

EXAMINATION		NATIONAL SENIOR CERTIFICATE	
GRADE		12	
DATE		NOVEMBER 2025	
SUBJECT		VISUAL ARTS (THEORY)	
PAPER		1	
MARK TOTAL		100	
DURATION (HOURS)		3	
NUMBER OF PAGES		19	



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT

INSTRUCTIONS AND INFORMATION

In this examination you have to 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 contextualisation of specific examples into cultural, social, political and historical frameworks
- An understanding of distinctive creative styles

Read the following instructions before you decide which questions to answer:

1. This 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 paper.
4. Questions appear on the left-hand pages and the visual sources on the right-hand pages.
5. Please ensure that you refer to the colour visual sources, where applicable.
6. No credit will be given for information discussed in one answer and merely repeated in other answers. Cross-referencing of artworks is permissible.
7. Mention the artist and the title of each artwork you discuss in your answers. Underline the title of the artwork or the name of a building that you refer to.
8. Structure your answers clearly and creatively. Write in full sentences and proper paragraphs according to the instructions of each question. Listing of facts/tables will **NOT** be acceptable.
9. Use the following guideline to determine the length of your answers. Please note the allocation of marks:
 - 6 – 8 marks: a minimum of a $\frac{1}{2}$ – $\frac{3}{4}$ of a page (paragraph)
 - 10 – 14 marks: a minimum of 1 – $1\frac{1}{2}$ page(s) (short essay)
 - 20 marks: a minimum of 2 pages (essay)
10. Write neatly and legibly, in **BLUE** ink only. Read the whole question before you start your answer.



GLOSSARY

Use the following glossary to make sure you understand how to approach a particular question

Analyse:	A detailed and logical discussion of the formal elements of art, such as line, colour, tone, texture, format and composition of an artwork.
Describe:	Write down visual information in words.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, politically et cetera and substantiate your findings by referring to similar specific examples.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Placement within a social, cultural, political and historical framework of an artwork relating to the situation, time (era) and location to which the artwork refers.
Discuss:	Present your point of view and give reasons for your statements.
Explain:	Clarify and give reasons for your statement.
Formal art elements:	The basic elements used to create an art work, like line, form, tone, texture, colour, space, composition, et cetera.
Substantiate:	To support/justify with proof or evidence.
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources.
Contemporary:	The present period in time. Contemporary refers to art that has been and continues to be created during our lifetimes. Started around the 1970s to the present day.
Comment:	To express your opinion or attitude to something.
Reflect:	Think deeply or carefully about a question and then express a thought or opinion resulting from your reflection.

ANSWER ANY FIVE QUESTIONS

QUESTION 1

THE VOICE OF EMERGING ARTISTS

- 1.1 Artworks tell us about people, places and circumstances. Interpret and compare Figures 1a and 1b, and refer to the following criteria:
- Subject matter
 - Composition and focal point; justify your answer.
 - Style and technique
 - How do the use of colour and the facial expressions impact the mood of the artworks?
 - Possible message and/or meaning conveyed through the title of the artworks. (10)
- 1.2 Discuss the artworks of TWO South African artists that you have studied whose work informs us about people, places and circumstances in society. Discuss ONE artwork by each artist.

Use the following guidelines:

- Subject matter
- Formal art elements
- Media and technique
- Possible meaning/messages (10)

[20]



Figure 1a: Achille Glisenti, *The Maize Harvest*, oil on canvas, 1881.

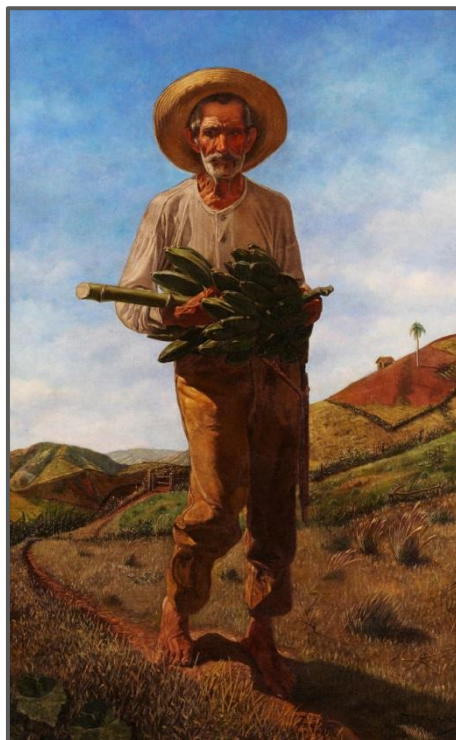


Figure 1b: Ramón Frade, *Our Daily Bread*, oil on canvas, 1905.

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

Walter Battiss (Figure 2a) and Wangechi (Figure 2b) have both created artworks that are typically African.

- 2.1 Do you agree that many modern artists have been influenced by ancient and/or futuristic views of African art? Justify your answer by referring to the guidelines:
- Discuss the African and/or indigenous influences visible in Figures 2a and 2b.
 - Portrayal and the meaning of the figures.
 - Style/technique
 - The transformation of traditional African art. (10)

- 2.2 Discuss the artwork of any TWO South African artists 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 guideline:

- Subject matter
- Style and technique
- Influences of indigenous art forms
- Meanings/Messages (10)

[20]



Figure 2a: Walter Battiss, *Mother of the tribe*, oil on canvas, 1964.



Figure 2b: Wangechi Mutu, *Misguided Little Unforgivable Hierarchies*, ink and collage on paper, 2004.

QUESTION 3**SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 1970S AND 1980S**

Salvador Dalí (Figure 3a) was often inspired by war and shows the troubled period of World War II. Nakamura Hiroshi (Figure 3b) provided a vivid record of the difficulties faced by the Japanese people as their country entered into the Cold War.

- 3.1 Compare how Salvador Dali (Figure 3a) and Nakamura Hiroshi (Figure 3b) reflect the socio-political impact of war in their artworks. In your response, consider the following:
- Style and the depiction of the figures in both artworks.
 - How colour has an emotional and psychological impact on the viewer.
 - Why are the skulls repeated in Figure 3a? Justify your answer.
 - What is the possible meaning of the absence of the body in Figure 3a? Justify your answer.
 - The possible meaning of the titles, '*The Face of War*' and '*Gunned Down*'. (10)
- 3.2 Write an essay in which you discuss the artworks of any TWO South African artists you have studied (ONE work per artist). Discuss how these artists expose socio-political issues in their work.

Refer to the following:

- Images and media/techniques used.
- Mood/atmosphere
- Meaning/message conveyed by the artworks.
- Explain the socio-political issues addressed in the artworks. (10)

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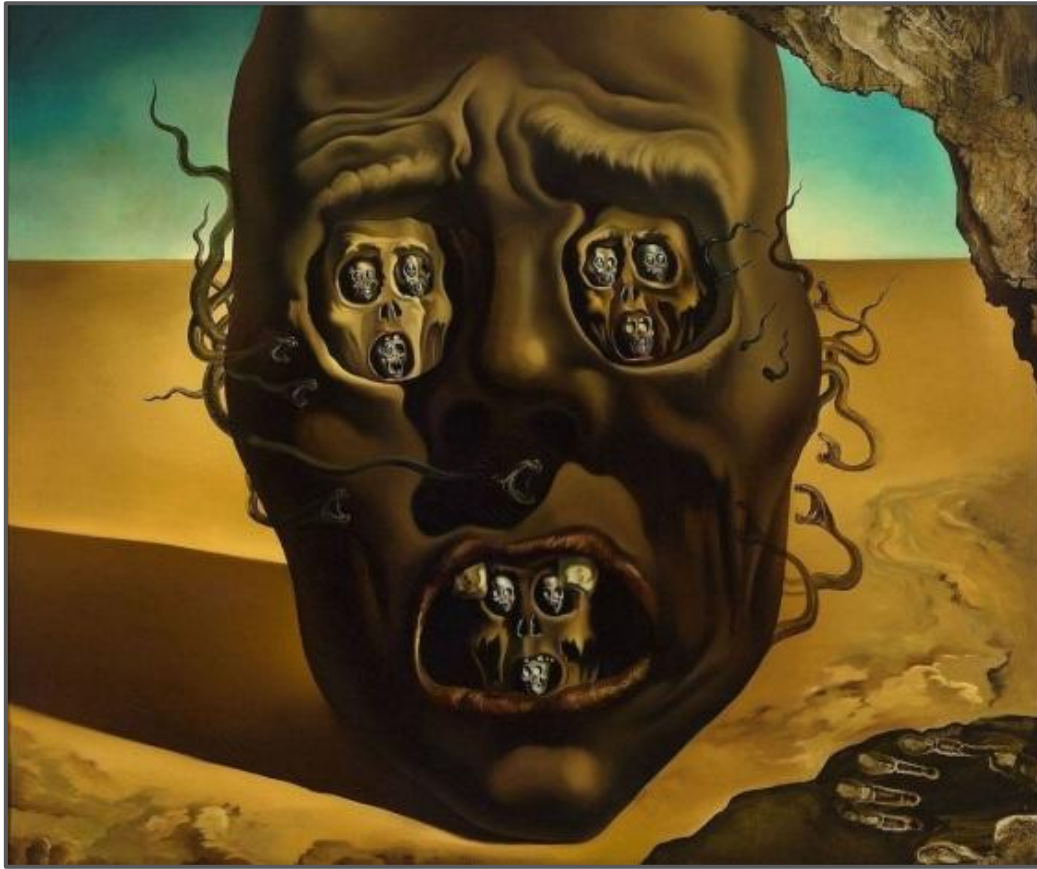


Figure 3a: Salvador Dalí, *The Face of War*, oil on canvas, 1940.



Figure 3b: Nakamura Hiroshi, *Gunned Down*, oil on canvas, 1957.

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

Many artists show spiritual activity in their art. One such theme, called baptism is found in various artworks through the ages and is a ritual practised worldwide by Christians. Baptism is a ceremony in which a Christian is immersed in water before the church to publicly symbolise their belief in Christ. The water is a symbol of sin being washed away.

Other religious and spiritual traditions have similar purification rituals that aim to cleanse individuals of negative energies and impurities. Practices like meditation, bathing, chanting, and rituals promote inner peace and spiritual growth. Pilgrims, for example, bathe in the holy Ganges River for spiritual purification.

- 4.1 Write an essay in which you discuss the purification rituals as seen in Figures 4a/4b/4c. Choose any two artworks and discuss the following in your answer:
- Subject matter and stylistic approach.
 - How the composition and focal point in both artworks are created.
 - Elements used to show the possible symbolic meaning and/or the spiritual activity of the artworks.
 - How does the use of watercolours in Figure 4b enhance the theme of the work? (10)
- 4.2 Discuss TWO artworks, craft or spiritual works (by ONE artist) from rural South Africa that you have studied.

Your answer could include the following:

- Influences and inspiration
- Subject and symbolic depiction
- Media and technique
- Meaning/function/purpose conveyed through the artworks. (10)

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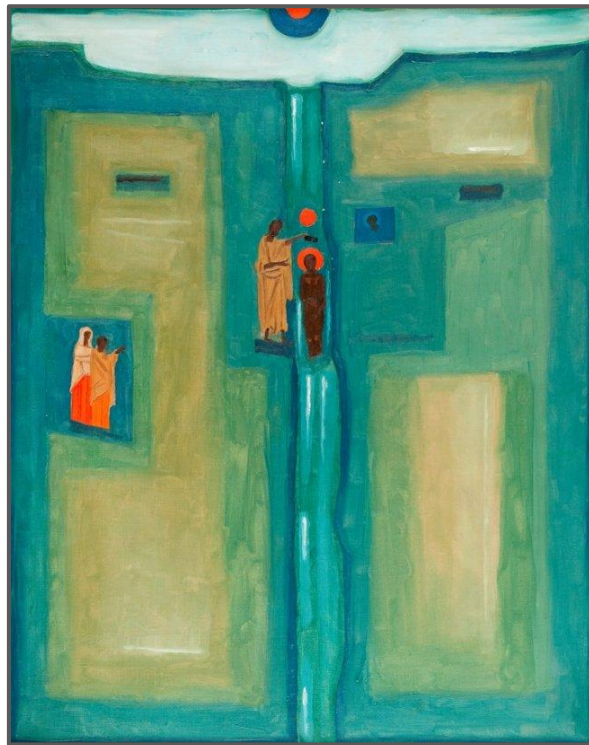


Figure 4a: Jerzy Nowosielski, *The Baptism of Jesus Christ in the Jordan*, oil on canvas, 1964.



Figure 4b: Mark Rothko, *The Scene of Baptism*, watercolour on paper, 1945.

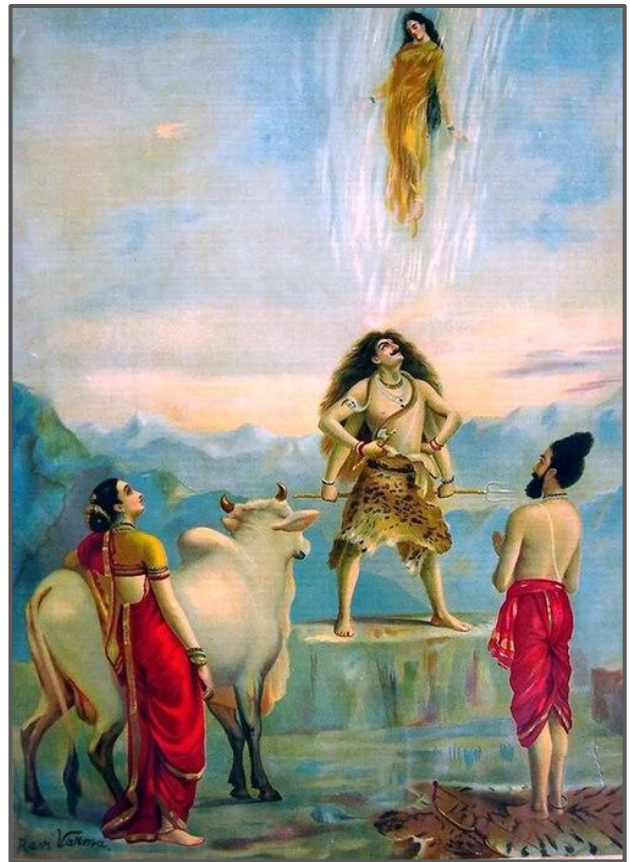


Figure 4c: Raja Ravi Varma, *Descent of Ganga*, oleograph, circa 1910.

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

Dutch artist Rosa Verloop brings ordinary beige nylon stockings (stretchy material) to life in Figure 5a. She uses pins to create fleshy forms that look like newborns and elderly people at the same time. She makes little folds, tucks and pleats to resemble some strange sort of primitive life form. She groups the stockings in different lumps and bumps and holds them in place with tiny stitches and tacks.

5.1 Refer to the information and interpret the multimedia artwork by using the following in your answer:

- The visual appearance of the artwork.
- The original function of the materials used.
- The origin of the term '*Found object*' and how is it relevant in this artwork.
- Explain the possible symbolic meaning/message conveyed through the methods/technique used to create the artwork.

(10)

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).

Refer to the following guidelines:

- Description
- Use of new or alternative media/techniques.
- Influences
- Message and/or meaning of the artworks.

(10)

[20]

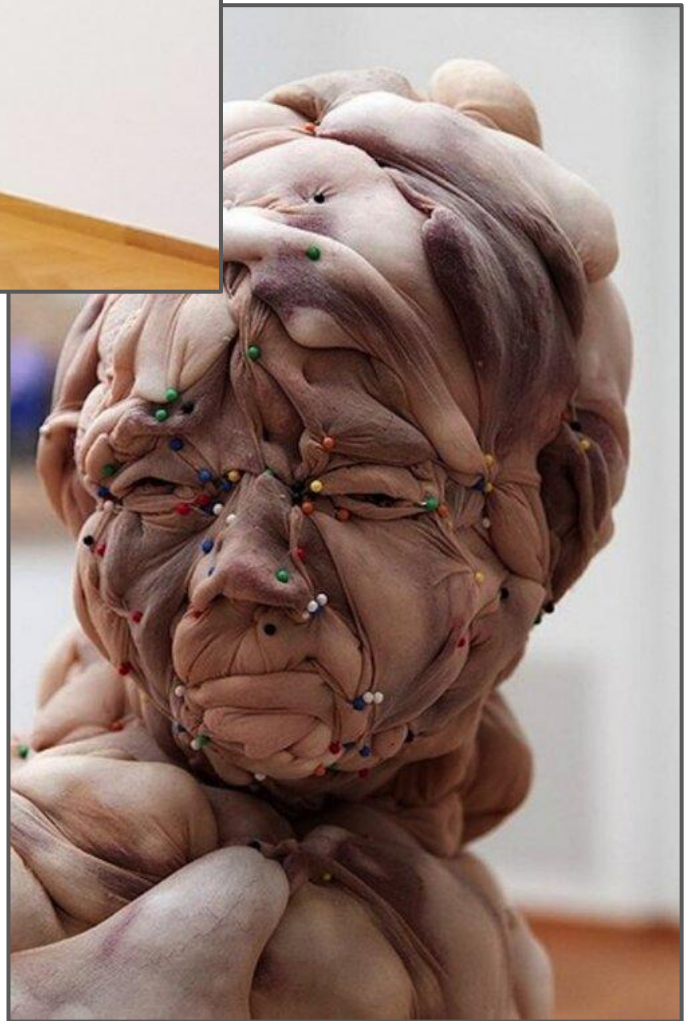


Figure 5a: Rosa Verloop, *Me*, stuffed nylon stockings, pins and stitch work, 2013.

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

Claude Chandler (Figure 6a and 6b) invites the viewers to question their own perceptions and to contemplate the relationship between the self and the digital world. He captures the complexities of human experience.

Erik Jones (Figure 6c) shows a man clothed in patterns, focusing on his unique self, his individual identity.

- 6.1
- How are the real world and the digital world portrayed in the artworks?
 - How would you describe digital identity and how is it evident in these artworks?
 - Explain what mood is created in the artworks.
 - Would you say that the title in Figure 6c is relevant? Justify your answer. (8)

- 6.2 Interpret artworks by TWO South African artists you studied that explore identity. Refer to ONE artwork per artist in your answer.

The following could be used as guidelines:

- Subject matter/Description
- Problems in society that are emphasised.
- Formal art elements
- Meanings/Messages (12)

[20]



Figure 6a: Claude Chandler, **Let's-a-go**, acrylic, aerosol paint, oil pastel on canvas, 2024.



Figure 6b: Claude Chandler, **Warp Zone**, acrylic, aerosol paint, oil pastel on canvas, 2024.



Figure 6c: Erik Jones, **Becoming**, pencil, acrylic paint and wax pastel on panel, 2022.

QUESTION 7

GENDER ISSUES

Alice Herbst (Figure 7a) explores gender identity through an intimate scene, emphasising how everyday choices and societal expectations shape our personalities, particularly in relation to how women are perceived and how they perceive themselves. In contrast, Jacqueline Fahey's painting (Figure 7b), with its disordered use of perspective, reflects the psychological and emotional confinement often experienced by women in domestic spaces. The viewer is drawn into a sense of *claustrophobia* – symbolising the restrictive roles and expectations imposed on women in a male-controlled society.

Meaning of claustrophobia: It is an intense fear of confined or enclosed spaces that interferes with daily life.

7.1 Study Figures 7a and 7b. How do both artists explore themes of gender through their depiction of everyday life? In your answer, refer to the following':

- Subject matter/scene
- What is the dream (in the title) about in Figure 7a?
- The possible meaning of the absence of the male figure in Figure 7a and 7b.
- The interaction of the figures in Figure 7b.
- The style/technique and use of colour in both artworks.

(8)

7.2 Discuss any TWO artworks by TWO different South African artists who have used gender issues as a theme. Discuss ONE work by each artist.

The following could be used as guidelines:

- Subject matter
- Formal art elements
- Style/Technique
- Meanings/Messages

(12)

[20]



Figure 7a: Alice Herbst, *Build a Dream*, oil on canvas, 2021.



Figure 7b: Jacqueline Fahey, *Sisters Communing*, oil on board, 1974.

QUESTION 8

ARCHITECTURE IN SOUTH AFRICA

Nature and city are brought together into harmony in **Bert** (Figure 8a and 8b). **Bert** is a modular treehouse designed to look like the single-eyed character from the film *Minions*.

8.1 Write a paragraph in which you comment on the following aspects by referring to Figure 8a and 8b:

- What are the positive and negative aspects of a circular, tube-shaped home?
- What atmosphere does the interior of **Bert** create?
- Would you say that **Bert** is playful and quirky by looking at the exterior view? Elaborate on your answer.

(6)

8.2 Discuss any TWO South African buildings/structures.

Refer to the following in your essay:

- Name of the architect/s and building/s
- Function of the buildings
- Use of materials and techniques
- Stylistic/decorative features
- Environmental influences
- What did the architect see as important issues or considerations in the project?

(14)

[20]



Figure 8a: Exterior view of **Bert**, Architecture studio Precht (Chris and Fei Tang Precht), in the middle of the forest at the Styrian alpine pass Pogusch in Austria.



Figure 8b: Interior view of **Bert**. Austria.

GRAND TOTAL: [100]