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**SA EXAM
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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P1

NOVEMBER 2025

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 mainly 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.
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 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.

10. When you are required to conduct an analysis, you have to 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
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 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 1–1 $\frac{1}{2}$ page(s)
 - 20 marks: a minimum of 2 pages
13. Write neatly and legibly.

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

'Rise and shine to dawn I wake
To cast my net in a fishless lake

I sailed downstream to see what I had,
I pulled my boat along the land,
I swam the dirt and walked the stream and
Off the shore I saw a bream and
Tuna too, and salmon roe'

[Source: An extract from *A Song about Fishing* by Genesis Owusu]

Fishing has been the livelihood of many South Africans.

- 1.1 Discuss how artists Peter Clarke and Maggie Laubser portrayed the life of fishermen.

You may use the following guidelines:

- Different stories told by EACH artist
- Use of colour and contrast
- Composition and focal point
- Simplification
- Atmosphere or mood created

(10)

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

Use the following guidelines:

- Description
- Formal art elements
- Composition
- How communities are depicted in the artworks

(10)

[20]

Glossary:

Bream, tuna, salmon roe: types of fish and fish eggs



FIGURE 1a: Peter Clarke, **Fishermen**, oil on board, 1960.



FIGURE 1b: Maggie Laubser, **Fish Seller**, oil on canvas, 1937.

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

Sanford Biggers is a contemporary African American artist who reflects on his African and Western heritage in his artwork.

2.1 Discuss how African and Western art was combined in FIGURE 2a.

You may use the following as guidelines:

- The influence of FIGURE 2b on the pose and naturalistic style of FIGURE 2a
- The position and scale of the mask in FIGURE 2a
- Similarities between FIGURE 2a and FIGURE 2c
- What the combination of Western art and African art says about Biggers' heritage in FIGURE 2a
- How the title, ***The Soothsayer***, conveys the message of FIGURE 2a (8)

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

You may use the following guidelines:

- Formal art elements
- Style
- Media and technique
- Meaning/Message of the artwork (12)

[20]

Glossary:

Western Art: Western Art originated in Europe during the Renaissance and spread to all the colonies, such as the United States of America, Australia and other countries.

Heritage: traditions, beliefs and customs that are passed down from one generation to the next

Soothsayer: a person who is able to see the future



FIGURE 2a: Sanford Biggers, **The Soothsayer**, white marble on wooden plinth, 2019–2023.



FIGURE 2b: Roman artist, **Nymph with a Shell**, marble, 1st century (Western art).



FIGURE 2c: Benin artist, **Benin Mask**, ivory, 1600 (African art).

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

Recently on the Cape Flats, a Grade 3 learner wrote the following: 'One day, I am going to be a gangster and hold a gun in my hand and smuggle guns in my house.'

[Quote taken from *Three Months in a Cape Flats School* by Nicole van Driel, 2024]

Léshaan Moses shows gang initiation rituals performed in the Cape Flats in Cape Town. Young people are forced to participate in violent acts to be accepted as members of a gang.

3.1 What impact does the artwork in FIGURE 3a have on you as the viewer?

You must refer to the following guidelines:

- The use of colour
- The different postures of each child
- Why the young children look similar
- The style and the meaning of the monsters in the background
- Explanation of the title

(10)

3.2 Discuss any TWO sociopolitical South African artworks you have studied (ONE artwork per artist) that had an emotional impact on you.

(10)

[20]

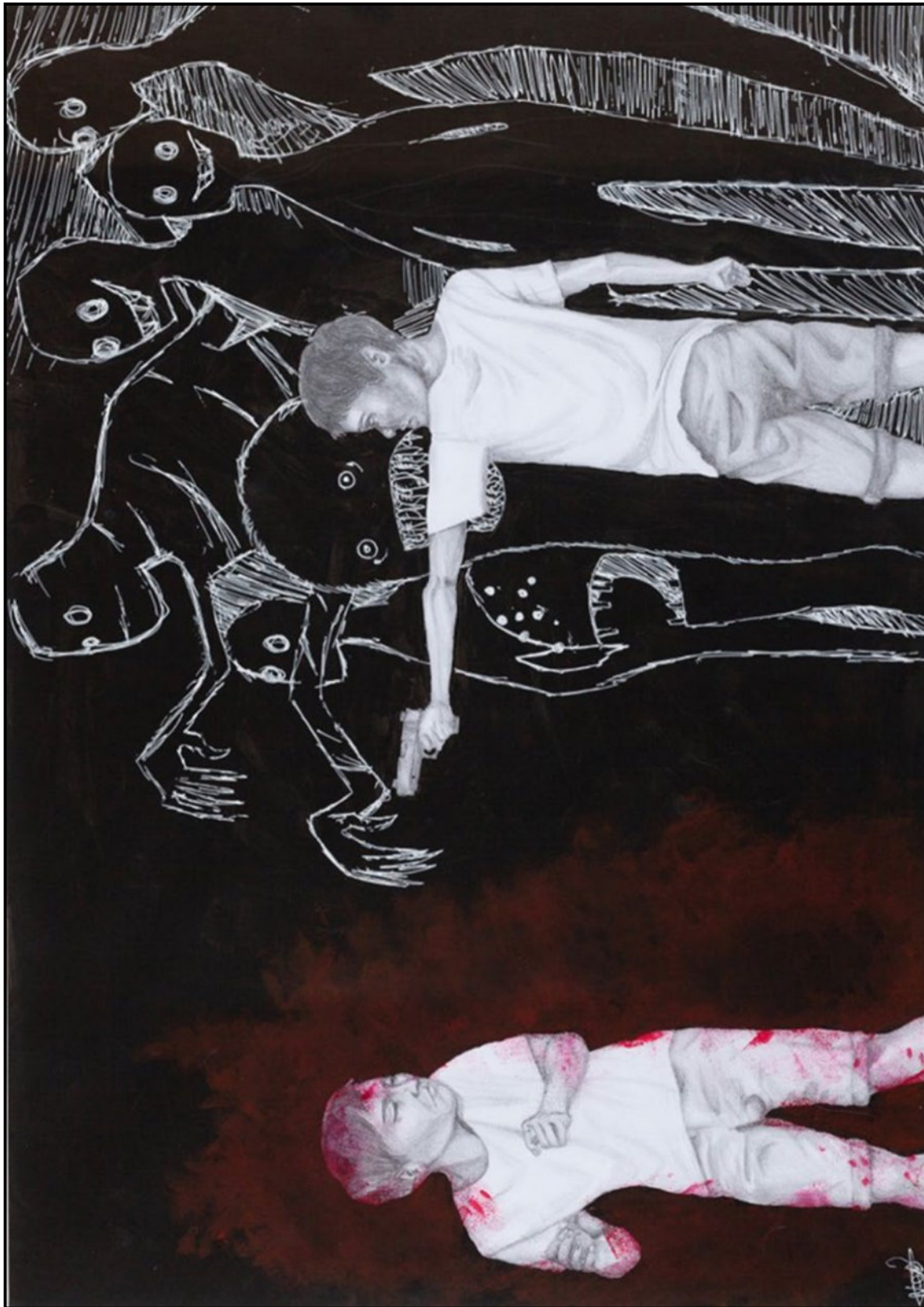
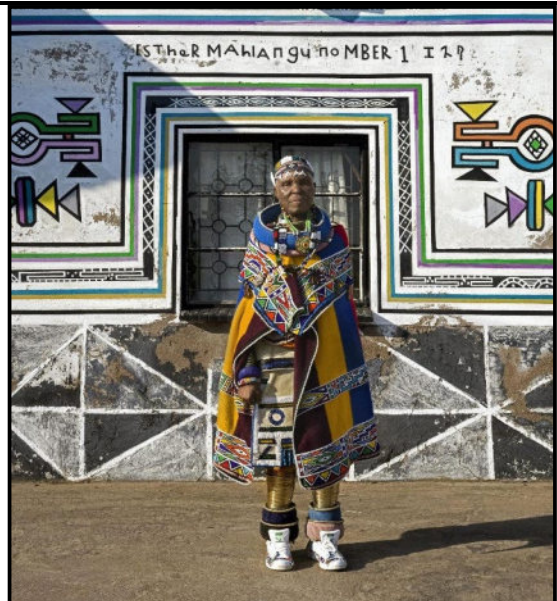


FIGURE 3: Lésshaan Moses, **Dodging Bullets**, acrylic paint, pencil and pen, date unknown.

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

In this photograph, Esther Mahlangu stands in front of a homestead that was painted with her Ndebele designs. She used the style of the Ndebele wall painting with acrylic paint on canvas (FIGURE 4a and FIGURE 4b).



Photograph of Esther Mahlangu in front of a Ndebele homestead

- 4.1 Explain how Esther Mahlangu celebrates the traditional Ndebele style in contemporary painting.

You may refer to the following guidelines:

- Use of colour, line and space in FIGURE 4a and FIGURE 4b
- A description of the rural scene in FIGURE 4a
- What makes FIGURE 4a simplified?
- Composition and repetition in FIGURE 4b
- What makes FIGURE 4b abstract, and how does it celebrate Ndebele traditions?

(8)

- 4.2 Write an essay about the artworks of TWO South African artists/craft artists from rural South Africa you have studied (ONE artwork per artist) who created either traditional art, craft and/or spiritual artworks.

You may use the following guidelines:

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

(12)
[20]



FIGURE 4a: Esther Mahlangu, **Gateway**, acrylic on canvas, 2005.



FIGURE 4b: Esther Mahlangu, **Untitled**, acrylic on canvas, 2009.

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



FIGURE 5a: Claude Monet, *The Waterlilies – the Clouds*, oil on canvas, 1920–1926.

In *Flooded Garden*, Oscar Murillo changed the Turbine Hall (Tate Modern, London) into an interactive space for people to come and paint. Murillo was inspired by Claude Monet's paintings of his garden. He started by painting onto the canvases and then invited the viewers to paint over his first layer of paint.

5.1 Explain the interaction between the people and the artwork(s) in FIGURES 5b to 5d.

You may use the following guidelines:

- Similarities with Monet's painting in FIGURE 5a
- The benefits of being part of the creation of Murillo's artwork for the individual involved
- Reasons for the circular shape and scale in FIGURE 5b
- Why Murillo is considered the artist, even though he is not the sole creator of the artwork
- How performance and installation art inspired Murillo's *Flooded Garden* (10)

5.2 Discuss TWO artworks that you have studied which show how the artists used new/alternative media.

You may use the following guidelines:

- Description
 - Materials/Techniques
 - Message/Meaning (10)
- [20]**



FIGURE 5b: Oscar Murillo, *Flooded Garden*, artist and viewers busy painting.



FIGURE 5c: Oscar Murillo, *Flooded Garden* (aerial/top view), installation in the Turbine Hall, Tate Modern, 20 July–26 August 2024.



FIGURE 5d: Oscar Murillo, *Flooded Garden*, completed artwork on display, 2024.

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Nosiviwe Matikinca, the winner of the 2023 SASOL New Signatures Art Competition, draws attention to the struggles faced by learners in underfunded public schools in South Africa. Many South African learners travel far to get to school and find themselves in overcrowded classrooms where there is a lack of resources, such as books or school tables.

FIGURE 6b shows an installation of ceramic school shoes (made with the slip casting method) and school desks.

6.1 Discuss the impact of school experiences on learners' identity, as seen in FIGURE 6a and FIGURE 6b.

You may refer to the following guidelines in your answer:

- Why did the artist choose to use this fragile material in creating the shoes?
- What mood/atmosphere is conveyed in FIGURE 6b of the shoes in an empty classroom?
- Explain the title of the artwork.
- How does the artwork reflect educational inequalities in our schools?
- Explain *shoes* as a symbol of identity.

(10)

6.2 Write an essay in which you discuss TWO South African artworks you have studied (ONE artwork per artist) that address identity in our democratic society.

(10)

[20]**Glossary:**

Slip casting method: This is a ceramic production technique that involves the pouring of liquid clay, known as slip, into a mould. The mould is then drained of excess slip, allowing a thin layer of clay to solidify against the walls of the mould. The ceramic slip sculpture is then fired in a kiln (oven).



FIGURE 6a: Nosiviwe Matikinca, ***Ndiziphiwe – The Gift That Was Given to Me*** (detail), ceramic school shoes, 2023.



FIGURE 6b: Nosiviwe Matikinca, ***Ndiziphiwe – The Gift That Was Given to Me***, installation view of school desks with ceramic school shoes, 2023.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMINITY

It is often said that beauty is in the eye of the beholder.

In the photograph (FIGURE 7a) alongside, Kim Kardashian is wearing a body belt to make her waist look smaller to exaggerate her figure. She is often seen as a symbol of beauty today.



FIGURE 7a: Kim Kardashian, *Met Gala*, colour photograph, 2024.

7.1 How do you feel about Kim Kardashian physically transforming her body to be a symbol of beauty today? Explain your answer by referring to FIGURE 7a. (2)

7.2 How are conventional ideas of beauty reinforced or challenged in the paintings of women? Select ANY TWO artworks from FIGURES 7b, 7c, 7d or 7e to answer this question.

You may use the following guidelines:

- The portrayal of the human body and the changing ideas of beauty
- The attitude and pose of the women in the artworks
- The impact of colour
- The relationship between the artwork and the conventional idea of beauty (10)

7.3 Write an essay on TWO artworks (ONE artwork per artist) that comment on gender issues.

You may use the following guidelines:

- Brief description of the artwork
- Media and technique
- TWO formal art elements
- Gender roles explored

(8)
[20]



FIGURE 7b: Peter Paul Rubens, *The Three Graces*, oil on canvas, 1639.



FIGURE 7c: Otto Dix, *Portrait of the Journalist Sylvia von Harden*, oil and tempera on wood, 1926.

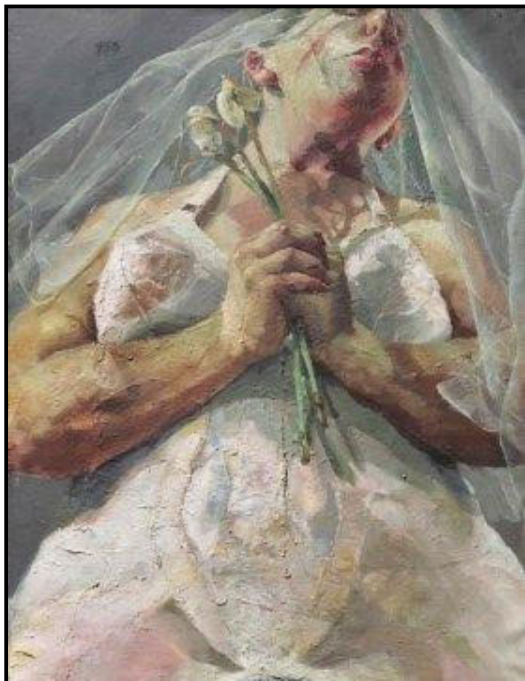


FIGURE 7d: Jenni Saville, *The Bride*, oil on canvas, 1992.



FIGURE 7e: Delita Martins, *Rain Falls from The Lemon Tree*, acrylic, charcoal, decorative papers and hand stitching, 2020.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Former president Thabo Mbeki had a vision of the new Presidential Centre as a building which 'aims to combine both an African past and an African future. It will be a place where Africans uncover their own history and identity'.

This Centre houses a museum, research centre, special collection and a reading and archive centre (a collection of historical documents or records). The Presidential Library houses artefacts and key documents to preserve African history and knowledge. The architect used the shape of an African-style granary (a structure which stores grain) as inspiration for his design.

- 8.1 Explain how the Thabo Mbeki Presidential Library reinterprets the traditional granary into a functional public space.

Write an essay using the following guidelines:

- How the granary in FIGURE 8c influenced the forms, colour and texture of the building in FIGURE 8a
- The role/function of the openings in FIGURE 8a and FIGURE 8c
- Why you think the architects in FIGURE 8a chose a traditional structure (FIGURE 8c) as an influence
- What relationship the architects saw between the function of a granary (FIGURE 8c) and the idea of a library (FIGURE 8a)

(8)

- 8.2 Analyse TWO South African buildings you have studied that use functionality and distinctive design to benefit the community.

You may use the following guidelines in your response:

- Influences
- Site and surroundings
- Materials and construction techniques
- Architectural style

(12)
[20]

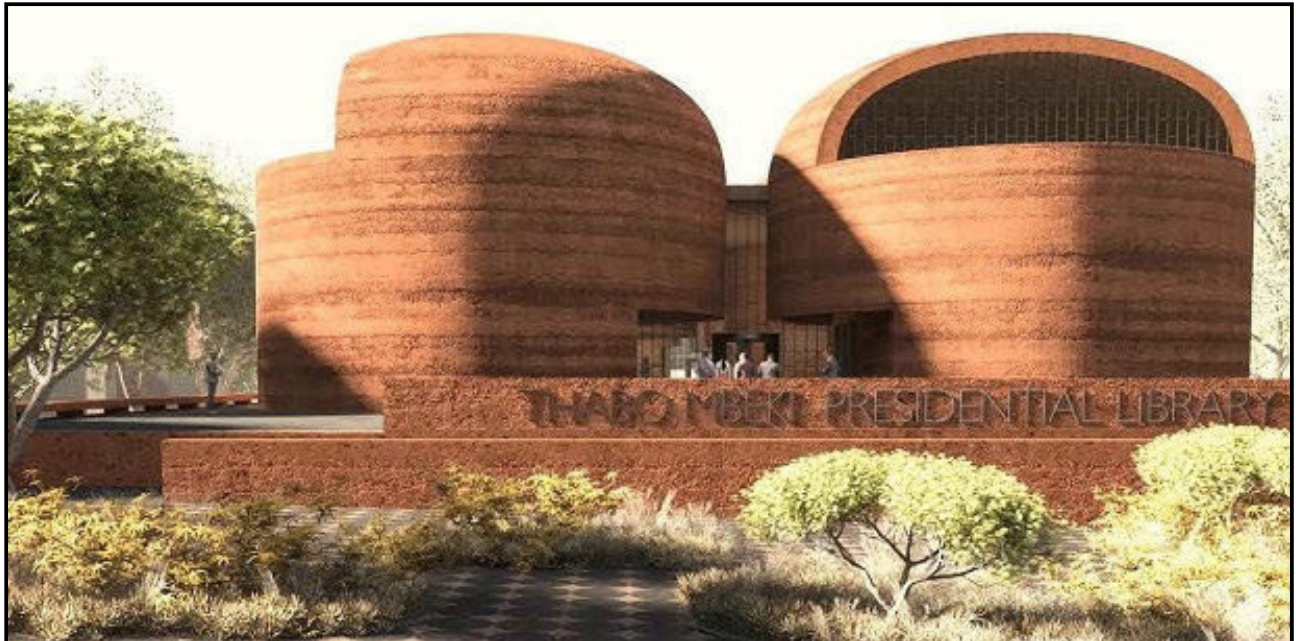


FIGURE 8a: Sir David Adjaye of Adjaye Associates, **Thabo Mbeki Presidential Library**, Riviera, Johannesburg, South Africa, compressed layers of mud 2021.



FIGURE 8b: Adjaye Associates, **Thabo Mbeki Presidential Library**, Riviera, Johannesburg, South Africa, 2021.



FIGURE 8c: Traditional grain storage (granary), Niger, mud, date unknown.

TOTAL: 100