



higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

HISTORY OF ART N6

(3050566)

24 May 2021 (X-paper)

09:00–12:00

This question paper consists of 10 pages.

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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 will be marked. Clearly cross out all work you do not want to be marked.

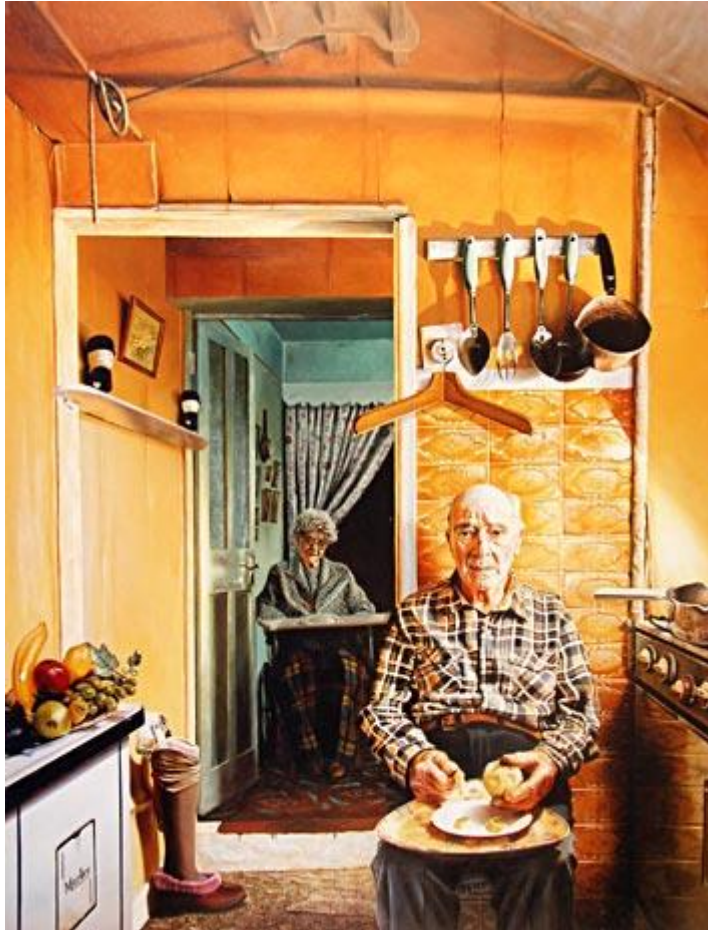
INSTRUCTIONS AND INFORMATION

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. Start each question on a new page.
 6. Use only a black or blue pen.
 7. Write neatly and legibly.
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SECTION A (COMPULSORY)



QUESTION 1

Study ILLUSTRATION A and answer the questions.



Andrew Tift, 1993, *There's no substitute*, 122 cm x 90 cm, acrylic on canvas

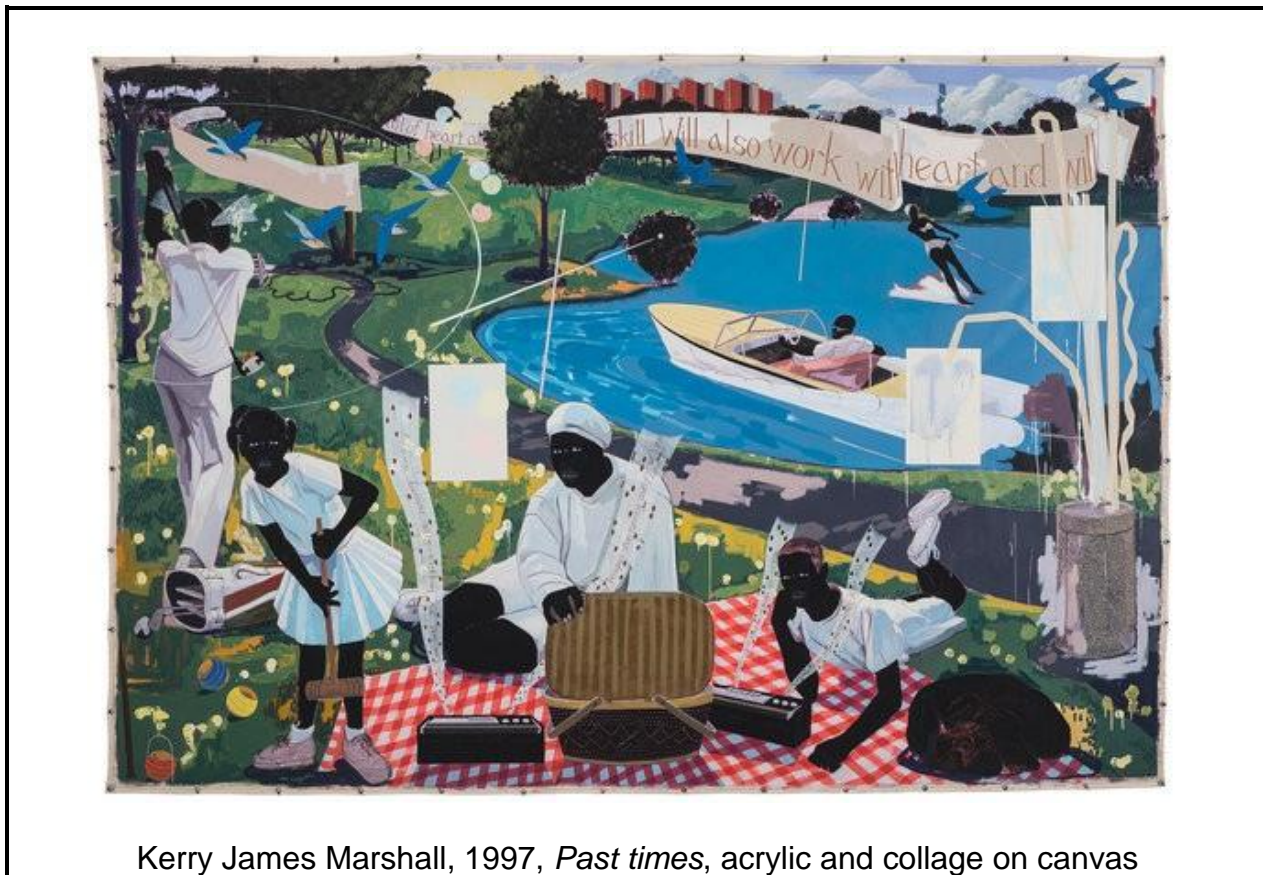
ILLUSTRATION A

- 1.1 1.1.1 Give TWO kinds of perspective in the painting. (2 x 3) (6)
- 1.1.2 Identify and discuss the emotional qualities in this work.  (3)
- 1.1.3 Identify THREE objects or aspects that have symbolic meaning and explain what you think the meaning is. (3)
- 
- 1.2 Consider the title of the artwork and give your opinion about the meaning of the work. (2)

[14]

QUESTION 2


Study ILLUSTRATION B carefully and answer the questions.




Kerry James Marshall, 1997, *Past times*, acrylic and collage on canvas

ILLUSTRATION B

2.1 The monumental canvas titled 'Past times' by the Chicago-based painter Kerry James Marshall, sold for \$21,1 million with fees. The price was four times the previous auction high for Mr Marshall, a leading African-American artist, who is 62 and has been painting for 40 years.

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

2.1.2 Discuss the artist's unique style, medium and technique. (3)

2.2 Imagine that you are the auctioneer about to auction off the work and briefly contextualise the artwork. 

(5)
[10]

QUESTION 3

Study ILLUSTRATION C and answer the questions. 🏆



Martin Shongauer, 1480, *The temptation of Saint Anthony*, engraving on copper

ILLUSTRATION C

- 3.1 3.1.1 Explain the technique the artist used to create this work. 🏆 (4)
- 3.1.2 Discuss the composition with special reference to line and balance. (4)
- 3.2 Explain the story portrayed in the artwork. (1)



[9]

QUESTION 4

Study ILLUSTRATION D and answer the questions. 🏆

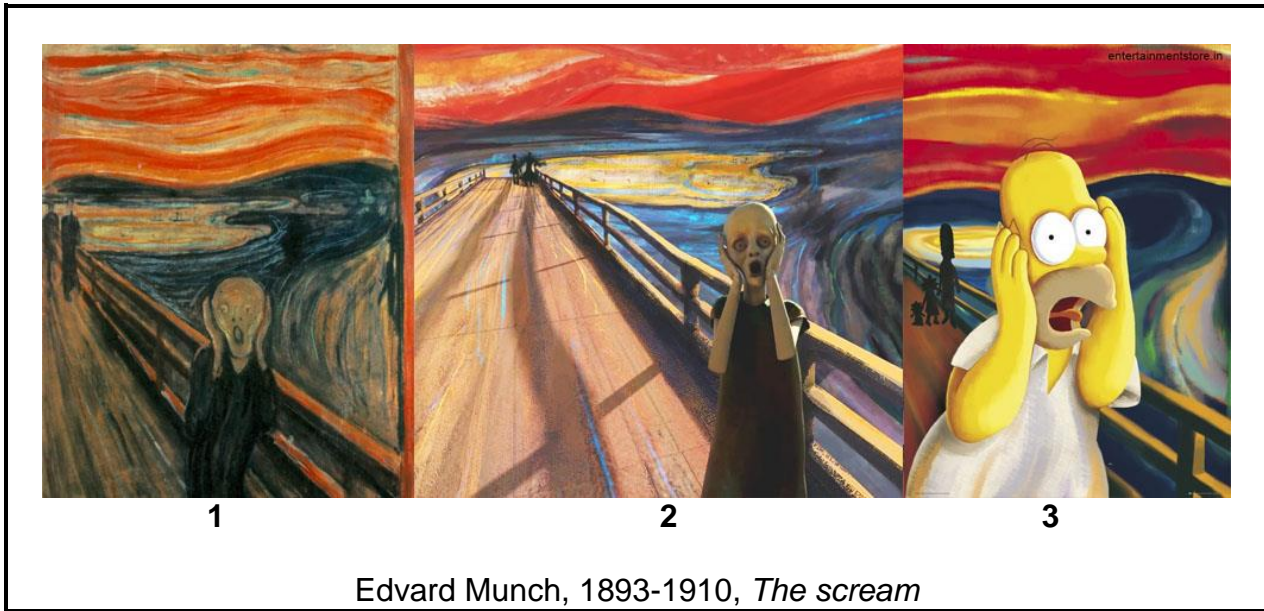


ILLUSTRATION D

4.1 Edvard Munch created four versions of this painting in various media. It is considered a masterpiece for its unique portrayal of the psyche through figure and colour. In addition to being an often-parodied artwork, it is also one of the most stolen paintings and was the subject of many a high-profile art heist.

Which ONE of the three works is the original painting painted by Munch? 🏆 (1)

4.2 This artwork is one of the top 10 most parodied artworks.


In your opinion, does this make a mockery of the original artwork or is it acceptable to imitate an artwork in this way? Give reasons for the answer. (3)

4.3 Briefly discuss the style and technique of the painting you selected in QUESTION 4.1. (3)



[7]

QUESTION 5

In their quest for truth, Impressionist painters aimed at the optical impression of what was luminous and transitory, and as a result form became neglected. Though not understood by the layperson, Impressionism accorded with the evolution of contemporary ideas. 

Discuss the stylistic characteristics of Impressionism by clarifying the following terminology as it appeared in the given statement. Refer to ONE artwork of any Impressionist to substantiate the answer. Use the following as headings:


- | | | |
|-----|---|-----|
| 5.1 | Impressionist quest for truth | (3) |
| 5.2 | Impressionist painters aimed at the optical impression of what was luminous and transitory | (6) |
| 5.3 | Form became neglected | (3) |
| 5.4 | Not understood by the layperson (Discuss the origin of the term Impressionism; the role of the Salon des Refusés or any other criticising statement on the work). | (5) |
| 5.5 | Impressionism accorded with the evolution of contemporary ideas | (3) |
- [20]**

QUESTION 6

A key figure in the history of Post-Impressionist painting, the short-lived Dutchman Vincent Van Gogh only painted for the last ten years of his life, but in total contrast to the snail-like Cezanne, once he started, he could not stop, painting nearly 900 pictures at an average of one every four days.

Compare the different painting techniques and approaches of the TWO Post-Impressionism artists mentioned in the given paragraph. In your analysis of selected artworks, discuss how each artist broke away from traditional Western modes of representation. (10 x 2) **[20]**

QUESTION 7

The first Fauvist exhibition at the Salon d'Automne in 1905 began the long tradition of modern and contemporary art, shocking the public and prompting the critic Louis Vauxcelles (who also gave Cubism its name) to dub the painters fauves which is the French term for 'wild beasts'. 

Explain why the critic named these French artists 'wild beasts'. Discuss the artworks of ONE Fauve artist that you have studied and refer to his use of colour and representation of space. **[20]**

QUESTION 8

Nietzsche wrote that 'what is great in man is that he is a bridge and not a goal: what can be loved in man is that he is a going-over and a going-under'. Nietzsche expressed the idea that became the source of the name for one sector of expressionists who grouped together under the name of Die Brücke or the Bridge.



- 8.1 Bearing this statement in mind and by means of comparison, discuss the philosophical differences between the two branches of German Expressionism. (6)
- 8.2 Select and further discuss ONE of these branches of German Expressionism by analysing the artworks of ONE artist who explored the distortion of form for expressive use. (14)
- [20]**

QUESTION 9

The subject matter and technique of Cubism were important elements of Cubists' painting because it emphasised their realist intentions.

Explain this statement by discussing ONE work of each phase to describe the different approaches to the selection of subject matter and exploration of technique.



NOTE: Marks will be allocated according to:

- First phase (7)
 - Second phase (7)
 - Third phase (6)
- [20]**

TOTAL SECTION A: 140

SECTION B

Answer any THREE questions from SECTION B.

**QUESTION 10**

The aim of Futurism was to portray sensations as a 'synthesis of what one remembers and of what one sees' and to capture what they called the 'force lines' of objects.

Elaborate on this statement by analysing the artworks of TWO Futurists. **[20]**

OR

QUESTION 11

Suprematism was an art movement founded in Russia during the First World War. The first hints of it emerged in background and costume sketches that Kazimir Malevich designed in 1913 for *Victory over the sun*, a Futurist opera performed in St Petersburg. While the drawings still have a clear relationship to Cubo-Futurism (a Russian art movement in which Malevich was prominently involved), the simple shapes that provide a visual foundation for Suprematism appear repeatedly.



Elaborate on this statement and background information by discussing the use of simple shapes in the work of Malevich.

[20]**OR****QUESTION 12**

Headed by Dutch artists Piet Mondrian and Theo van Doesburg, De Stijl rejected pre-war decorative tendencies and pushed Cubism to new extremes: total abstraction consisting of only the most basic design components.

Discuss the stylistic characteristics of De Stijl by analysing the artworks of Piet Mondrian.

[20]**OR****QUESTION 13**

As a word, it is nonsense. As a movement, however, Dada proved to be one of the revolutionary art movements in the early twentieth century. Initially conceived by a loose band of avant-garde modernists in the prelude to World War I, but adopted more fully in its wake, the Dadaist celebrated luck in place of logic and irrationality instead of calculated intent.



Elaborate on this statement by analysing the work of TWO Dadaist artists. Refer to the following in the discussion:

- Choice of subject matter
- Role of chance
- Influences on later art movements

[20]**OR****QUESTION 14**


Salvador Dalí's major contribution to the Surrealist movement was what he called the 'paranoiac-critical method' a mental exercise of accessing the subconscious to enhance artistic creativity. Dalí would use the method to create a reality from his dreams and subconscious thoughts, thus mentally changing reality to what he wanted it to be and not necessarily what it was.



Analyse and discuss at least TWO of Dalí's artworks which show the artist's efforts to create a new reality from dream images. (10 × 2)

[20]**OR**

QUESTION 15

At the time, the term 'Abstract Expressionism' was difficult to understand. Harold Rosenberg preferred the phrase 'action painting' and art critic Clement Greenberg preferred 'American type painting'. Not all the artists associated with the term produced either purely abstract or purely Expressionist work, but they would sometimes create more realistic portrayals of objects or people. 

Elaborate on this statement by discussing the two major groups within Abstract Expressionism. Analyse the artworks of at least ONE artist from each of the groups.

(10 x 2)

[20]

OR

QUESTION 16

Photo Realists emphasised collecting exact visual information, inspired by photography rather than traditional styles of observation.

Discuss this statement by analysing the artworks of TWO Photo Realist artists of your choice. Refer to the following in the answer:




- Choice of subject matter
- Reaction against Abstract Expressionism
- Relation to mass media and photography

[20]

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 part of an international phenomenon. 

Select and discuss the work of TWO American Pop artists to prove your understanding of how the Pop art movement aimed to blur the boundaries between 'high art' and 'low culture'.

[20]

OR

QUESTION 18

The experience of engaging with conceptual art is often marked by the suspicion that the work's central, revelatory idea is somewhere in your mind's peripheral vision, just out of sight. A bad conceptual work makes you feel that the idea is not worth finding. A good one spurs you to keep searching.

Elaborate and prove this statement by discussing the work of Joseph Buys.

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 200