higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

HISTORY OF ART N6

(3050566)

16 November 2023 (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 of questions will be marked. All work you do not want to be marked, must be clearly crossed out.

INSTRUCTIONS AND INFORMATION

1. Answer all the questions in SECTION A.
2. Answer 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 that follow.

ILLUSTRATION A



Azaria Mbatha (South African, 1941–); *Sermon on the Mount.* Linocut

[Source: https://artandtheology.org/2016/07/31/disciplining-our-eyes-with-holy-images/]

1.1 Analyse the painting by Mbatha (Illustration A) above and discuss the composition according to the following formal aspects of art:

1.1.1 Discuss how rhythm is created. (3)

1.1.2 How does line contribute to the artwork? (3)

1.1.3 How did the artist create depth? (3)

1.2 Identify the focal point and motivate your answer with TWO reasons. (3)

[12]

QUESTION 2

Study ILLUSTRATION B carefully and answer the questions that follow.

ILLUSTRATION B



Dumile Feni; The *classroom,* Charcoal and conte on paper 229 × 96.5 cm

[Source: http://revisions.co.za/gallery/dumile-feni/#.XwznuChKjIV]

2.1 Analyse the artwork by Feni (Illustration B) above and discuss it according to the following:

2.1.1 How does the contrast influence the composition? (2)

2.1.2 Discuss the style, medium and technique. (3)

2.1.3 Describe the use of space in the work. (3)

2.2 Discuss the theme and the emotional qualities present in the work. (2)

[10]

QUESTION 3

Study ILLUSTRATION C carefully and answer the questions that follow.

ILLUSTRATION C



Fabien Merelle; *Pentateuque,* Resin, hair, paint and fabric, 480 × 300 × 260 cm; 2013
Hong Kong public art

[Source: http://www.iloboyou.com/fabien-merelle-contemporary-sculptures/]

One of the most significant pieces in Fabien Merelle's oeuvre, *Pentateuque*, shows a struggling Merelle balancing an elephant on his back. Created in three iterations — a drawing, a small-scale sculpture, and an enormous public art installation in Hong Kong, 2013.

Discuss the following in your analysis of this work of art in Illustration C.

3.1 Discuss the form, shape and mass of the work. (3)

3.2 Discuss the various textures visible in the work and also how you think the artist created them. (4)

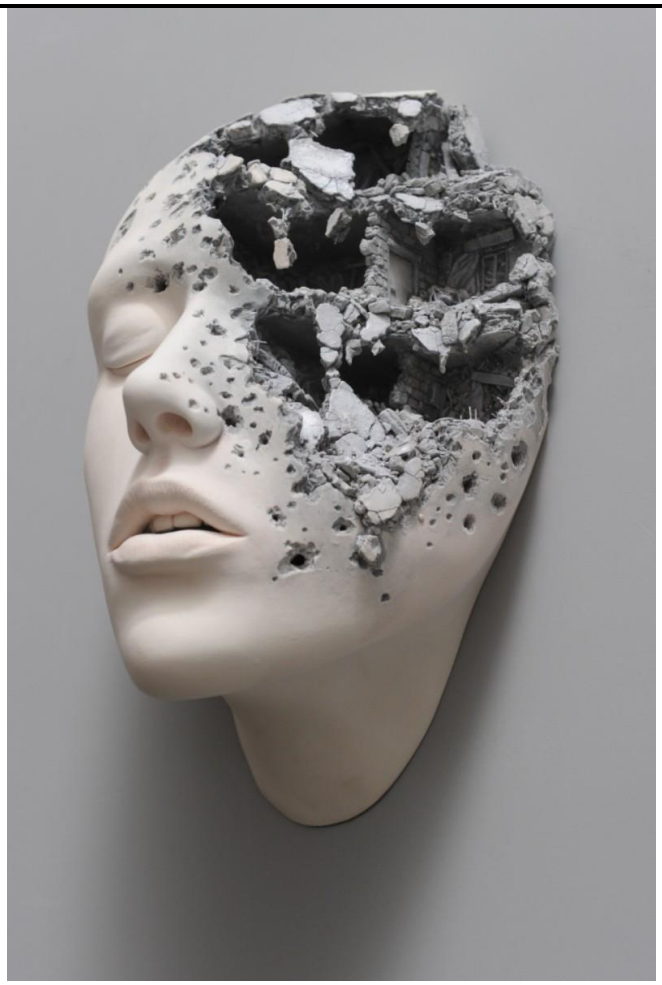
3.3 Do you think this work is successful as a public sculpture? Motivate your answer and give your opinion on what the possible meaning of the work could be. (3)

[10]

QUESTION 4

Study ILLUSTRATION D carefully and answer the questions that follow.

ILLUSTRATION D





Johnson Tang, *Lucid Dream: Here and there;* porcelain

[Source: https://mymodernmet.com/johnson-tsang-lucid-dream-ii/]

4.1 Johnson Tsang is an exceptional artist who skilfully combines figurative sculptural techniques with surreal portrayals that mostly consist of human heads in strangely transformed representations.

Analyse and discuss how the medium and technique influences the emotional qualities in Illustration D above. (3)

4.2 Critically analyse the use of positive and negative space. How does this influence the meaning of the work? (3)

4.3 Is this work a three-dimensional, two- dimensional or relief work? Motivate your answer. (2)

[8]

QUESTION 5

In the late 1860s, Monet, Pissarro, Renoir and others began painting landscapes and river scenes in which they tried to dispassionately record the colours and forms of objects as they appeared in natural light at a given time. This was known as Impressionism.

Discuss Impressionism by analysing the artworks of TWO Impressionist artists. In your essay, refer to the following:

- Influences on the movement (6)
- Stylistic characteristics with reference to specific works of art by each artist (7 + 7) (14)

[20]

QUESTION 6

Although they were often exhibited together, Post-impressionist artists were not in agreement concerning a cohesive movement, and younger painters in the early 20th century worked in geographically disparate regions and in various styles.

Prove your understanding of the statement above by discussing the work of TWO Post-impressionist artists whose styles of painting differed. **[20]**

QUESTION 7

"The aim of painting is not to reflect history, because this can be found in books. We have a higher conception. Through it, the artist expresses his inner vision." – Matisse

What did Henry Matisse mean when he said an artist had to express his inner vision? Elaborate and discuss this statement by analysing TWO artworks by Matisse. **[20]**

QUESTION 8

Die Brücke (The Bridge) was led by Ernst Ludwig Kirchner. The group wanted to create radical art that could speak to modern audiences, which they characterised as young, vital, and urban.

Discuss the characteristics of the movement The Bridge by analysing the artworks of Kirchner and ONE other artist from the same movement. **[20]**

QUESTION 9

Both Braque and Picasso created artworks that belong to the Cubism sub-movement – Analytic Cubism. Discuss at least ONE artwork of each artist with reference to the following:

- Choice of subject matter
- Stylistic influence of primitive art
- Cubist refusal to appeal to the "familiar" reality **[20]**

TOTAL SECTION A: 140

SECTION B

ANSWER any THREE questions from SECTION B.

QUESTION 10

Balla, Boccioni and Severini gradually came under the influence of the poet Filippo Marinetti, who in 1909 launched the literary movement he called futurism, which was an attempt to revitalise Italian culture by embracing the power of modern science and technology.

Prove your understanding of the statement above and discuss the work of any TWO artists mentioned. Refer to the following:

- Definition of the term
- Formation of the group
- Innovative technique and style **[20]**

QUESTION 11

Discuss and compare the stylistic characteristics of Suprematism artist Malevich's artworks with the abstract artworks by either Kandinsky or Mondrian. **[20]**

QUESTION 12

Piet Mondrian painted *Composition with Red Blue and Yellow* in 1930. It marks a subtle turning point in the evolution of his distinctive, singular style of painting, which he called Neo-plasticism. His visual voice came about through a meticulous, daily striving towards complete abstraction, which he believed was a way to express a universal purity through the plastic arts.

12.1 Identify and analyse the stylistic characteristics of the artworks by Mondrian with special reference to:

- Principles of composition
- Use of colour (15)

12.2 Briefly describe the influence that De Stijl had on architecture. (5)

[20]

QUESTION 13

When *Bicycle Wheel* was first displayed, Dada encouraged viewers to spin its wheel. Although he claimed to select objects for his Readymades without regard to beauty, he said, “To see that wheel turning was very soothing, very comforting … I enjoyed looking at it, just as I enjoy looking at the flames dancing in a fireplace.”

Discuss the unique aims and artworks of Dada with reference to ONE artist you have studied. **[20]**

QUESTION 14

“It was only fitting that Freud should appear with his critique on the dream. In fact, it is incredible that this important part of psychic activity has still attracted so little attention. (For, at least from man's birth to his death, thought presents no solution of continuity; the sum of dreaming moments - even taking into consideration pure dream alone, that of sleep).”
(Source: *Le Manifeste du Surréalisme*, 1924; André Breton)

Identify and analyse the characteristics of TWO artists’ artworks that belonged to the movement described above. Select artworks that would describe at least TWO different techniques employed, e.g., automatism, chance, frottage, paranoid critical method, etc. **[20]**

QUESTION 15

Colour Field paintings tend to be cool and calm and are usually created with careful planning. Action painting, on the other hand, is created more spontaneously.

Prove your understanding of the different characteristics of the TWO sub-movements of Abstract Expressionism by analysing the artworks of ONE artist from Colour Field painting and ONE artist from Action painting. (10 × 2) **[20]**

QUESTION 16

Considered a founder of the photorealist movement, Richard Estes is best known for his paintings of city scenes in New York. Compiling his compositions from multiple source photographs, Estes reconstructs reality in highly convincing renderings.

Identify the movement described above. Analyse the techniques of TWO photorealist artists of your choice. (10 × 2) **[20]**

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QUESTION 17

Pop Art emerged in Britain in the 1950s and slowly made its way to America by the 1960s.

Compare American Pop Art to British Pop Art by analysing representative examples of artists' artworks from each country. (10 × 2) **[20]**

QUESTION 18

Few categories of art have the ability to elicit the masses' opinions on art like conceptual art. From reactions of repulsion and shock to the viewer muttering under her breath, "I could have done that", it seems almost everyone has something to say about conceptual art.

Give your opinion about conceptual art and discuss the anti-materialistic approach in the work of Joseph Beuys. **[20]**

TOTAL SECTION B: 60
GRAND TOTAL: 200

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