

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
LEAVING CERTIFICATE EXAMINATION, 1998

11388

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

FRIDAY, 19 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 must be selected from Section I, **one** question from Section II and **one** question from Section III.
- (b) All questions carry equal marks. (50)
- (c) **Sketches and diagrams** must be used where possible to illustrate your points.

SECTION I — ART IN IRELAND

1. The Petrie Crown, the Brighter Collar and the Loughnashade Trumpet (c. 100 BC–200 AD) contain notable examples of abstract Celtic decoration. Discuss this statement, making reference also to form, possible function and the techniques used in their production. Make reference also to later Early Christian metalwork objects which have comparable abstract decoration.
2. Muiredach's Cross at Monasterboice and the Cross of the Scriptures at Clonmacnoise (c. 900–920), **illustrated on the accompanying sheet**, are among the finest of figured high crosses. Describe and discuss **one** of these crosses and compare and contrast it with another high cross. In your discussion mention as many as possible of the subjects depicted on the figured crosses.
3. The Rock of Cashel, **illustrated on the accompanying sheet**, is a grouping of Irish Romanesque and Irish Gothic buildings (c. 1100–c. 1400). Describe and discuss these two architectural types using examples from Cashel; you should also refer to other buildings of the same type elsewhere in Ireland.
4. Describe and discuss in detail **one** Great House in the Palladian style, referring to its structure, layout, interior and exterior decoration, and to its immediate environment. You should also refer briefly to other examples of the style, and in general to Irish Georgian architecture.
5. In the 19th century, the dramatic and spectacular aspects of nature captured the imagination of the Romantic artists. Describe and discuss in detail the work of such an artist and refer to others in relation to the above statement.

6. Mainie Jellett's (1897–1944) cubist-style paintings are frequently regarded as explorations of rhythm and balance. Discuss this statement in relation to the **illustration on the accompanying sheet** and to one other work by her. You should also discuss the development of Cubism by continental artists, and the impact this had on Jellett's style.
7. Select one of the following artists: Brian Bourke, Tony O'Malley, Sean Scully, Anne Madden, Alice Maher, Rita Duffy, Dorothy Cross, Willie Doherty or Eithne Jordan. Describe and discuss his/her art in relation to the themes explored and to the materials and media used to express these themes. Refer in detail to two works.
8. Describe and discuss in detail an example of one of the following by a living Irish artist:
 - (a) an abstract painting
 - (b) a tapestry
 - (c) an installation, mixed-media or time-based work
 - (d) a stained glass window
 - (e) a site-specific sculpture

You should also discuss other works by your chosen artist, referring to style, themes and composition.

SECTION II — EUROPEAN ART (1000 AD-present)

9. Romanesque sculpture had both a decorative and narrative function. Discuss this statement in relation to any Romanesque sculptures. Emphasise the treatment of the human figure in your answer.
10. (a) The "Très Riches Heures" (c. 1415) by the Limbourg Brothers is an important work of International Gothic painting. Describe and discuss this work, making brief reference to other works of International Gothic art.

(b) Gothic, as an architectural style, went through several distinct stylistic stages. Taking either England or France, list these stages, and describe and discuss a cathedral which is characteristic of each stage.
11. The Florentine artist Masaccio (1401-28) was an innovative and influential painter. Discuss this statement in relation to his work. You should also compare and contrast his work with that of earlier and later artists.
12. Titian's (c. 1480–1576) religious, mythological and portrait paintings are notably brilliant in colour and composition. Discuss this statement in relation to the **illustration on the accompanying sheet**, and to two other works by Titian.

- 13.** An atmosphere of serenity and timelessness is characteristic of Jan Vermeer's (1632–1675) work. Discuss this statement in relation to two of his paintings. Compare and contrast Vermeer's work with that of two other artists, chosen from two different periods, which evokes a similar atmosphere.
- 14.** Describe and discuss in detail one work of art, from one of the following categories which reveals that its creator is/was:
- (a) a visionary or dreamer
 - (b) a witness and recorder of social or political events
 - (c) a visual innovator
 - (d) an entertainer or storyteller
 - (e) concerned with decoration as much as with the expression of ideas and emotions
 - (f) a commentator on the modern world and/or its technologies
 - (g) motivated to cause shock and outrage.
 - (h) typical of Rococo.

You must explain why the work chosen fits the category; you should also refer to other works by your chosen artist.

- 15.** Fauvism, Cubism, Futurism and Expressionism were 20th century avant-garde movements which liberated colour, each in its own characteristic way. Give an example of a key artist for each of two of these movements, and describe and discuss his/her work in relation to the use of colour.
- 16.** Pop artists, such as Andy Warhol (1928–1987) and Roy Lichtenstein (1923–1997), departed from traditional European fine art imagery and adapted popular visual culture to their own artistic purposes. Discuss this statement with reference to the **illustrations on the accompanying sheet**. Also, refer in detail to two other works by Warhol and two by Lichtenstein.

SECTION III — APPRECIATION

- 17.** Describe and discuss the Brú na Bóinne visitor/interpretative centre at Newgrange, **illustrated on the accompanying sheet**. You should focus on its relationship, both visual and practical, to the ancient site it services. Refer also to the architectural style of the centre and to its location in the natural environment. Instead of Newgrange, you may, if you wish, discuss any other visitor/interpretative centre with which you are familiar.
- 18.** Film creates a suspension of disbelief that allows the viewer to become mentally and emotionally involved in another time and another place. Describe and discuss how two live-action films (not cartoons) you have seen create this suspension of disbelief through the visual means and techniques available to the film maker.

19. Now that colour photography is so technically advanced, is black-and-white redundant and irrelevant to modern photographers? Give detailed reasons to support your answers and back these up with specific examples.
20. Re-design the bare courtyard, **illustrated on the accompanying sheet**, as a leisure area for the offices which surround it on all four sides. Emphasise visual considerations and give reasons for your design decisions.
21. (a) Describe and discuss how the following art objects should best be exhibited, in the most suitable space:
- (i) 5 small pieces of gold jewellery ranging in size from 1 cm to 30 cms (gold and silver rings, chains, bracelets, earrings)
 - (ii) a large metal sculpture with both reflective and non-reflective areas on its surface
 - (iii) a dark watercolour, framed behind glass
 - (iv) a multi-media sculpture which features 3 video screens
- (b) Discuss how lighting, layout and general presentation of an art exhibition or installation you have visited either helped or hindered you as a viewer. You should also discuss the themes dealt with by the exhibition, referring specifically to two works.
22. Computer software has liberated graphic designers. Discuss this statement by referring in detail to two pieces of graphic design, and mentioning several other pieces.
23. The Main Entrance of the University of Limerick, designed by architects de Blacam and Meagher, makes a dramatic visual statement. Describe and discuss the visual qualities of the entrance, **illustrated on the accompanying sheet**. You should also describe and discuss any other entrance which you consider to be visually striking and compare it with the Limerick University entrance.



Q2 Cross of the Scriptures, Clonmacnoise
Cros na Scríptúir, Clonmacnoise



The Heritage Service
Duchas

Q3 Rock of Cashel
Carruig Chaisil

The Heritage Service
Duchas



SECTION I Art in Ireland

RANNÓG I Ealain in Éirinn

Q3 Rock of Cashel
Carruig Chaisil

The Heritage Service
Duchas



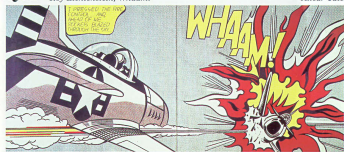
Q16 Andy Warhol, Marilyn Diptych
Andy Warhol, Diptic Marilyn

Tate Gallery
Ailsear Tute



Q16 Roy Lichtenstein, Whaam!
Roy Lichtenstein, Whaam!

Tate Gallery
Ailsear Tute



Q6 Máinín Jellott, Composition
Máinín Jellott, Comaice

National Gallery of Ireland
Dánlann Náisiúnta na hÉireann



Q17 Brú na Bóinne, distant view
Brú na Bóinne, radharc i bhfad uait



The Heritage Service
Duchas

Q17 Brú na Bóinne, exterior
Brú na Bóinne, seachtrach



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Q17 Brú na Bóinne, interior
Brú na Bóinne, inmheánach



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Q17 Brú na Bóinne, interior
Brú na Bóinne, inmheánach



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Q20 Courtyard
Clós

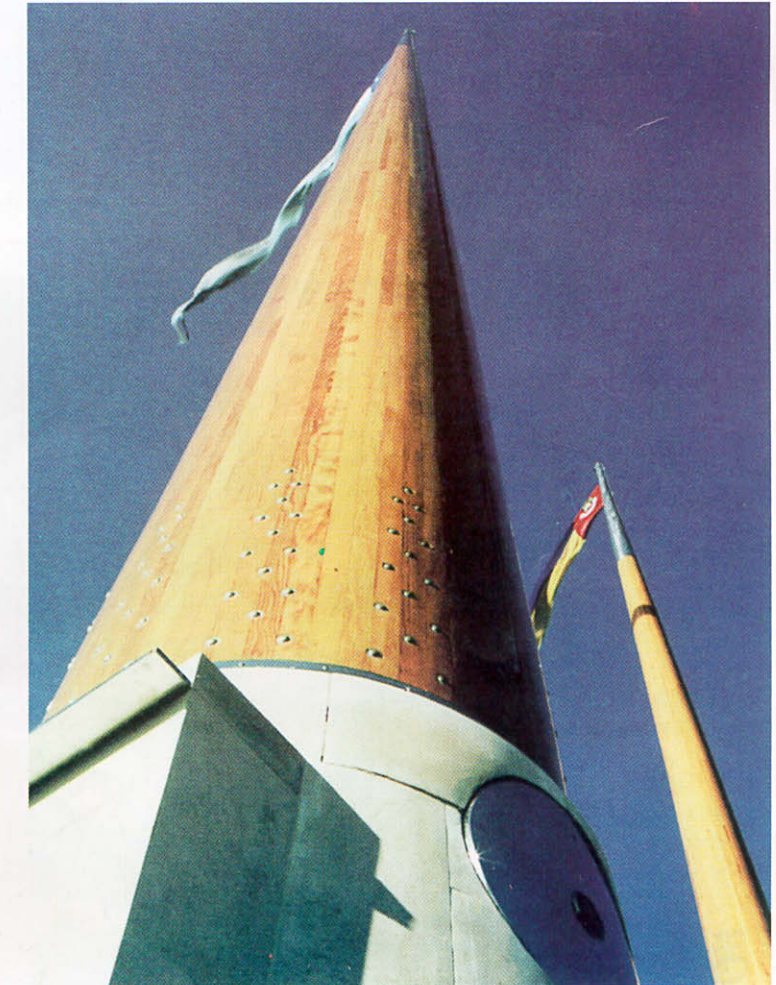


Q23 Main Entrance, University of Limerick
Príomhbhealach Isteach, Ollscoil Luimní



Grianghraf/Photo: New Irish Architecture 13/Gandon Editions

Q23 Detail, Main Entrance, University of Limerick
Sonra, Príomhbhealach Isteach, Ollscoil Luimní



Grianghraf/Photo: New Irish Architecture 13/Gandon Editions