



higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

N630(E)(M24)H

NATIONAL CERTIFICATE

HISTORY OF ART N6

(3050566)

24 May 2019 (X-Paper)

09:00–12:00

This question paper consists of 10 pages.

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

INSTRUCTIONS AND INFORMATION

1. Answer ALL the questions in SECTION A.
 2. Answer only 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.
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SECTION A


QUESTION 1

Study ILLUSTRATION A carefully and answer the questions.

ILLUSTRATION A



Freya Jobbins is a contemporary Australian artist whose practice includes assemblage, installation, collage and printmaking. Freya Jobbins' assemblages are influenced by unusual portraits with a hint of the Toy Story Trilogy. She creates humanoid busts and portraits using the very non-traditional material of discarded children's toys.

- 1.1 Analyse the artwork above and answer the questions.
- 1.1.1 With regard to medium and technique, what process did the artist follow to create this work of art? (4)
 - 1.1.2 How did the artist create balance? (2)
 - 1.1.3 Discuss the composition and use of space in the work. (4)
- 1.2 Give the work a title and describe what you think the meaning and message of the artwork is.  (2)
- [12]**

QUESTION 2


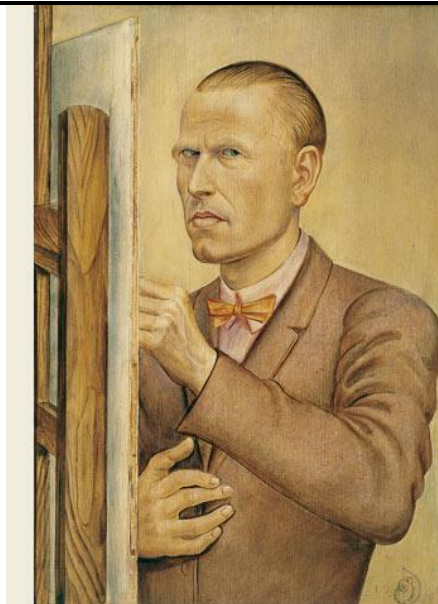
Study ILLUSTRATIONS B and C carefully and answer the questions. 


ILLUSTRATION B


ILLUSTRATION C



Vincent van Gogh; *Self-portrait as a painter*, 1887; oil on canvas; 65,1 cm x 50 cm

Otto Dix, *Autorretrato con caballete*; 1926; oil on canvas; 80,5 x 55,5 cm

Analyse and compare the two paintings (ILLUSTRATIONS B and C) above according to the following aspects of art: 

- | | | | | |
|---|--|---|---------|-------------|
| 2.1 | 2.1.1 | Technique and use of colour | (2 + 2) | (4) |
| | 2.1.2 | Similarities and differences in composition | (2 + 2) | (4) |
|  | 2.1.3 | Emotional qualities of each artwork | (1 + 1) | (2) |
| 2.2 | Which of the TWO artworks do you prefer? Motivate your answer. | | | (2) |
| | | | | [12] |

QUESTION 3

Study ILLUSTRATION D carefully and answer the questions.



ILLUSTRATION D



John Constable; *Salisbury Cathedral, from the meadows*; oil on canvas; 150 × 180 cm



'The clouds are billowing and turbulent, the contrast of light and shade is exaggerated, and there is even a streak of lightning above the cathedral roof. We feel a sense of unease and think in terms of awe, grandeur – as well as of something more intangible, majestic, and even ethereal.'

3.1 Analyse this famous artwork by Constable.



Discuss the artist's use of perspective to create depth.

(4)

3.2 Discuss the use of contrast or tone and the influence it has on the composition. Identify the focal point and motivate your answer.

(4)

[8]

QUESTION 4

Study ILLUSTRATIONS E and F carefully and answer the questions.



ILLUSTRATION E





Michelle Reader; Seven Wasted Men; Mixed media

ILLUSTRATION F





Dario Tironi

The artworks by Reader (ILLUSTRATION E) and Tironi (ILLUSTRATION F) were made with junk or recycled materials. Critically analyse and compare the two artworks and respond to the following statements. Give your opinion by agreeing (true) or disagreeing (false) with each statement. Motivate each answer.

- 4.1 The artwork in ILLUSTRATION E is technically much better than in ILLUSTRATION F. 
- 4.2 No emotional qualities are visible in any of the artworks.
- 4.3 The figure of the boy in ILLUSTRATION F has been distorted for dramatic effect. 
- 4.4 Junk or recycled materials should not be used to make art. (4 × 2) **[8]**


QUESTION 5

Impressionist painting remains the most attractive period in the history of modern art and is the period most appreciated by the public. 

- 5.1 Discuss the contribution that either Manet or Renoir had on impressionism by analysing ONE of these artists' artworks. (8)
- 5.2 Some of the greatest impressionist artists were Edouard Manet, Camille Pissaro, Edgar Degas, Alfred Sisley, Claude Monet, and Berthe Morisot. Manet influenced the development of impressionism. He painted everyday objects.
-  Analyse ONE artwork by any one of these artists in detail. (12) **[20]**

QUESTION 6

Post-impressionists pushed the ideas of the Impressionists into new directions. The word 'post-impressionism' indicates the Impressionists' link to the original Impressionist ideas and their departure from those ideas – their modernist journey from the past into the future.

-  Elaborate on this statement by analysing and discussing the artworks of TWO post-impressionist artists you have studied. Consider the following when you select an artist:
- 6.1 Artist 1: Breaks away from impressionism. Symbolic and expressive use of colour.
- 6.2 Artist 2: Analytical and scientific approach to painting. Artist moves away from traditional depiction of perspective. (2 × 10) **[20]**

QUESTION 7

Van Gogh disregarded the colours of nature and instead used colour to create a striking effect. Write an essay and explain how this influenced the artworks of Matisse and/or Derain.



Discuss specific examples that will demonstrate the following Fauvism characteristics:

Refer to ONE artwork by either Matisse or Derain, and analyse the artwork fully.

[20]**QUESTION 8**

It is thought that the Czech art historian, Antonin Matejcek, coined the term *Expressionism* in 1910, and used it to denote the opposite of Impressionism. Whereas the Impressionists sought to express the majesty of nature and the human form through paint, the Expressionists, according to Matejcek, sought only to express inner life, often via the painting of harsh and realistic subject matter. Note, however, that neither *Die Brücke* nor similar sub-movements ever referred to themselves as Expressionist, nor was the term in the early years of the century widely used to apply to a variety of styles, including Post-Impressionism.



Refer to this statement by analysing ONE artwork from each of the schools of German Expressionism.

[20]**QUESTION 9**

Cubism was an attempt by artists to revitalise the tired traditions of Western art they believed had run their course. The Cubists challenged conventional forms of representation, such as perspective, that had been the rule since the Renaissance.

Elaborate on this statement by discussing ONE work from each of the Cubism phases.

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

Answer THREE of the following questions:

**QUESTION 10**

The Futurists' enthusiasm for modernity and the machine ultimately led them to celebrate the arrival of the First World War. They strived to render their impression of motion.

Explain in an essay the methods they implemented to achieve this. Discuss and analyse relevant works of art of at least TWO artists of this movement.

[20]**AND/OR**

QUESTION 11

Kazimir Severinovich Malevich (23 February 1878 – 15 May 1935) was a Russian painter and art theoretician. He was a pioneer of geometric abstract art and the originator of the avant-garde Suprematism movement.



Discuss his artwork(s) to demonstrate what he was striving to accomplish.

[20]**AND/OR****QUESTION 12**

There is one quote by Piet Mondrian which may be used to define *De Stijl* in one sentence: '*All painting – the painting of the past as well as of the present – shows us that its essential plastic means were only line and colour.*'



Substantiate this statement by discussing examples of Mondrian's work by referring to the origin of this movement.

[20]**AND/OR****QUESTION 13**

Dada did not constitute an actual artistic style but its proponents favoured group collaboration, spontaneity, and chance.

Analyse and discuss specific examples to prove this statement. Use the following as guidelines for your essay:



- | | | |
|------|--|-------------|
| 13.1 | Origin and various interpretations of the term | (6) |
| 13.2 | Artworks by Marcel Duchamp | (14) |
| | | [20] |

AND/OR**QUESTION 14**

Surrealism originated in the late 1910s and early 1920s as a literary movement that experimented with a new mode of expression called automatic writing, or automatism, that sought to release the unbridled imagination of the subconscious. Discuss this statement by taking the following into consideration:

Identify and analyse the stylistic characteristics of surrealism by referring to TWO of the following artists' artworks:



Max Ernst; Magritte; Dali; Masson; Miro.

[20]**AND/OR**

QUESTION 15

'Abstract Expressionism' was never an ideal label for the movement that developed in New York in the 1940s and 1950s. In a way, it was meant to encompass not only the work of painters who filled their canvases with fields of colour and abstract forms, but also those who attacked their canvases with a vigorous gestural expressionism. However, Abstract Expressionism has become the most accepted term for a group of artists who had much in common.

Discuss the characteristics of Abstract Expressionism by analysing the artworks of ONE artist who practised Action Painting and ONE artist who practised Colour-field Painting.

[20]**AND/OR****QUESTION 16**

Photorealist painting cannot exist without a photograph. Discuss the Super Realists' approach to the photograph, subject matter, techniques and attitude towards realism.

Discuss TWO Super-Realist artists you have studied.

[20]**AND/OR****QUESTION 17**

Pop Art started with the New York artists Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg, all of whom drew on popular imagery and were actually part of an international phenomenon. Following the popularity of the Abstract Expressionists, Pop Art's reintroduction of identifiable imagery (drawn from mass media and popular culture) was a major shift for the direction of modernism.

Discuss the artworks of ONE British Pop Art artist and ONE American Pop Art artist to prove how these artists were influenced by popular mass culture.

[20]**AND/OR****QUESTION 18**

'The most fundamentally revisionary feature of conceptual art is the way in which it proclaims itself to be an art of the mind rather than the senses: it rejects traditional artistic media because it locates the artwork at the level of *ideas* rather than that of *objects*.'

Discuss the work of a conceptual artist to illustrate this anti-materialistic approach.

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 200