



higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

N630(E)(J1)H

NATIONAL CERTIFICATE

HISTORY OF ART N6

(3050566)

1 June 2018 (X-Paper)

09:00–12:00

This question paper consists of 9 pages.

DEPARTMENT OF HIGHER EDUCATION AND TRAINING
REPUBLIC OF SOUTH AFRICA
NATIONAL CERTIFICATE
HISTORY OF ART N6
TIME: 3 HOURS
MARKS: 200

NOTE: If you answer more than the required number of questions, only the required number of questions will be marked. ALL work you do not want to be marked, must be clearly crossed out.

INSTRUCTIONS AND INFORMATION

1. Answer ALL the questions in SECTION A.
 2. Answer any THREE questions in SECTION B.
 3. Read ALL the questions carefully.
 4. Number the answers according to the numbering system used in this question paper.
 5. Write neatly and legibly.
-

SECTION A (COMPULSORY)**QUESTION 1**

1.1 Study ILLUSTRATION A carefully and answer the questions.

ILLUSTRATION A

Ian Marley. *Yo! Da Light*. 2015. Giclée on archival cotton rag paper.

Ian Marley is a famous and extremely talented South African artist. This artwork is electronically printed on special paper.

1.1.1 Analyse the artwork according to the formal aspects of art.

Consider each of the following:

- (a) Composition (4)
- (b) Medium and technique (2)
- (c) Perspective (2)

1.1.2 How did the artist create rhythm in the work? (2)

1.1.3 Is the work only about Lego figures or is there a deeper meaning? Explain. (2)

1.2 Study ILLUSTRATIONS B and C carefully.

ILLUSTRATION B



Eduardo Paolozzi. *Head*. 1993. Bronze sculpture.

ILLUSTRATION C



Angus Taylor. *Composite portrait*. 2015. Belfast granite and stainless steel solidified with concrete.

- 1.2.1 Compare ILLUSTRATIONS B and C according to the medium and technique used. How were these works created? (4)
- 1.2.2 What are the similarities between the two works? (2)
- 1.2.3 How would you describe or classify each work, for example abstract, realistic or figurative, etcetera. Substantiate the answer. (4)
- 1.2.4 In your opinion, which of the two artworks evokes the most emotion? Substantiate the answer. (2)
- 1.2.5 Which of the two works do you prefer? Give a reason. (2)

1.3 Study ILLUSTRATIONS D and E carefully.

ILLUSTRATION D



Portchic. *Skipping rope*. S3093.

ILLUSTRATION E



JH Pierneef. *Church in Pietermaritzburg*.

One of the artists above is a successful commercial artist. The other artist is a very skilled and respected old master. Both artists live/lived and paint/painted in South Africa.

Compare the two paintings and answer the following questions:

- 1.3.1 Identify the commercial artist and give reasons for the answer. State whether you like this kind of art. (4)
- 1.3.2 Discuss the similarities in the artworks. (4)
- 1.3.3 Give your opinion about the meaning and narrative of each artwork. (2)
- 1.3.4 Imagine that you are an art investor who can afford to buy one of the paintings above.
Which of the two works would you buy? Explain why with reference to the artist's technique. (4)
- [40]**

QUESTION 2

Impressionism is built on the innovations of Realism by breaking away from painting religious and mythological themes in favour of daily life.

With reference to the origin of the term *impressionism*, analyse the artworks of Monet and ONE other impressionist.

[20]

QUESTION 3

Seurat, Gauguin, Van Gogh and Cézanne, the great quartet of the post-Impressionist group, represent a vast range of diversified explorations, but together they embody the immediate sources of most of the ideas of twentieth-century painting.

Discuss and elaborate on these ideas by analysing the works of any TWO of the abovementioned artists. Refer to their individual approaches to painting.

[20]**QUESTION 4**

Artists from this group believed that they were free to use colour independently of natural appearances, building a structure of abstract colour, shapes and lines foreign to the 'Madame', tree or still-life painting that remains the basis of the structure.

The characteristics described above belong to which movement? Elaborate on the movement's characteristics and discuss at least TWO artists' artworks to prove your understanding of their use of colour.

[20]**QUESTION 5**

German Expressionism is a cultural movement that started during World War I and peaked during the 1920s. It can best be described as a creative movement, although, especially where the painters are concerned, it was also a mindset. German Expressionism was represented, in the early days, by two groups of artists, namely Die Brücke in the North of Germany and Der Blaue Reiter in the South.

Analyse and discuss the philosophical and aesthetic differences between the two groups within German Expressionism by referring to the artworks of at least ONE artist from The Bridge and ONE artist from The Blue Rider.

[20]**QUESTION 6**

Cubism was one of the most influential visual art styles of the early twentieth century. It was created by Pablo Picasso (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914.

In its day, Cubism was considered absurd and freakish, and the question was raised as to whether innovations presented to the intellect, and stemming from the intellect, consisting of geometrical speculations, could replace artworks displaying representational objects.

Further elaborate on this statement by analysing the artworks of ONE artist from any TWO of the three phases within Cubism.

[20]**TOTAL SECTION A: 140**

SECTION B

Answer any THREE questions in this section.

QUESTION 7

Marinetti insisted that a racing 'automobile adorned with great pipes like serpents with explosive breaths ...' is more beautiful than a famous Greek statue in the Musée du Louvre. For many artists of the twentieth-century this statue represented classicism and the glories of past civilisations.

What inspired Marinetti to make such a bold statement? Substantiate the answer by discussing the artworks of TWO Futurist artists who had the same interests and beliefs as Marinetti.

[20]**QUESTION 8**

Suprematism does not embrace a humanist philosophy which places the human at the centre of the universe. It rather envisions the human, the artist, as both originator and transmitter of absolute nonobjectivity, which for Malevich is the world's only true reality.

Imagine that you are an art critic in 1920 visiting one of Malevich's exhibitions. Write an article for the local newspaper in which you discuss and critically analyse the artworks after meeting with this Suprematist. Start the article by briefly explaining the background and influences on this movement and/or artist.

[20]**QUESTION 9**

According to Van Doesburg, the goal of De Stijl was a total integration of art and life: 'That is why the idea of art as an illusion separate from real life must disappear.'

Explain this statement by discussing the characteristics of De Stijl. Refer to the following:

- | | | |
|-----|-----------------------------------|-------------|
| 9.1 | Origin and influences of De Stijl | (8) |
| 9.2 | Piet Mondrian's artworks | (12) |
| | | [20] |

QUESTION 10

The roots of Dada lay in pre-war avant-garde. The term *anti-art*, a precursor to Dada, was coined by Marcel Duchamp around 1913 to characterise works which challenged accepted definitions of art.

Discuss the characteristics of Dada by analysing the artworks of Marcel Duchamp.

Refer to the following headings in the discussion:

- 10.1 Origin and influences (6)
- 10.2 Ready-mades, assisted ready-mades and other works by Duchamp (14)
[20]

QUESTION 11

Salvador Dalí (1904–1989) made the term *surrealism* a common noun in all languages, denoting an art that is irrational, erotic, insane and fashionable.

With reference to this statement, discuss the characteristics of Surrealism by referring to the artworks of Salvador Dalí and at least ONE other Surrealist you have studied. [20]

QUESTION 12

The artists of the New York School in the 1950s separated into two large divisions, namely the action painters (initially called the brush painters) and the colour-field painters.

In an analysis of these two large divisions within Abstract Expressionism, discuss the art works of ONE artist from action painting and ONE artist from colour-field painting. Refer to the different processes and approaches each artist used to create his/her work of art. [20]

QUESTION 13

Perhaps the most intense experimentalist with the photographic portrait image (specifically self-portrait) is Chuck Close.

Discuss the artworks of Close and ONE other Super-Realist artist with reference to the following:

- 13.1 Subject matter
- 13.2 Influence of photography
- 13.3 Artist's technique

[20]

QUESTION 14

The paintings of the Pop artists share not only an attachment to the everyday, commonplace or vulgar image of modern America, but also the treatment of this image in an impersonal and neutral manner.

Substantiate and elaborate on this statement by analysing the artworks of at least TWO Pop artists you have studied.

[20]**QUESTION 15**

Conceptual art emerged as a movement during the 1960s – in part as a reaction against formalism as then articulated by the influential New York art critic Clement Greenberg. According to Greenberg, Modernist art followed a process of progressive reduction and refinement toward the goal of defining the essential, formal nature of each medium.

Conceptualism takes as many different forms as there are artists. It adapts elements of happenings, video art, earth art, body art, pop art, op art and light art.

Select TWO or more of these elements that artists employed to make art and discuss appropriate works by any TWO or more Conceptual artists you have studied.

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 200