pins

3

Image B

Orupabo's work uses images from colonial archives in relation to calls for the return of African art works and cultural artefacts to their countries of origin.

In *Resting Head* (2020), we see a head resting on a pair of hands in prayer. Given the monochromatic range of colour of her work, the pink hands stand out. The work is personal because of the ambiguity and discomfort it causes. Orupabo's work is both a form of recognition and remedy of the past.

4

1.1 Discuss the gaze of the subject in both Image A and Image B and explain what each artist may have intended in making this compositional choice. (3)

1.2 Describe the visual elements of tone and texture. Briefly analyse how they function to create principles of design in Images A and B. (4)

1.3 Explain how the use of materials in both Image A and Image B are central to the creation of meaning. (4)

1.4 Briefly describe what is purposefully left out of each image and evaluate or argue as to why you think each artist may have done this. (4)

[15]

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

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



Image C Lee Miller (USA) ***Lithograph*** Boot and ammunition, St Malo, France, 1944 **5**	During the Second World War, Lee Miller took on the role of war photographer which was unusual for a woman. A Surreal theme emerged in her photographs which challenges definitions of 'normal', whether in reference to art or life.

2.1 Refer to Image C and describe how the photograph could be interpreted as both Surreal and normal in a time of war. (3)

2.2 Choose TWO artworks from TWO different international movements from Dada up to and not including Conceptual Art of the 1970s, that in some way show a 'new-normal' whether in reference to art and/or society at the time.

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. (4)

2.3 Explain how each artist uses subject matter AND/OR methods and materials to show a new-normal in the selected artworks. (8)

[15]

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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

El Anatsui (Ghana)

Behind the Red Moon

Act 2

2023

Recycled metal and bottle tops

6



Image E

El Anatsui (Ghana)

Behind the Red Moon

Detail

2023

Recycled metal and bottle tops

7

El Anatsui started making art as a way to reclaim some of the industrial world's rubbish in the 1970s and this has added urgency with every new degree of climate crisis, yet he is a poet, not a protester.

Creating beauty from despair and hope from wreckage is the theme of El Anatsui's huge three part installation.

8

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3.1 Choose one Contemporary International artist who you see as a protester and a different Contemporary International artist that brings focus to beauty or aesthetics (a poet).

For each of the TWO selected artists choose a single work that expresses their position. Write down the name of the artist, the title of the work and a brief description.

You may choose a work by El Anatsui but NOT the example shown on the previous page. (4)

3.2 Analyse each selected work with particular focus on how materials, subject matter and/or approach effectively express the differing aims of each artist. (12)

3.3 Explain the extent to which both protest and poetry exist simultaneously and perhaps unintentionally in each of the works you have chosen. (4)

[20]

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QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA INCLUDING ARTISTS WHO EMERGED FROM FORMAL AND INFORMAL ART CENTRES (Circa. 1950–1994 CE)

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

In the introduction to *Resistance Art in South Africa*, Sue Williamson states that, because of the Bantu Education Act of 1953, black schoolchildren have not had the benefit of art education because they are limited to subjects that prepare them for lowly jobs when they finish school. In Africa, however, the community has served as teacher and has passed on skills which are apparent in the work of many of the artists.

9



Image F

Nesta Nala (South Africa)

Beer Pot

1991

Burnished and fired Clay

10

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4.1 Briefly describe how Nesta Nala's Beer Pot, Image F, reflects a sense of community and indigenous skills. (2)

4.2 Choose ONE artist whose work reflects the influence of black tradition, indigenous knowledge and/or community and ONE artist whose work is reflective of a more western influence.

Name the artist, the work and briefly describe each work. (4)

4.3 Analyse BOTH artworks formally and conceptually to emphasise how the traditions and education of the artist are evident in their work. (10)

4.4 Evaluate and explain which work is most effective in expressing resistance, whether through subject matter or visual elements. (4)

[20]

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QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)

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



Image G Nandipha Mntambo (Swaziland/South Africa) ***Sengifikile*** 2009 Bronze 79,5 × 53 × 25,5 cm **11**	Mntambo states: 'The bronze, *Sengifikile*, (Zulu for "I have arrived") uses my own features as a foundation but takes on the guise of a bull. Referencing the head-and-shoulder busts of the Renaissance tradition, I challenge male and female roles in society and expected associations with femininity, sexuality and vulnerability.' **12**

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Write an essay of approximately FOUR pages in which you examine the extent to which mixtures of cultural influences and social history in contemporary South African art creates something entirely new.

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.

(Please note: You may choose to discuss Nandipha Mntambo but you may not refer to the artworks above.)

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

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REFERENCE LIST

1. Image and text adapted from STEVENSON (n.d.). *STEVENSON*. [online] STEVENSON. Available at: <https://www.stevenson.info/exhibition/8468> [Accessed 21 Jan. 2024].

2. Image and text adapted from STEVENSON (n.d.). *STEVENSON*. [online] STEVENSON. Available at: <https://www.stevenson.info/exhibition/8468> [Accessed 21 Jan. 2024].

3. Image and text adapted from ArtThrob. (n.d.). *Speak with the Eye: Frida Orupabo's 'Hours After'*. [online] <Available at: https://artthrob.co.za/2020/11/10/speak-with-the-eye-frida-orupabos-hours-after/> [Accessed 9 Jan. 2024].

4. Image and text adapted from ArtThrob. (n.d.). *Speak with the Eye: Frida Orupabo's 'Hours After'*. [online] Available at: <https://artthrob.co.za/2020/11/10/speak-with-the-eye-frida-orupabos-hours-after/> [Accessed 9 Jan. 2024].

5. Image and text adapted from Stone. M.-L. (2023). Surrealism and war: the life of Lee Miller – in pictures. *the Guardian*. [online] 12 Sep. Available at: <https://www.theguardian.com/artanddesign/gallery/2023/sep/12/surrealism-and-war-the-life-of-lee-miller-in-pictures.> [Accessed 9 Jan. 2024].

6. Image and text adapted from Lawson-Tancred, J. (2023). *El Anatsui's Towering Site-Specific Installation Is Unveiled At Tate Modern—See It Here*. [online] Artnet News. Available at: <https://news.artnet.com/art-world/el-anatsuis-tate-modern-installation-2375066>. [Accessed 10 Jan. 2024].

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9. Image and text adapted from Molinaro, M. (1990). A DIFFERENT WAR: VIETNAM IN ART. Lucy Lippard RESISTANCE ART IN SOUTH AFRICA. Sue Williamson. *Art Documentation: Journal of the Art Libraries Society of North America*, 9(3), 154–155. <doi:https://doi.org/10.1086/adx.9.3.27948254>

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11. Image and text adapted from archive.stevenson.info. (n.d.). *Brodie/Stevenson – Nandipha Mntambo*. [online] Available at: <http://archive.stevenson.info/exhibitionsbs/mntambo/sengi.htm> [Accessed 14 Apr. 2024].

12. Image and text adapted from Anon, <www.everard-read.co.za>. (n.d.). *NANDIPHA MNTAMBO | ZEUS | 2009 | Everard Read Gallery Johannesburg*. [online] Available at: <https://www.everard-read.co.za/artist/NANDIPHA_MNTAMBO/works/1492> [Accessed 14 Apr. 2024].

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