

**ART**

**HISTORY AND APPRECIATION OF ART**

**Higher Level**

June 20, MORNING 9.30 - 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** must be used where possible to illustrate your points.

**SECTION I - ART IN IRELAND**

- 1. The Turoe and Castlestrange (c.500 BC) stones are examples of the Celtic influence on stonecarving in Ireland. Describe and discuss the decoration of **ONE** of these stones and also the Celtic decorative influence on later Irish art.
  
- 2. Describe and discuss a figured cross the twelfth century, such as those at Kilfenora and Dysert O'Dea and compare it with two earlier crosses. You should also incorporate a brief outline of the development of the High Cross into your answer.
  
- 3. Describe and discuss the four metalwork shrines **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 objects of the period in your answer.
  
- 4. Lord Charlemont's Dublin townhouse (Charlemont House c.1762, now the Hugh Lane Municipal Gallery of Modern Art) and his country retreat (the Casino at Marino c.1758) are both the product of his educated taste. Describe and discuss **ONE** of these important buildings with reference to structure, function, layout and decoration. You should also refer to other buildings of the period.
  
- 5. The work of James Arthur O'Connor (c.1792 - 1841) is both romantic, realistic and technically skilful. Discuss this statement with reference to the **illustrations on the accompanying sheet** and to other examples of his work.

6. Describe and discuss the work of Louis le Brocquy (1916-) with reference to the characteristics of his style, his major themes and the influence of other artists on his work, making particular and detailed reference to three or more specific paintings.
7. Describe and discuss the work of Felim Egan OR the work of any other living Irish artist who makes use of abstract imagery OR describe and discuss the work of Pauline Bewick or Graham Knuttel OR the work of any other living Irish artist who uses figurative imagery.

## **SECTION II - EUROPEAN ART (1000 AD - present)**

8. Describe and discuss the International Gothic style of painting with particular reference to the Wilton Diptych (c. 1395), **illustrated on the accompanying sheet**, and to other examples of International Gothic painting.
9. Describe and discuss the sculpture of the Gothic period with particular reference to the treatment of the human figure.
10. Piero della Francesca (c.1410 - 92) painted with control and precision, and was thus stylistically typical of early Renaissance art in Florence. Discuss the above statement with reference to at least two of Piero's paintings. You should also refer to the work of other Florentine artists.
11. Describe the work of Nicola Pisano (c.1220 - 84) and discuss its significance in the development of Renaissance sculpture; you should make reference to both earlier and later sculpture in your answer.
12. Rococo painting was fresh and light-hearted in comparison to the solemnity of the Baroque. Discuss this statement with reference to the work of Boucher (1703 - 70), Fragonard (1732 - 1806) and Watteau (1684 - 1721).
13. 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 painting depicting, or suggestive of, movement
  - b) An etching, screenprint or lithograph
  - c) A Nativity or Crucifixion
  - d) A painting which is created entirely, or almost entirely from the primary colours, or from the primary and secondary colours.
14. The Pre-Raphaelite Brotherhood (1848 - c.1915) were influential 19th century artists, who emphasised storytelling and naturalism in their work. Describe and discuss the work of these artists in relation to the above statement, with reference to a key work by at least TWO noted Pre-Raphaelites.

15. Towards the end of his life, Henri Matisse (1869-1954) worked in an increasingly simplified abstract style which evolved from his earlier work. Discuss this statement, making particular reference to the **illustrations on the accompanying sheet** and to other examples of the artists work.
16. Georges Braque (1882 - 1963) and Pablo Picasso (1881 - 1973) worked closely together in the early stages of a revolutionary 20th century art style. Discuss the influence of their joint achievement on subsequent modern art.
17. Describe and discuss in detail the work of ONE of the following:
  - a) Constantin Brancusi (1876-1957)
  - b) Fernand Léger (1881-1955)
  - c) Marcel Duchamp (1887-1968)

### **SECTION III - APPRECIATION**

18. "More technical and expressive options are possible in painting than in photography, even with modern computer technology". Discuss the above statement, comparing and contrasting the two arts, basing your discussion on the Caspar David Friedrich (1774 - 1840) painting and on the photograph illustrated on the accompanying sheet.
19. What visual qualities are important in an effective shop window display? Make reference to specific examples, both effective and ineffective, that you have observed, paying particular attention to window displays which embody design excellence.
20. Installations are temporary artworks, made-to-measure for specific spaces in both art gallery and non-gallery settings. Describe and discuss all aspects of an installation you have visited, and compare it with a conventional exhibition.
21. The arts of architecture, interior design, garden and landscape design are combined in the Great House, its outbuildings, its park and gardens (demesne). Describe and discuss this combination of arts in relation to one or more Great Houses with which you are familiar.
22. The derelict canal-side building, **illustrated on the accompanying sheet** is to be converted to a youth hostel and centre for canoeing, boating and swimming. Suggest how you would re-design the facade of this building and adjacent waterfront, emphasising visual considerations. Give reasons for your design ideas.
23. Describe and discuss how two films you have seen created
  - (a) a sense of atmosphere and
  - (b) a sense of suspense and dramathrough the visual means and techniques available to the film-maker.

Q5



A View of Lough Mask  
Radharc: Loch Measca

JAMES ARTHUR O'CONNOR

National Gallery of Ireland  
Dánlann Náisiúnta na hÉireann

Q3



Lismore Crozier  
Bachall Lios Mór  
(c.1100 AD.)

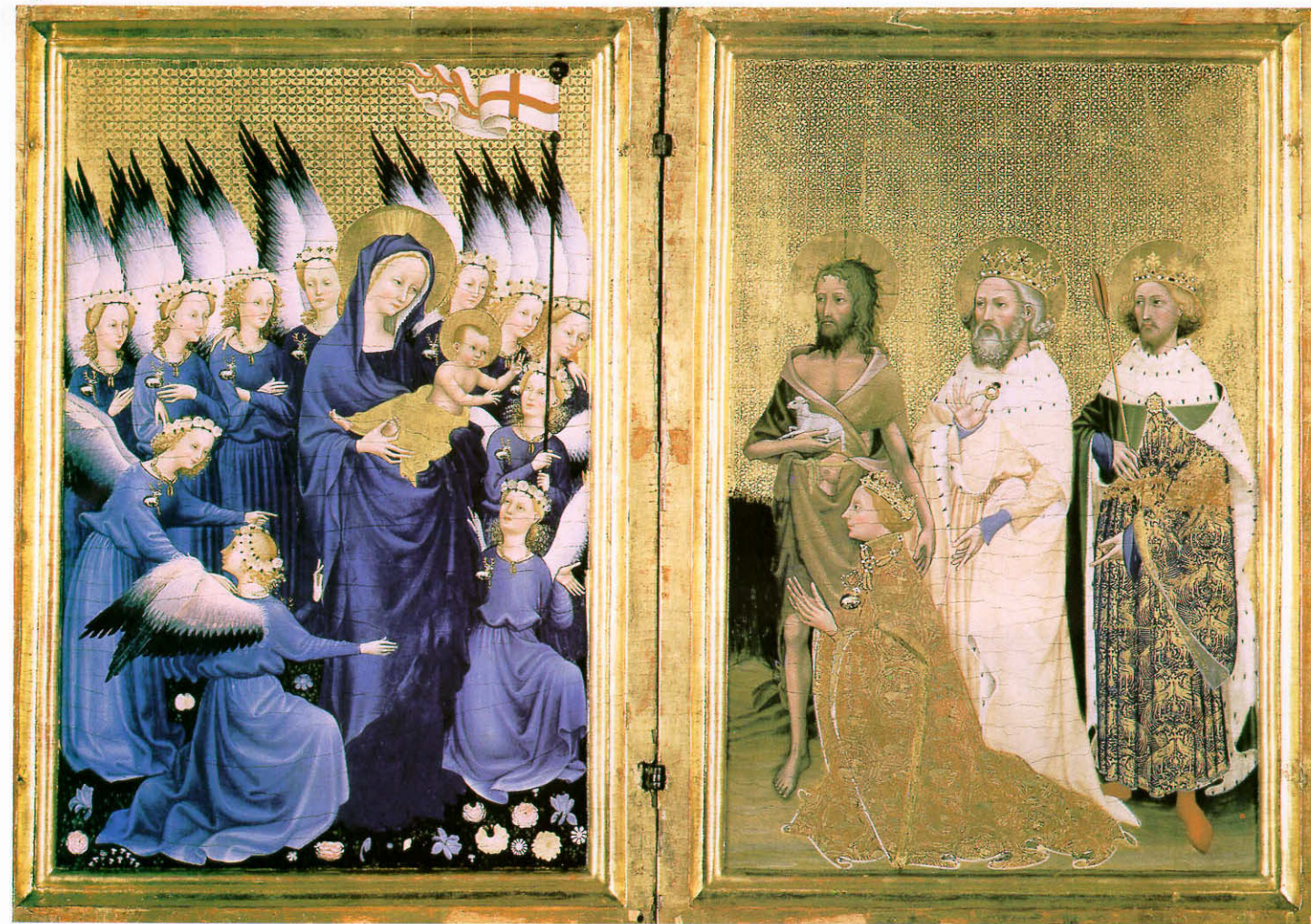
Q3



Domhnach Airgid Shrine  
(late 8th/early 9th; 14th/15th century AD) *An Domhnach Airgid*  
(*deanach 8ú/luath 9ú; 14ú/15ú haois AD*)



Q8



The Wilton Diptych  
The National Gallery, London

Diptych Wilton  
Gailirí Náisiúnta, Londain

Q5



L'escargot (The Snail)  
L'escargot (An Seilimeid)

The Tate Gallery, London  
Gailirí Tate, Londain

HENRI MATISSE

The Inattentive Reader  
Leitheoir an Neamh-aird

The Tate Gallery, London  
Gailirí Tate, Londain

HENRI MATISSE

Q15



SECTION III General Appreciation

RANNÓG III Léirthuisicint Ghinearálta

Q22



Canal Side Building

Foirgnimh le hais Cánalach

Q18



Photograph (featuring a church)

Grianghraf (agus eaglais ann)

Q18



Winter Landscape (featuring a church)  
The National Gallery, London

CASPAR DAVID FRIEDRICH

Radharc Gheimhridh (agus eaglais ann)  
Gailirí Náisiúnta, Londain



SECTION I Art in Ireland  
Q5



The Poachers  
*Na Póitseálaithe*

JAMES ARTHUR O'CONNOR

National Gallery of Ireland  
*Dánlann Náisiúnta na hÉireann*

Q3



Shrine of St. Lactin's Arm  
*Scrín Lámh Lachtháin Naofa*  
(c.1325 AD.)

Q3



Shrine of St. Patrick's Bell  
*Scrín Chlog Phádraig*  
(c.1100 AD.)