



# higher education & training

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Department:  
Higher Education and Training  
**REPUBLIC OF SOUTH AFRICA**

N630(E)(N12)H

**NATIONAL CERTIFICATE**

**HISTORY OF ART N6**

(3050566)

**12 November 2018 (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

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**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.

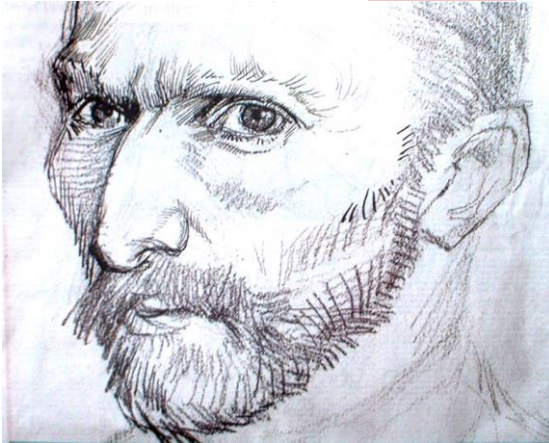
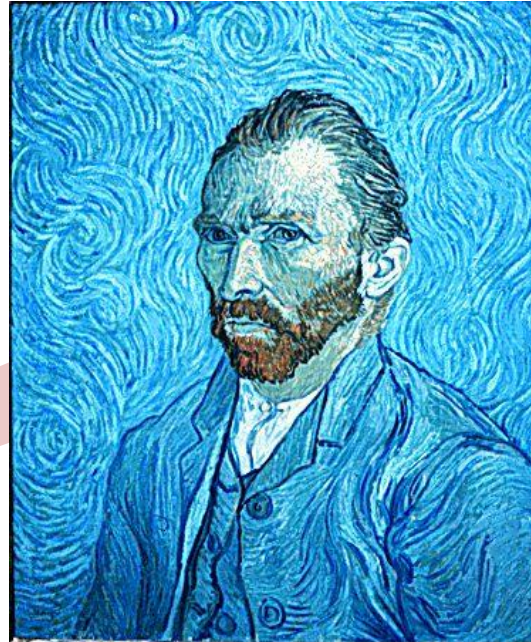
**INSTRUCTIONS AND INFORMATION**

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. When answering a question, take note of the mark allocation in brackets and plan your time accordingly.
  6. Write neatly and legibly.
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**SECTION A (COMPULSORY)****QUESTION 1**

Study ILLUSTRATION A and ILLUSTRATION B carefully and answer the questions.

1.1

**ILLUSTRATION A****ILLUSTRATION B**

[Sources: A: <http://www.abm-enterprises.net/vangogh.htm> and  
B: [http://www.bc.edu/bc\\_org/avp/cas/fnart/art/19th/vangogh/vangoghself3.jpg](http://www.bc.edu/bc_org/avp/cas/fnart/art/19th/vangogh/vangoghself3.jpg)]

- 1.1.1 Analyse and discuss the similarities and differences between these TWO self-portraits by Vincent Van Gogh according to the formal aspects of art.

Consider each of the following:

- |       |   |         |     |
|-------|---|---------|-----|
| (a)   | Medium, technique and style   | (2 + 2) | (4) |
| (b)   | Light and dark  | (2 + 2) | (4) |
| (c)   | Perspective and depth   | (2 + 2) | (4) |
| 1.1.2 | How do the different techniques contribute to the emotional qualities of these works? |         | (2) |
| 1.1.3 | Which ONE of the artworks do you prefer? Give a reason for the answer.                |         | (2) |

1.2 Study ILLUSTRATION C carefully.

**ILLUSTRATION C**



[Source: <https://za.pinterest.com/pin/125397170851215221/>]

Ansel Adams. 1957. *Church and abandoned automobile, Tiburon, California.* Black and white photograph.

- 1.2.1 Discuss the use of perspective in this artwork. (4)
- 1.2.2 Discuss how the use of light and dark or contrast influenced each of the following:
- (a) Rhythm of the artwork
  - (b) Focal point
  - (c) Balance and composition
- (3 × 2) (6)
- 1.2.3 Can the photograph be seen as a good fine-art artwork? Give a reason for the answer. (2)

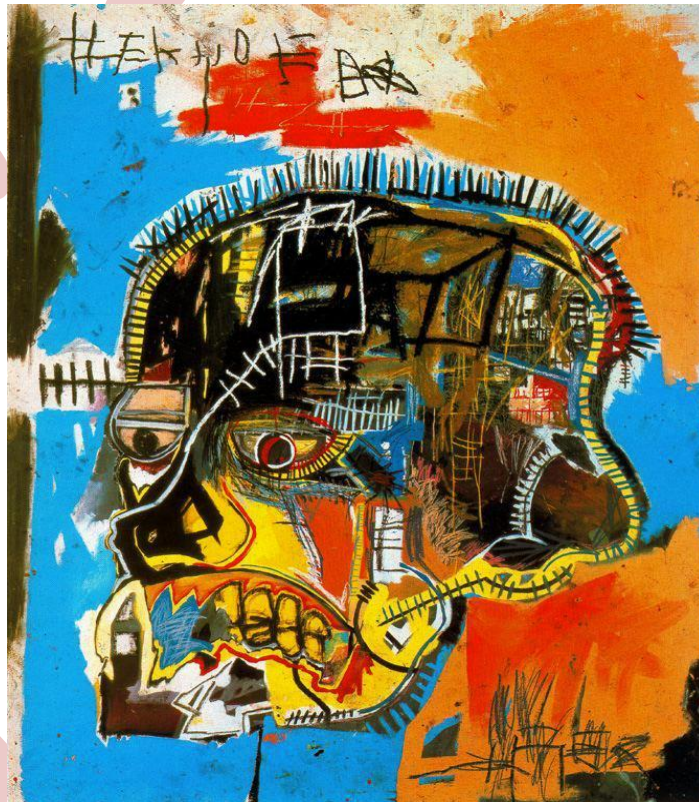
1.3

Basquiat's canon revolves around single heroic figures: athletes, prophets, warriors, cops, musicians, kings and the artist himself. In these images the head is often a central focus, topped by crowns, hats and halos. In this way the intellect is emphasised, lifted up to notice, privileged over the body and the physicality of these figures (i.e. black men) commonly represented in the world.

[Source: *Lost in Translation: Jean-Michel in the (Re)Mix* (2011), Kellie Jones]

Study ILLUSTRATION D carefully.

**ILLUSTRATION D**



[Source: [https://en.wikipedia.org/wiki/Jean-Michel\\_Basquiat](https://en.wikipedia.org/wiki/Jean-Michel_Basquiat)]

Jean-Michel Basquiat. 1981. *Skull*. Graffiti and mixed media.

- 1.3.1 Describe this artwork. (3)
- 1.3.2 How do the medium and technique contribute to the expressive qualities and meaning of the work? (4)
- 1.3.3 Discuss the use of line in this artwork. (3)
- 1.3.4 Considering that Jean-Michel Basquiat is reckoned to be the best contemporary artist, what is your opinion of the artwork? Motivate the answer. (2)

**[40]**

**QUESTION 2**

Discuss Impressionism by analysing the artworks of TWO Impressionist artists.

Refer to the following in the essay:

- Influences on the movement
- Stylistic characteristics in general
- Refer to relevant artworks by each artist

**[20]****QUESTION 3**

*Love many things, for therein lies the true strength, and whosoever loves much performs much, and can accomplish much, and what is done in love is done well.*

Vincent Van Gogh

Elaborate on this quote by Van Gogh by analysing the works of Paul Gauguin and Vincent Van Gogh. Refer to each artist's passionate and expressive approach to painting.

**[20]****QUESTION 4**

Discuss the origin of the term *Fauvism*. Refer to the characteristics of Fauvism in at least TWO artworks from any artist to support the answer.

**[20]****QUESTION 5**

World War I scarred many artists for good. As a result, from 1915 onwards, German Expressionism became a bitter protest movement as well as a style of modern art. German Expressionism created dramatic and compelling portrayals of scenes and people.

Analyse and discuss the differences between the TWO branches 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**

In the summer of 1908, while staying at L'Estaque near Marseilles, Braque painted a series of landscapes which were shown later that year at a gallery in Paris. When reviewing this exhibition, the famous art critic Louis Vauxcelles commented on Braque's way of reducing everything – sights, figures and houses – to geometric outlines or cubes.

- 6.1 Discuss this statement by briefly naming and describing the THREE stages of Cubism that developed after Braque's cube-like paintings. (3 × 2) (6)
- 6.2 Select and analyse an artist's artwork from TWO of these stages. Discuss the artworks to prove your understanding of the diverse techniques of this movement. (7 + 7) (14)
- [20]**

**TOTAL SECTION A: 140**

**SECTION B**

Answer any THREE questions in this section.

**QUESTION 7**

In general, twentieth-century painters associated with the Futurist movement worshipped scientific progress, glorifying speed, technology, the automobile, the aeroplane and industrial achievement.

Discuss the artworks of TWO Futurist artists to analyse how the artists from Futurism thrust aside established traditions in pursuit of victory over nature. [20]

OR

**QUESTION 8**

Based on Utopian ideals, Suprematism was artistically revolutionary and sought a new freedom of expression in total abstraction.

Elaborate on this statement and discuss the artworks of ONE artist from Suprematism. [20]

OR

**QUESTION 9**

Piet Mondrian wrote: 'This new art will find its expression in the abstraction of form and colour, that is to say, in the straight line and the clearly defined primary colour.'

Discuss the movement referred to with reference to the following:

- History of the formation of this movement
- Influences on the movement
- Neoplasticism

Discuss ONE artwork of any leading artist from this movement. [20]

OR

**QUESTION 10**

Essentially a nonsense word, *Dada* means *yes-yes* in Russian, *there-there* in German (universal baby-talk) and *hobbyhorse* in French.

Was the name of this movement deliberately chosen? Why does it suit this movement? Elaborate and substantiate the answer by discussing relevant examples and artists. [20]

OR



OR

**QUESTION 11**

Many Surrealists recognised that the representation of an object's actual appearance in the physical world might more effectively conjure associations for the viewer wherein a deeper, unconscious reality revealed itself.

With reference to this statement, discuss Surrealism by referring to the artworks of TWO artists from different Surrealism phases.

[20]

OR

**QUESTION 12**

Abstract Expressionists were committed to an expressive art of profound emotion and universal themes. Most were shaped by the legacy of Surrealism, a movement that they translated into a new style fitted to the post-war mood of anxiety and trauma.

Validate this statement by analysing and discussing TWO artists' artworks from action painting.

Refer to the following in the answer:

- Novel techniques employed
- Subjective involvement of the artist in the act of painting
- Scale of work

[20]

OR

**QUESTION 13**

su-per-re-al-ism: An artistic and literary movement characterised by extreme realism

Prove your understanding of the given definition by analysing the artworks of ONE artist of your choice.

[20]

OR

**QUESTION 14**



Use the given image to determine the relevant art movement and discuss the work of ONE British artist and ONE American artist from this movement.

[20]

OR

**QUESTION 15**

Conceptual art was in part a reaction against the tenets of Formalism. Formalism considers that the formal qualities of a work – such as line, shape and colour – are self-sufficient for its appreciation, and that all other considerations – such as representational, ethical or social aspects – are secondary or redundant.

Elaborate on this statement by analysing and discussing the work of TWO conceptual artists.

**[20]**

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 200**

