UNIVERSITY OF FORT HARE

POA 422

Degree Examinations: November /December 2018

Time: 3 Hours 

Marks 100

SUBJECT: HISTORY OF ART

Internal Examiners

T. Mama

Mr. M. Sobopha

Mr. M. S. Baloyi

External Examiners

Dr. M. Xakaza

INSTRUCTIONS TO CANDIDATES

1. Answer only TWO questions either in Section 1 or Section 2.

2. Each question is worth 50 marks.

3. Answer each question on a separate page.

4. Write neatly and legibly.

5. The value of the mark for each question should be used as a rough guide to the amount of time allocated to answer each question.
SECTION 1

Question One

Define the relationship between Modernism, Postmodernism, and Post-Colonialism as dominating concepts in contemporary visual art. In your essay make sure you engage various writings of Homi Bhabha, Eleanor Byrne, and James Elkin. Also make it a point that you give specific examples of art-works and artists to demonstrate your understanding of these concepts.

[50 Marks]

Question Two

“Appropriation as an artistic concept dominates contemporary visual art and culture”(Goniwe. T). Write an essay in which you define and examine the use of this concept in visual arts. In your discussion make sure you engage with writings by Mgeienesi Sobopa, Thembinkosi Goniwe, and Robert S. Nelson and refer to specific examples of artworks, artists and art practices to demonstrate your arguments. You can use artworks of two South African artists and one Western artist that manifest either the good or bad appropriation.

[50 Marks]

SECTION 2

Question One

Discuss characteristics of the two art historical methodological approaches (Formalism and Style as well as Marxism: Contextual Analysis) and demonstrate your understanding of these methodologies by applying them in any two artworks of your choice.

[50 Marks]
Question Two

"Second-generation feminist artists and critics based their practice on very different theoretical positions, aims and objectives to those of the first generation feminists."

i. Compare (show similarities) and contrast (show differences) the basic theoretical positions of both generations, giving background information where necessary.

ii. Demonstrate how these positions were manifest practically through analysis of at least one key work from each generation.

iii. Your answer should consider the works critically, assessing whether these works were effective in communicating the aims of the artists in relation to their political positions.

[50 Marks]