



# higher education & training

---

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

**NATIONAL CERTIFICATE**

**HISTORY OF ART N6**

(3050566)

**13 November 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

---

**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 from SECTION A.
  2. Answer only THREE questions from 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**

Answer ALL the questions.

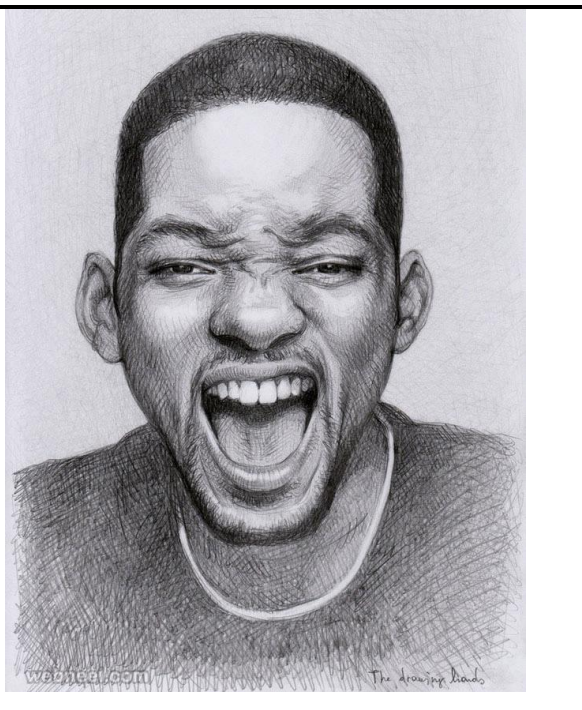
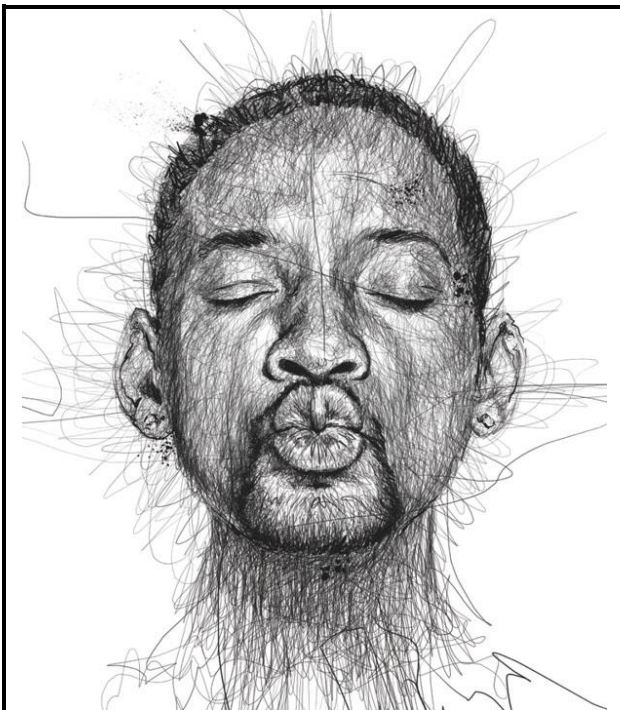
**QUESTION 1**

Study ILLUSTRATION A and B carefully and answer the questions.

**ILLUSTRATION A**



**ILLUSTRATION B**



Vince Low: Scribbles Will Smith; Pencil on paper.

Portrait drawing Will Smith

- 1.1 Analyse the drawings in ILLUSTRATION A and B above and discuss the differences according to the following formal aspects of art.
- 1.1.1 Technique and use of line. (2 + 2) (4)
  - 1.1.2 Tone or contrast. (1 + 1) (2)
  - 1.1.3 Emotional qualities of each work. (1 + 1) (2)
- 1.2 Motivate which ONE of the artworks you prefer. (2)
- [10]**

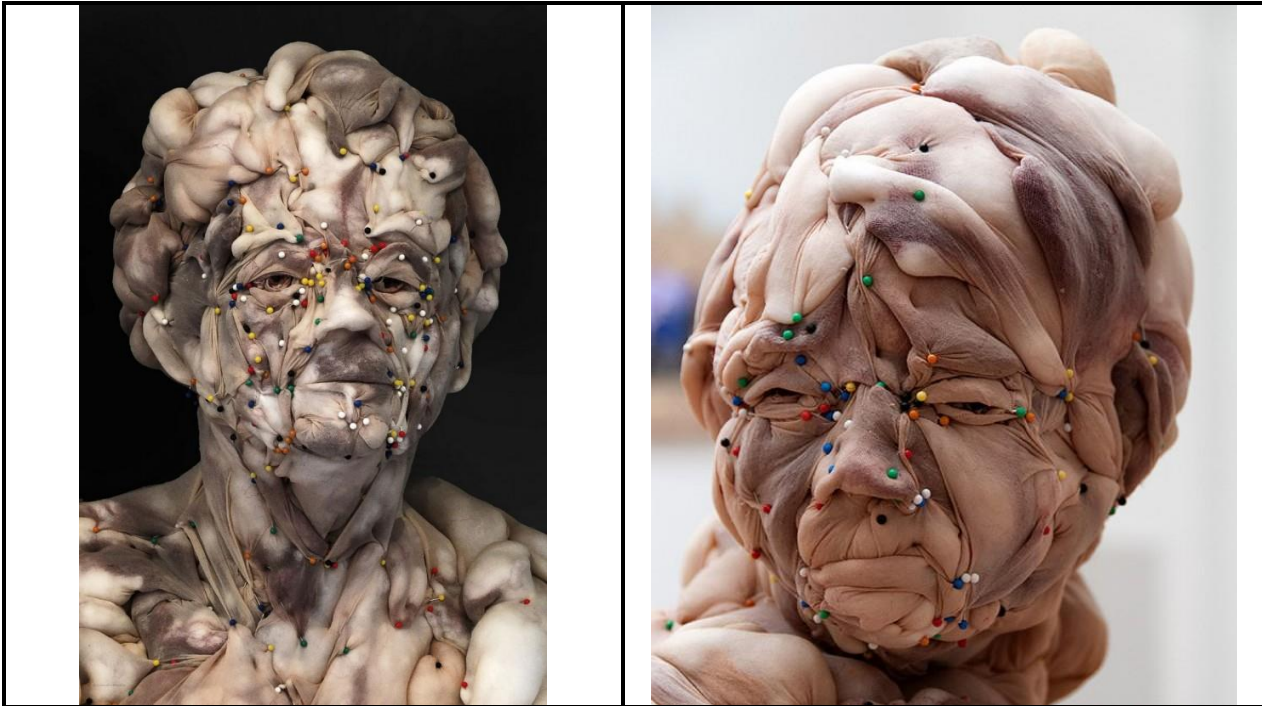
**QUESTION 2**

Study ILLUSTRATION C and D carefully and answer the questions.



**ILLUSTRATION C**

**ILLUSTRATION D**



Rosa Verloop; *She*; 2014; Nylon stockings

Rosa Verloop; *Grandma*; 2013; Nylon stockings

This Dutch artist is famous for using nylon stockings to create distorted sculptures of the human form.

2.1 Analyse the TWO sculptures above according to the following aspects of art:

- 2.1.1 Technique and use of medium (4)
- 2.1.2 How did the artist create rhythm? (2)
- 2.1.3 Emotional qualities of the artworks (2)

2.2 Imagine that you are an art critic.

Briefly state your opinion about the artworks. (2)  
**[10]**

### QUESTION 3

Study ILLUSTRATION E carefully and answer the questions.



Anselm Kiefer, *The Orders of the Night*, 1996; Emulsion, acrylic and shellac on canvas. 356 x 463 cm. Seattle Art Museum

3.1 Analyse this artwork by Kiefer.

Is this artwork's composition tranquil or dynamic or static? Motivate your answer.



(4)

3.2 Discuss the use of contrast and colour and how it influences the space and depth in the work.

(4)

3.3 Identify the focal point and motivate your answer.

(2)

3.4 The figure at the bottom of the painting is a portrait of the artist.




What do you think is the concept or message of the work?

(2)

**[12]**

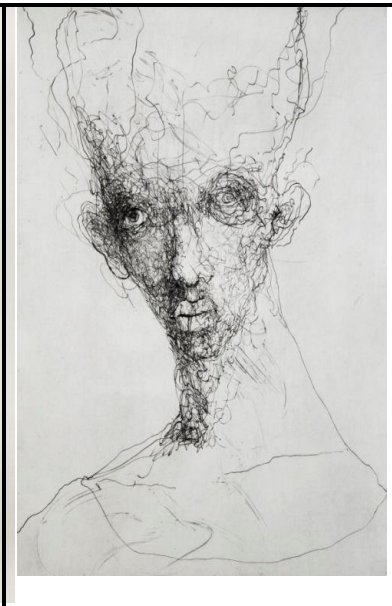
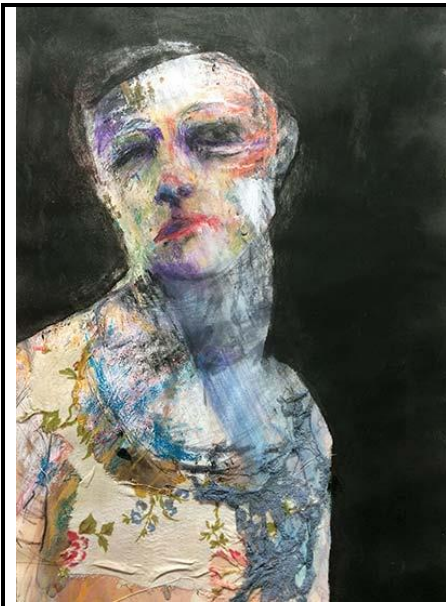
**QUESTION 4**

Study ILLUSTRATION F, G and H carefully and answer the questions. 

**ILLUSTRATION F**

**ILLUSTRATION G**


**ILLUSTRATION H**



Veronica Cay; *Can We Still Be Friends*; 2016 mixed media, collage on paper; 52 x 33,5 cm

KwangHo Shin; untitled; charcoal on canvas; 53,2 x 41 cm 2013;

Jesper Waldersten; Untitled, Pen on paper

Imagine that you are an international art judge for a prestigious contemporary drawing competition. The panel of judges selected these THREE drawings by famous artists for the final round, from which the winner will be selected. 

Choose ONE of the three works above as your favourite winning artwork. Motivate to the other judges why you believe your selected artwork should get first prize by analysing and discussing the artwork's composition, technique and meaning.

- 4.1 Composition (3)
  - 4.2  Technique (3)
  - 4.3 Meaning (2)
- [8]**

**QUESTION 5**

Impressionist art is a style in which the artist captures the image of an object as someone would see it if they just caught a glimpse of it. They paint the pictures with a lot of colour and most of their pictures are outdoor scenes. Their pictures are very bright and vibrant. The artists like to capture their images without detail but with bold colours. Some of the greatest impressionist artists were Edouard Manet, Camille Pissarro, Edgar Degas, Alfred Sisley, Claude Monet, Berthe Morisot and Pierre Auguste Renoir. ✘

Elaborate on this statement and discuss the stylistic characteristics of Impressionism by analysing TWO artworks of Monet. Refer to the influence of photography on impressionism. [20]

**QUESTION 6**

Underappreciated until after his death, Gauguin is now recognised for his experimental use of colour and synthetic style that were distinctly different from Impressionism. ✘

Show your understanding of this statement by analysing and discussing ONE artwork of Paul Gauguin and ONE artwork of another Postimpressionist artist. [20]

**QUESTION 7**

The Fauves, which, when translated, means 'wild beasts', used colour in never-before-seen ways to express light and emotion. ✘

Discuss the artworks of Henri Matisse to prove your understanding of this movement's random use of colour. [20]

**QUESTION 8**

Die Brücke was established in Dresden in 1905 as a bohemian collective of artists in staunch opposition to the older, established bourgeois social order of Germany. Their art confronted feelings of alienation from the modern world by reaching back to pre-academic forms of expression, including woodcut prints, carved wooden sculptures, and 'primitive' modes of painting. ✘

Discuss this statement by referring to ONE artwork done by a fauvist. [20]

**QUESTION 9**

Pablo Picasso was the most dominant and influential artist of the first half of the 20th century. Associated most of all with pioneering cubism, alongside Georges Braque, he also invented collage and made major contributions to symbolism and surrealism.

Elaborate on this statement by discussing Picasso's artwork: *Les Femmes d'Alger (O.J.)* and ONE other work in which the artist used collage as a technique. ✖ [20]

**TOTAL SECTION A: 140**

**SECTION B**

Answer any THREE questions from this section.

**QUESTION 10**

The most important Italian avant-garde art movement of the 20th century, Futurism celebrated advanced technology and urban modernity. Committed to the new, its members wished to destroy older forms of culture and to demonstrate the beauty of modern life – the beauty of the machine, speed, violence and change. Although the movement did foster some architecture, most of its adherents were artists who worked in traditional media such as painting and sculpture, and in an eclectic range of styles inspired by Postimpressionism. Nevertheless, they were interested in embracing popular media and new technologies to communicate their ideas. ✖

Discuss their artworks with reference to the main aims of this movement. [20]

**QUESTION 11**

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

Discuss the artwork(s) of ONE artist in order to demonstrate your understanding of Russian abstract art. [20]

**QUESTION 12**

For centuries, European painters had attempted to render three-dimensional forms in believable spaces – creating convincing illusions of reality. In contrast, Mondrian and other modernists wanted to move painting beyond naturalistic depiction to focus instead on the material properties of paint and its unique ability to express ideas abstractly, using formal elements such as line and colour.

Define and discuss the general principles of De Stijl with reference to the following:

- Origin of the movement and its relation to Cubism. ✖
- Characteristics of artworks by Mondrian, with reference to composition and use of colour. [20]



**QUESTION 13**

Many Dadaists believed that the 'reasonable' and 'logical' bourgeois capitalist society had led people into war. They expressed their rejection of that ideology in artistic expression that appeared to reject logic and embrace chaos and irrationality. ✠

Elaborate on this statement by discussing the aims of Dada art. Refer to relevant artworks to support your answer.

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

Surrealist imagery is probably the most recognisable element of surrealism, yet it is also the most elusive to categorise and define. Each artist relied on their own recurring motifs arisen through their dreams or/and unconscious mind. At its basic, the imagery is outlandish, perplexing, and even uncanny, as it is meant to jolt the viewer out of their comforting assumptions. Nature, however, is the most frequent imagery: Max Ernst was obsessed with birds and had a bird alter ego. Salvador Dalí's works often include ants or eggs, and Joan Miró relied strongly on vague biomorphic imagery. ✠

Discuss the characteristics of surrealism by analysing the work of Dalí. Comment on the two currents within the movement, and techniques unique to surrealism.

**[20]****QUESTION 15**

Abstract art, nonfigurative art, non-objective art, and nonrepresentational art are loosely related terms. They are similar, but perhaps not of identical meaning. Abstraction indicates a departure from reality in depiction of imagery in art. This departure from accurate representation can be slight, partial or complete. Abstraction exists along a continuum. Even art that aims for verisimilitude of the highest degree can be said to be abstract, at least theoretically, since perfect representation is likely to be exceedingly elusive. Artwork which takes liberties, altering for instance colour and form in ways that are conspicuous, can be said to be partially abstract. Total abstraction bears no trace of any reference to anything recognisable. In geometric abstraction, for instance, one is unlikely to find references to naturalistic entities. Figurative art and total abstraction are almost mutually exclusive. But figurative and representational (or realistic) art often contain partial abstraction. ✠

Discuss the characteristics of Abstract Expressionism by analysing ONE artwork of ONE abstract artist.

**[20]**

**QUESTION 16**

Technical precision and a sharp result are at the centre of a Photorealist's work. This genre started in response to the overwhelming presence of photography in the 20th century and as a way to reappropriate it.

Discuss this statement with reference to the following:

- TWO artists' artworks ✖
- Choice of subject matter
- Influence of mass media and photography

**[20]****QUESTION 17**

By using impersonal, mundane imagery, American Pop Artists wanted to move away from the emphasis on personal feelings and personal symbolism that characterised abstract expressionism. ✖

Discuss the artworks of American Pop Art artists to prove how they were influenced by popular mass culture in order to create representational art.

**[20]****QUESTION 18**

From the 1950s through the early 1980s, Joseph Beuys demonstrated how art might originate in personal experience, yet also address universal artistic, political, and/or social ideas. ✖

Discuss the work of Beuys to show your understanding of conceptual art. As an introduction, briefly refer to the general aims of the movement with reference to the importance of the documentation of the artwork.

**[20]**

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