higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

HISTORY OF ART N6

(3050566)

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09:00–12:00

This question paper consists of 11 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 only 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.



Peter Paul Rubens, *Boar Hunt*, oil on canvas, ca. 1615/17

[Source: *http://www.artnews.com/2019/05/17/from-the-archives-peter-paul-rubenss-new-radiant-and-fresh-style-in-1936/*]

ILLUSTRATION A

1.1 Answer the following questions in terms of composition according to the formal aspects of art:

1.1.1 Discuss the use of space and creation of depth. (4)

1.1.2 Identify the focal point. Motivate your answer. (3)

1.1.3 How did the artist create movement and how does it contribute to the composition? (2)

1.2 Discuss the artist's use of colour. (1)

[10]

QUESTION 2

Study ILLUSTRATION B carefully and answer the questions that follow.



Emory; Publication: The Black Panther, silkscreen – ink on paper, 1969, size unknown

[Source: *https://www.illustrationhistory.org/illustrations/afro-american-solidarity-with-the-oppressed-people-of-the-world*]

ILLUSTRATION B

2.1 Discuss the artwork according to the following:

2.1.1 How did the artist/designer create rhythm? (2)

2.1.2 Discuss the style, medium and technique. Briefly describe the process of silk-screening. (4)

2.1.3 Discuss the use and quality of line. (2)

2.2 Do you think this poster is successful in communicating its message? Give your opinion. (2)

[10]

QUESTION 3

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



Paul Cézanne, *Still Life with Skull*, oil on canvas, 1895–1900

[Source: *https://mymodernmet.com/what-is-still-life-painting-definition/]*

ILLUSTRATION C



Pieter Claesz, *Vanitas – Still Life*, oil on canvas, 1625

[Source: *https://mymodernmet.com/what-is-still-life-painting-definition/]*

ILLUSTRATION D

3.1 A vanitas painting is a particular style of still life that was immensely popular in the Netherlands at the beginning of the 17th century. The style often includes worldly objects such as books and wine and you will find quite a few skulls on the still-life table. Its intent is to remind viewers of their own mortality and the futility of worldly pursuits.

Analyse and compare the vanitas artworks by Cézanne and Claesz (ILLUSTRATIONS C and D) above according to the following:

3.1.1	Discuss the style and painting technique	(2 × 2)	(4)
3.1.2	Discuss the expressive qualities of each work.	(2 × 2)	(4)
3.1.3	Describe how each artist created depth in the work.		(2)

3.2 Which of the two artworks do you prefer? Give reasons. (2)

[12]

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QUESTION 4

Study ILLUSTRATION E carefully and answer the questions that follow.



KAWS, *Small Lie,* wood, 10 m tall, 2013

[Source: *https://trapandfamous.com/kaws-debut-uk-museum-show-yorkshire-sculpture-park-fykaws/]*

ILLUSTRATION E

At up to 10 metres tall, these pieces are larger-than-life giants within the landscape, cartoon-like and yet beautifully rendered.

4.1 Analyse and discuss the use of space and size of the artwork by the sculptor KAWS (ILLUSTRATION E). (3)

4.2 Discuss the medium, technique and texture of the work. (3)

4.3 What do you think is the concept or meaning of the artwork? (2)

[8]

QUESTION 5

Explain or define the terminology used to describe the characteristics of impressionism below. Use examples of Monet's artworks when indicated in brackets.

Some of the distinctive features of impressionism:

- Painting outdoors (explain and give an example of an artwork)
- Focusing on light and its effects (explain or define)
- Capturing a fleeting moment (explain or define)
- Bold, hurried brushstrokes (explain and give an example of an artwork)

Discuss the remaining characteristics of impressionism with reference to an artwork by ONE of the following artists:

- Renoir
- Degas
- Pisarro

[20]

QUESTION 6

Gauguin uses large, noticeable and bold brushstrokes, unlike the impressionists, who painted in small dabs. The brushstrokes go in horizontal and vertical directions. Elaborate on these unique characteristics of the artist Paul Gauguin with reference to the following:

- Brief background of the artist
- Symbolism and symbolic significance of colour
- ONE other impressionism artist that you have studied

[20]

QUESTION 7

According to Matisse, "fauve art isn't everything, but it is the foundation of everything". However, contemporary spectators did not always understand Matisse's aims and were outraged by fauve paintings. Why were they so shocked? Discuss the characteristics of Fauvism by referring to TWO of the artist's artworks.

[20]

QUESTION 8

It all started in Dresden in 1905, when four young artists – Karl Schmidt-Rottluff, Ernst Kirchner, Fritz Bleyl and Erich Heckel – expressed their opposition to the academic art and social conventions of the Wilhelmine Period, without actually defining an artistic programme or particular style. "We want to conquer our freedom of action and life in face of the established forces of the past," they proclaimed.

- With reference to the statement above, identify and discuss the stylistic characteristics of Die Brücke art. Refer to the works of at least TWO artists mentioned above.
- Briefly refer to the ideas and theories of The Blue Rider group. Identify ONE artist and artwork from this branch of German expressionism.

[20]

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QUESTION 9

In cubist work up to 1910, the subject of a picture was usually discernible. Although figures and objects were dissected into a multitude of small facets, these were then reassembled, after a fashion, to evoke those same figures or objects.

Further elaborate and prove your understanding of cubism by analysing TWO artists' artworks from any TWO phases within cubism. **[20]**

TOTAL SECTION A: 140

SECTION B

Answer only THREE questions from SECTION B.

QUESTION 10

The futurists admired all that represented the technological triumph of humanity over nature. Clarify this statement by discussing the characteristics of futurism. Refer to the artworks of at least TWO futurist artists. **[20]**

QUESTION 11

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]**

QUESTION 12

Viewing art as a means of social and spiritual redemption, the members of De Stijl embraced a utopian vision of art and its transformative potential.

With reference to the statement above, explain what the De Stijl utopian vision of art was. Include the following in your discussion:

- Origin of the movement and its founding members
- Discuss the stylistic characteristics of De Stijl by analysing the artworks of Piet Modrian.
- List FOUR other forms of art (except painting) that was also influenced by the De Stijl artists/group. **[20]**

QUESTION 13

Three ideas were basic to the Dada movement, namely spontaneity, negation and absurdity, and these three ideas were expressed in a vast array of creative chaos.

Explain the term *creative chaos* by discussing the characteristics of Dada. Analyse the artworks of TWO Dada artists. **[20]**

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QUESTION 14

We often behave in irrational ways, don't we? We might argue with our boyfriend or girlfriend about something silly, even if we know that that isn't the right (or the rational) thing to do. We might eat a lot of junk food, even if we know *rationally* that junk food isn't good for us. The surrealists felt that the irrational is a big part of our identity as human beings.

Discuss the work of TWO surrealism artists whose artworks best represent the irrational. Start your essay with an introduction on the influences on surrealism. **[20]**

QUESTION 15

Abstract expressionism, with its branches of action painting and colour field painting, exploded onto the art scene after World War II with its characteristic messiness and extremely energetic applications of paint.

Elaborate on this statement and analyse at least ONE artwork from action painting and ONE artwork from colour field painting. Throughout your analysis, discuss the major differences between these two branches of abstract expressionism. **[20]**

QUESTION 16

The first appearance of the word *photorealism* was not made until 1970, when American art dealer Louis K. Meisel used it in the catalogue of New York's Whitney Museum's exhibition *Twenty-two Realists*.

Discuss the stylistic characteristics of photorealism by analysing the work of ONE painter and ONE sculptor of your choice. Start your essay by explaining why the movement is called photorealism. **[20]**

QUESTION 17

Pop art has a close connection with the consumer culture and transforms ordinary objects and elements into art. Discuss the work of any TWO American pop art artists to prove your understanding of how each of the artists used consumer culture as a motivation to create art. **[20]**

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QUESTION 18

Conceptual artists recognise that all art is essentially conceptual. In order to emphasise this, many conceptual artists reduced the material presence of the work to an absolute minimum – a tendency that some have referred to as the "dematerialisation" of art.

Elaborate on this statement and discuss the work of ONE performance art artist and ONE other conceptual artists you have studied.

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 200

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