

ART — HISTORY AND APPRECIATION OF ART

— HIGHER LEVEL

MONDAY, 21 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.
 - (d) Refer where necessary to the **illustrations on the accompanying sheet**.
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SECTION I — ART IN IRELAND

- 1. Irish Bronze Age gold artifacts are visually beautiful and skilfully made. Discuss this statement with detailed reference to three different objects of this period. You should refer to form, decoration, material, possible function and to the metalworking techniques used in their manufacture.
- 2. Irish Christian metalwork has both beauty of form and of decorative detail. Discuss this statement with reference to the three objects, **illustrated on the accompanying sheet**, and to other objects of the period. You should also refer to function, decoration, material and to the metalwork techniques used in the production of these artifacts.
- 3. In its location and its buildings, Glendalough is typical of an early Irish monastery (c. 600–c. 1200 AD). Discuss this statement with reference to the type and style of its buildings and to the requirements of monastic life. Refer to function, structure and decoration in your answer and compare Glendalough with any other monastery of the period.
- 4. Emo Court, **illustrated on the accompanying sheet**, is a splendid example of the architecture of James Gandon (1743–1823). Describe and discuss this building with reference to its layout, structure and decoration, and name the style in which it is designed. Discuss also two other buildings by Gandon under the above headings and compare them with the architecture of his contemporaries.
- 5. Because of the imaginative power of his imagery and the flawlessness of his technique Harry Clarke (1889–1931) was an individual and unique stained glass artist. Describe and discuss his work with reference to the above statement, citing two works in detail and referring to others.

6. Describe and discuss 'Ghost Ship', **illustrated on the accompanying sheet**, by sculptor Dorothy Cross. Refer, if possible, to other works by her. Discuss also the work of other living Irish artists who use non-traditional media, techniques and locations in their work.
7. Select one of the following artists: Patrick Scott, Phelim Egan, Alice Maher, Evie Hone, Norah McGuinness, John Kindness, Nano Reid, Sean Keating, Harry Kernoff or Pauline Bewick. Describe and discuss his/her art in relation to the themes explored and to the materials and media used to express these themes.

SECTION II — EUROPEAN ART (1000 AD–present)

8. Describe and discuss the treatment of the figure and the depiction of space in 'The Annunciation' by Jacques Yverni (active 1410-38), **illustrated on the accompanying sheet**, and compare and contrast it, using the above headings, with an Annunciation by any later artist.
9. Michelangelo's tombs of the Medici princes (c. 1519-34) in the sacristy of San Lorenzo, Florence, demonstrate his mastery both of sculpture and architecture. Describe and discuss these sculptures and the architectural space they occupy with reference to the above statement and to the **illustrations on the accompanying sheet**. You should refer also to other sculpture and architecture by Michelangelo.
10. Describe and discuss the main characteristics of Northern European art during the Renaissance with detailed reference to the work of two artists. You should also refer briefly to a third artist.
11. El Greco's paintings (1541-1614), like much of Baroque art, are intense and dramatic. Discuss this statement with reference to the **paintings illustrated on the accompanying sheet** and to one other known to you. Refer in particular to subject matter, painting technique and use of colour. You should also make references to, and comparison with, other Baroque artists.
12. Ingres (1780-1867) was a portrait painter of great skill. Discuss this statement in relation to two painting by him. Refer in detail to his use of colour, the depiction of textures, his exploration of the sitter's character and his concern for detail. You should also compare a portrait by Ingres with one by any other artist.
13. In the late 19th century Impressionism was a very innovative style of painting. Discuss this statement, referring in detail to the work of two Impressionist artists, and by referring briefly to others. You should also suggest why Impressionism influenced the development of later modern art.
14. The art of the Futurists glamorised and glorified aspects of the modern world – cities, machines, speed, travel. Describe and discuss the work of any Futurist artist with particular reference to the stylistic devices used to express the Futurist perception of modern life.

15. Marc Chagall (1887-1985) brought the colour and charm of Russian folk art to the freedom and expressiveness of 20th century European painting. Discuss this statement in relation to two works by him and suggest, briefly, what modern influences had an impact on the development of his style and imagery.
16. 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 or architect. You must state clearly why you consider the artifact you choose to be a good example of its category. You should refer to the artist's or architect's style, use of material, technique and colour.
- (a) a painting or graphic work of a horse or horses.
 - (b) a painting or graphic work stylistically influenced by Oriental art.
 - (c) a sculpture of the human figure which depicts movement.
 - (d) any Constructivist artist.
 - (e) a painting, drawing or print of a kitchen or dining room, a meal or a feast.
 - (f) a painting or sculpture on the theme of martyrdom.
 - (g) a building by Le Corbusier.

SECTION III — APPRECIATION

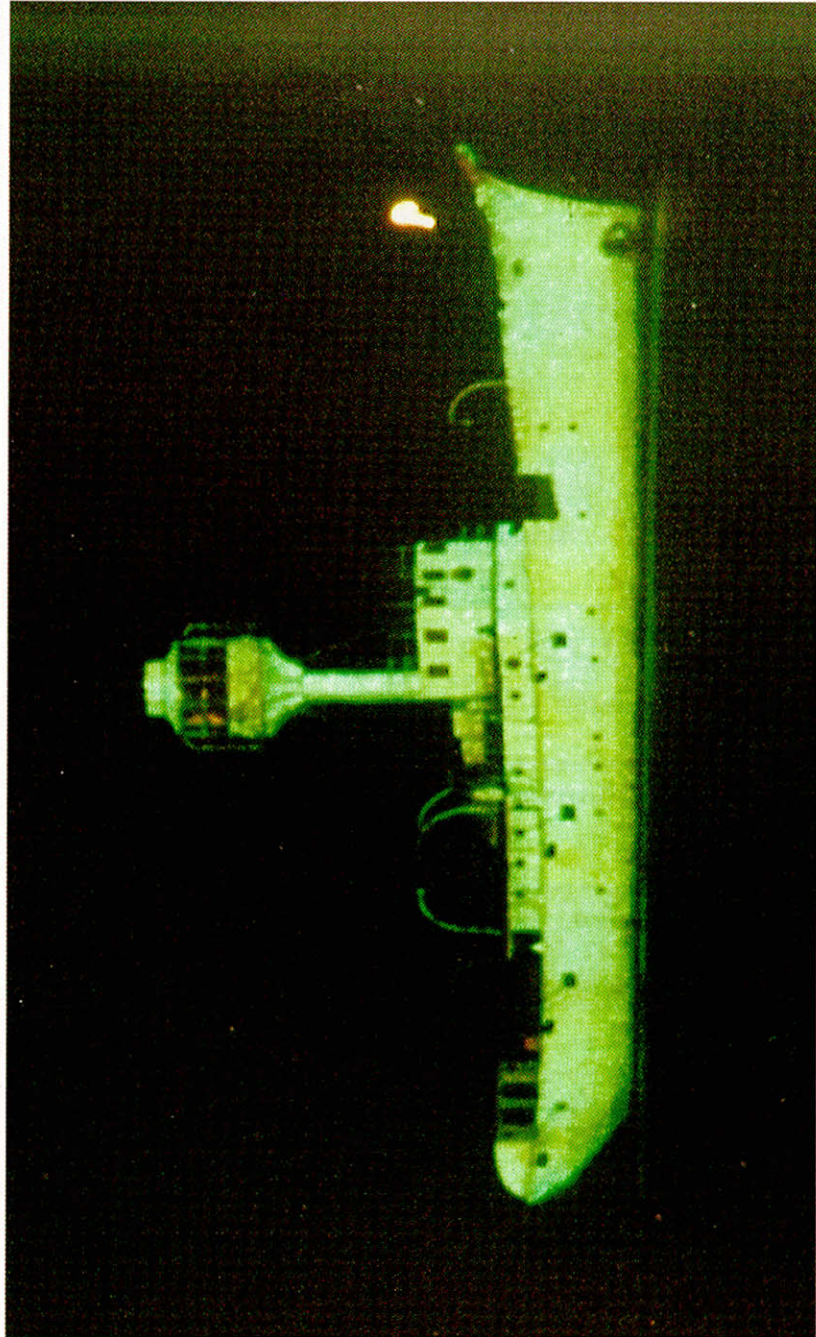
17. Television advertisements are often sophisticated mini-films which compress a narrative into a short time-span. Describe and discuss two such advertisements with reference to the visual means and techniques used by the film-makers to communicate a storyline in visual terms. The two advertisements should be as different as possible from each other in content, and in their visual style.
18. Modern furniture can be decorative and sculptural as well as practical and functional. Discuss this statement with reference to two pieces of modern furniture, in relation to materials, decoration, use of colour and function.
19. Describe and discuss the decoration of the sitting-room, **illustrated on the accompanying sheet**, stating why the overall visual effect is unified and harmonious. Then suggest what additions and/or changes you would make – colour, objects, artifacts, etc. – in order to enhance the existing decor. Give detailed reasons for these additions and/or changes.
20. Despite the modern technology now associated with it, photography remains a minor art form in comparison to traditional media like painting and sculpture. Discuss this statement, giving reasons why you agree or disagree. Refer in detail to specific photographs and photographers.

21. Now that computers and photography have such a widespread role in the graphic design and visual communications industry, has traditional hand-generated illustration become out-dated and unnecessary? Give at least two specific examples in support of your arguments.
22. The grassy mound in a public park, **illustrated on the accompanying sheet** is to be the site of a specially designed sculpture. Outline important considerations for the design of such a sculpture, emphasising visual concerns. Then present your own idea for the sculpture, giving reasons for your design decisions.
23. Choose **one** of the following institutions and answer the questions below in relation to it:
- National Gallery of Ireland
 - National Museum of Ireland
 - Irish Museum of Modern Art
 - The Hunt Museum
 - The Hugh Lane Municipal Gallery of Modern Art
 - The Ulster Museum
 - The Crawford Municipal Art Gallery
- (i) Describe and discuss an individual room or gallery within your chosen institution, focussing on the display of artifacts – general layout, lighting, labelling etc. State whether or not the presentation helped or hindered you as a viewer, and why.
- (ii) Describe and discuss **two** artifacts from your chosen institution, giving as much information as possible about them.
- (iii) Give your own opinions on the value and effectiveness of such institutions to the development of interest in visual art among young Irish people.

'Ghost Ship' by Dorothy Cross

'Long St' le Dorothy Cross

Q6



Irish Museum of Modern Art

Músaem Nua-Ealaíne na hÉireann

Q2

National Museum of Ireland
Ard-Mhúsaem na hÉireann



Bachall, Cluain Mhic Nóis
Déanach san 11ú haois; 15ú haois AD

Q2

National Museum of Ireland
Ard-Mhúsaem na hÉireann



Scrín Chlog Phádraig ca 1100 AD

Q2

National Museum of Ireland
Ard-Mhúsaem na hÉireann



Chalice, Derrynaflan 9th Century AD

Cailis, Doire na bhFlann 9ú haois AD

M.71/M.71T

Q19

Sitting-room
Seomra Suite

House and Garden
Condé Nast



Q22

Grassy Mound in a Public Park
Chnocán Féarach i bPáirc Phoiblí



Q8 Jacques Yverni The Annunciation
 Jacques Yverni Teachtaireacht an Aingil



Dánlann Náisiúnta na hÉireann

National Gallery of Ireland

Q9 Detail, Tomb of Lorenzo de' Medici
 Sonra, Tuama Lorenzo de' Medici



Michelangelo
 Michelangelo

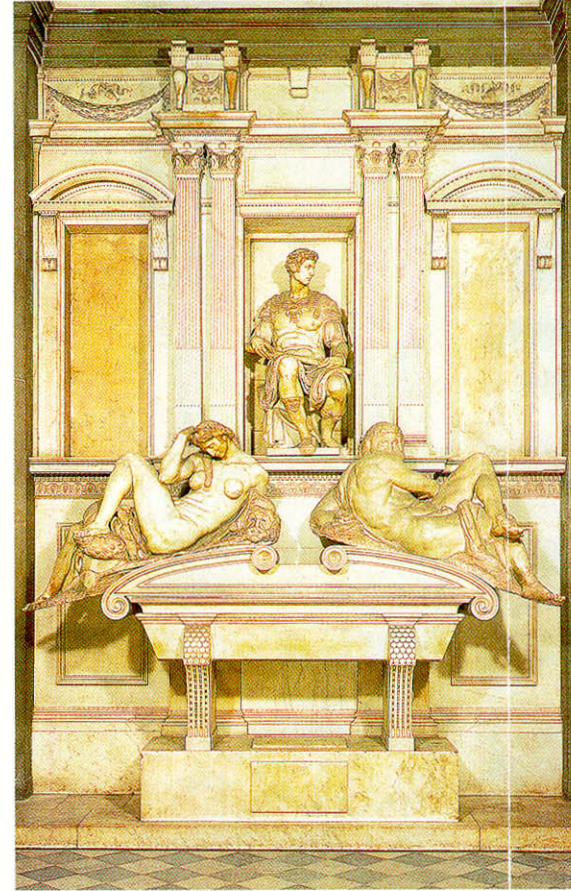
Q11 El Greco St. Francis receiving the Stigmata
 El Greco N. Proinsias agus na Stiogmaí á bhfáil



Dánlann Náisiúnta na hÉireann

National Gallery of Ireland

Q9 Tomb of Giuliano de' Medici, Michelangelo
 Tuama de Giuliano de' Medici, Michelangelo



Sacristy, San Lorenzo, with Tomb of Lorenzo de' Medici by Michelangelo
 Sacraistí, San Lorenzo, le Tuama Lorenzo de' Medici le Michelangelo

Q9

