



# higher education & training

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

**NATIONAL CERTIFICATE**

**HISTORY OF ART N6**

(3050566)

**8 September 2020 (X-paper)**

**09:00–12:00**

**This question paper consists of 9 pages.**

008Q1B2008

**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. Write neatly and legibly.
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**SECTION A (COMPULSORY)**

**QUESTION 1**

Study ILLUSTRATION A carefully and answer the questions.



Benjamin West. *Death on a pale horse*. 1796. Oil on canvas.

**ILLUSTRATION A**

1.1 Analyse the painting by Benjamin West and discuss the composition according to each of the following formal aspects of art:

1.1.1 Line

1.1.2 Focal point



1.1.3 Atmospheric perspective

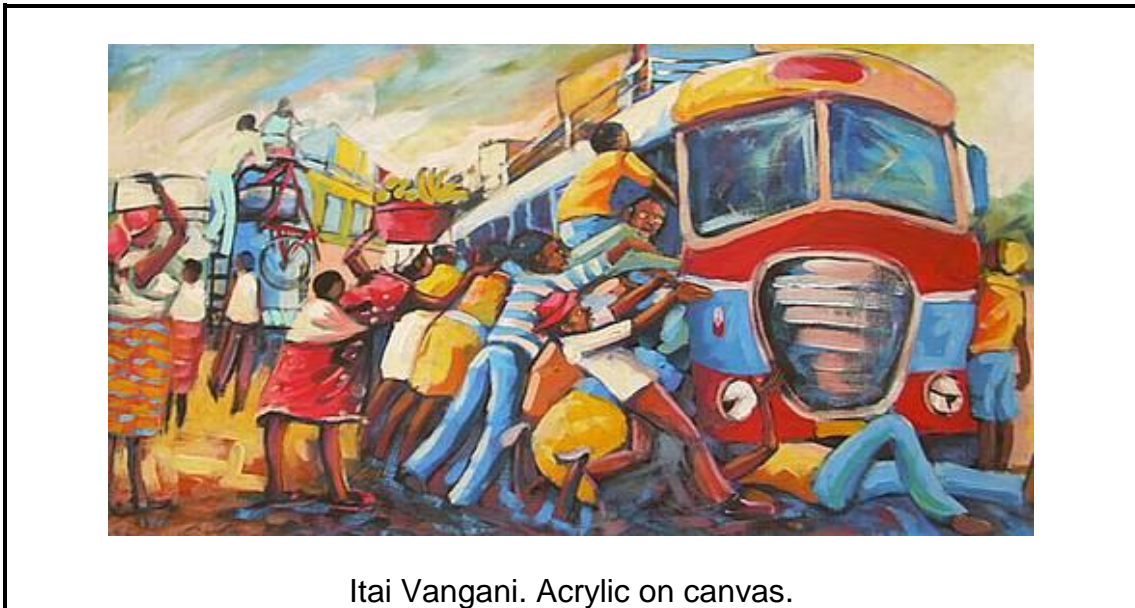
(3 × 3) (9)

1.2 Which story is portrayed in this artwork?



(1)  
**[10]**

## QUESTION 2

Study ILLUSTRATION B carefully and answer the questions.

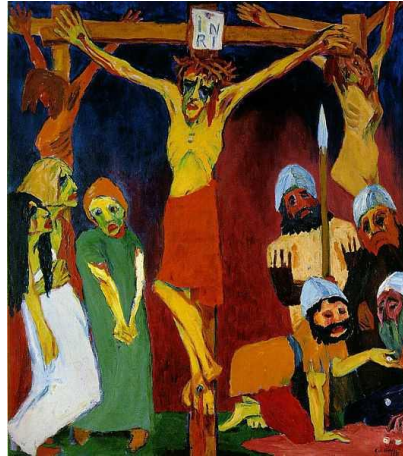


### ILLUSTRATION B

- 2.1 Analyse the painting by Itai Vangani and discuss the artwork according to each of the following:
- 2.1.1 Rhythm  (2)
  - 2.1.2 Style, medium and technique (3)
  - 2.1.3 Linear perspective (2)
- 2.2 Discuss the use of space in this work.  (2)
- 2.3 Imagine that you are the artist and give the work an appropriate title. (1)
- [10]**

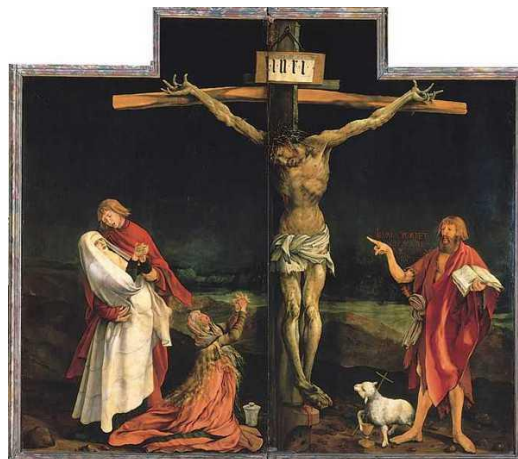
**QUESTION 3**

Study ILLUSTRATION C and ILLUSTRATION D carefully and answer the questions.




Emile Nolde. *Crucifixion*. 1912. Oil on canvas.

**ILLUSTRATION C**



Matthias Grünewald. *Crucifixion panel from the Isenheim altarpiece*. 1515. Oil on wood.

**ILLUSTRATION D**

- 3.1 Analyse and compare the crucifixion artworks by Nolde and Grünewald according to each of the following:
    - 3.1.1 Style and painting technique (2 × 2) (4)
    - 3.1.2 Expressive qualities (2 × 2) (4)
    - 3.1.3 Depth  (2)
  - 3.2 Which of the artworks do you prefer? Give reasons for the answer. (2)
- [12]**

**QUESTION 4**

Study ILLUSTRATION E carefully and answer the questions.



Henry Moore. *Reclining figure: Festival*. 1951. Bronze.

**ILLUSTRATION E**

- 4.1 Analyse and discuss the use of space in the artwork by Henry Moore. (3)
- 4.2 Discuss the medium and technique used in this artwork. (3)
- 4.3 This artwork was recently sold on a Christie's London auction for £24 722 500 (±R517 357 469). (2)
- Why would someone pay so much money for an artwork? [8]

**QUESTION 5**

Claude Monet is synonymous with Impressionism. It was, after all, one of his paintings that gave the movement its name, and he was the most consistent, the most prolific and the most uncompromising artist of his generation. Impressionists' subject matter were mostly landscapes, garden scenes and people. Scenes were mostly outdoor, because they were fascinated by the effect of natural light on colour.

Discuss at least TWO impressionistic artworks by Monet by referring to each of the following:

- Role of the salon
- Light and colour
- Plein air
- Movement
- Technique
- Influence on future movements.

**QUESTION 6**

There was a sense of individualism in Postimpressionism. Vincent Van Gogh, Paul Gauguin and Paul Cezanne were all postimpressionists, however, very different in style, technique and implementation. Postimpressionistic art is original and some believe it was better than impressionistic art because of its exaggeration in subject matter and even colour use.



In fine art, Postimpressionism denotes the phase of modern art during which artists sought to progress beyond the narrow imitative style of Impressionism practised by Claude Monet and his followers.

Discuss the artworks of any TWO postimpressionists who progressed beyond the narrow imitative style of impressionism with reference to each of the following:

- Departure from Impressionism
- Choice of subject matter with reference to specific artworks
- Symbolic significance of colour
- Each artist's unique approach
- Influences on future movements

**[20]****QUESTION 7**

Henry Matisse once said: "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter." Fauvists moved away from the naturalistic way of using colour, for example *The green stripe* by Henri Matisse.



Prove this statement by critically analysing TWO of Matisse's artworks. Briefly explain the origin of the movement and clearly define its characteristics.

**[20]****QUESTION 8**

German Expressionism can be described as trying to bridge the gap between culture and life – not by making art into life or life into art but by expressing in artistic terms the dualities of both culture and life in a period of cultural anarchy.

With reference to the statement above, identify and discuss the stylistic characteristics of Die Brücke. Refer to the works of at least TWO artists of your choice.

**[20]****QUESTION 9**

The continuation towards Cubism was neither direct nor immediate.



Explain this statement by analysing the THREE phases of Cubism (with appropriate examples for each phase).

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

## SECTION B

Answer any THREE questions in SECTION B.

### QUESTION 10

Write an essay about the techniques used by futurists to create sensations of movement. Analyse at least TWO Futuristic artworks by using the following guidelines:

- |      |                                |   |             |
|------|--------------------------------|---|-------------|
| 10.1 | Origins and influence          |  | (4)         |
| 10.2 | Glorification of war and speed |   | (4)         |
| 10.3 | Stylistic characteristics      |   | (12)        |
|      |                                |   | <b>[20]</b> |

### QUESTION 11

Kazimir Malevich was a Russian artist who, not content with cubism, invented Suprematism.

Analyse his artworks to show why he played such an important role just before and after World War I.

**[20]**

### QUESTION 12

The De Stijl group was one of several art and design movements that responded to the chaotic trauma of World War I with a 'return to order.'

Discuss the stylistic characteristics of De Stijl by analysing the artworks of ONE artist of your choice. Refer to each of the following:

- World War I and return to order
- Origin of the term De Stijl
- Basic visual elements



**[20]**

### QUESTION 13

One of the most iconic forms to emerge amidst this flourish of Dadaist expression was the ready-made, a sculptural form perfected by Marcel Duchamp. These were works in which Duchamp repurposed found or factory-made objects into installations.



With reference to this statement, discuss the characteristics of Dada by analysing at least THREE artworks by Duchamp. Refer to the influences and ideologies of this movement.

**[20]**



**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, which sought to release the unbridled imagination of the subconscious.



Discuss the work of TWO surrealist artists whose artworks best represent the characteristics of Surrealism.

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

Abstract Expressionism first appeared in Germany when Russian artist Wassily Kandinsky in 1919 referred to the German expressionists with their antifigurative approach to art, but later the term became more commonly associated with post-WWII American art.

Elaborate on this statement and analyse at least TWO artworks by an abstract expressionist. Include each of the following in the discussion:

- Clear definition and background of the movement/term
- Influences on the artist
- Medium and technique used

**[20]****QUESTION 16**

Photorealism, also known as Superrealism, Sharp-focus Realism and Hyperrealism, was in many ways reactionary to an ever-growing production of photographic media.

Discuss the stylistic characteristics of Photorealism by analysing the work of Chuck Close and ONE sculptor of your choice.

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

Pop artists celebrated commonplace objects and people of everyday life, seeking to elevate popular culture to the level of fine art.



Discuss and compare the work of ONE British pop artist with the work of ONE American pop artist to prove your understanding of each artist's source of inspiration.

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

"In conceptual art the idea or concept is the most important aspect of the work," LeWitt wrote.

Elaborate on this statement and discuss the work of ONE artist you have studied. Clearly show your understanding of this artist's unique approach to making art and clearly analyse his/her concept.

**[20]**

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