

LEAVING CERTIFICATE EXAMINATION, 1996

**ART — HISTORY AND APPRECIATION OF ART
— HIGHER LEVEL**

TUESDAY, 18 JUNE - MORNING 9.30 to 12.00

150 marks are assigned to this paper

INSTRUCTIONS

- (a) Write as fully as you can on **three** questions. **One** question should be selected from Section I, **one** question from Section II and **one** question from Section III.
 - (b) All questions carry equal marks.
 - (c) **Sketches and diagrams** should be used where possible to illustrate your points.
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SECTION I — ART IN IRELAND

1. In pre-historic times Ireland was probably Western Europe's greatest producer of gold. Describe and discuss the gold objects of the Bronze Age (c. 2000BC-500BC), **illustrated on the accompanying sheet**, with reference to form, function, decoration and to the techniques used in their production. You should also refer to other gold objects of the period with which you are familiar.

 2. (a) Discuss how the coming of Christianity to Ireland in the 5th century affected Irish art and architecture.
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- (b) Describe and discuss the form, function and decoration of metalwork shrines from the Early Christian Period in Ireland.
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3. (a) Carved decoration was a characteristic feature of Irish Romanesque architecture. Discuss this statement with reference to the doorways **illustrated on the accompanying sheet** and to another Irish Romanesque doorway with which you are familiar.

OR

- (b) Describe and discuss, with reference to the layout and decorative features, a church or a cathedral or an abbey of the Irish Gothic period.

4. (a) Describe and discuss the use of classical architectural elements in the structure and decoration of an important building of the Georgian era in Ireland

OR

- (b) At the end of the 19th century the influence of contemporary French Art movements could be discerned in the work of major Irish painters. Discuss this statement with reference to one of the following artists:

Nathaniel Hone (1831-1917),
Walter Osborne (1859-1903),
Roderic O'Connor (1860-1940).

5. (a) In 1995 Kathy Prendergast won an international prize at the Venice Biennale for her sculpture and drawings. Describe and discuss her work.

OR

- (b) Describe and discuss the work of a living Irish painter or sculptor and refer in detail to one specific work which you consider to be typical of the artist.

SECTION II — EUROPEAN ART (1000 AD-present)

6. (a) Define the significant innovations which distinguishes the work of Giotto di Bondone (c. 1266–1337) from earlier artists. Discuss these innovations with particular reference to specific examples of Giotto's work.

OR

- (b) Describe and discuss the sculpture of Donatello (c. 1386–1466). Write in detail about one specific work by him.

7. Describe and discuss Paolo Ucello's (1397-1475) use of perspective, **illustrated on the accompanying sheet**, and compare and contrast it with the use of perspective by later Renaissance artists.

8. Gianlorenzo Bernini (1598-1680) was an architect and sculptor whose work, with its grandeur and drama, typified many of the concerns of Baroque art. Describe and discuss his work OR the work of any Baroque painter.

9. Describe and discuss, in as much detail as possible, ONE of the following. You should also make reference to other works by your chosen artist:

- (a) a fantasy or nightmare painting.
- (b) a painting of an interior.
- (c) a painting of royalty or aristocracy.
- (d) an allegory or a mythological painting.

10. Paul Cezanne's (1839-1906) painting influenced the development of modern art. Discuss his work, with reference to paintings with which you are familiar and to those **illustrated on the accompanying sheet**.

SECTION III — APPRECIATION

11. (a) Discuss the visual presentation of any play you have seen. Make reference in your answer to stage sets, lighting and costume. Then suggest changes that you would make to the visual presentation in order to improve the dramatic impact of the play.

OR

- (b) Give a descriptive and critical account of an exhibition of art, craft or design which you have visited. Comment particularly on the general layout and presentation of the exhibition.

12. The warehouse building, **illustrated on the accompanying sheet**, is to be converted to shops, offices and apartments. Suggest how you would re-design the facade of this building to accommodate the change of usage, emphasising visual considerations. Give reasons for your design decisions.

13. (a) Write a detailed account of what makes an effective poster design. Give clear reasons for your opinions. Lettering, colour and imagery should be discussed.

OR

- (b) What do you regard to be important practical and visual considerations in the design of a computer desk and accompanying seating for a modern home computer and printer? Storage of manuals, diskettes, CDs, printing paper and other accessories should also be taken into account in your answer.

14. Public, site-specific sculpture has been located alongside many newly developed roads and motorways in Ireland. Discuss what you regard to be important considerations in the design and placement of such sculptures AND design a sculpture, suitable for the motorway site **illustrated on the accompanying sheet**, or for another similar location.

SECTION I
Art in Ireland

RANNÓG I
Ealaín in Éirinn

0818

Q 1



Gold Dress Fastener
(National Museum of Ireland)
Fáiscín Éadaigh Óir
(Ard-Mhúsaem na hÉireann)

Q 1



Gold Torc
(National Museum of Ireland)
Torc Óir
(Ard-Mhúsaem na hÉireann)

Q 3(a)



Doorway: Killeshin, Co. Laois
(National Museum of Ireland)
Doras: Cill Uisean, Co. Laoise
(Ard-Mhúsaem na hÉireann)

Q 3(a)



Doorway: Dysert O'Dea, Co. Clare (National Museum of Ireland)
Doras: Díseart Tóla, Co. An Chláir (Ard-Mhúsaem na hÉireann)

SECTION III
General Appreciation

RANNÓG III
Léirthuisicint Ghinearálta

Q 12



Warehouse
Stór

Q 14



Motorway
Mórbhóthar



The Battle of San Romano
(The National Gallery, London)

Cath San Romano
(Gailerí Náisiúnta, Londain)

Q 10



Cezanne: An Old Woman With A Rosary
(The National Gallery, London)

Cezanne: Seanbhean le Paidrin
(Gailerí Náisiúnta, Londain)

Cezanne: Bathers (Les Grands Baigneuses)
(The National Gallery, London)

Cezanne: Snámhaithe (Les Grands Baigneuses)
(Gailerí Náisiúnta, Londain)

Q 10

