

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION, 2001

ART —
HISTORY AND
APPRECIATION OF ART
HIGHER LEVEL

MONDAY, 18 JUNE - AFTERNOON 2.00 to 4.30

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 1, **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.**

SECTION I — ART IN IRELAND

1. Describe and discuss the Bronze Age artefacts (c.100BC - 200AD), **illustrated on the accompanying sheet**, in relation to form, function, decoration and the metalworking techniques used to produce them. (Castlederg Cauldron, Lough Gur Shield and the Loughnashade Trumpet)
2. The coming of Christianity to Ireland in the 5th century created a need for new types of artefacts and buildings. Discuss this statement with reference to manuscripts, metalwork, stonecarving and architecture. Refer in your answer to Christian re-usage of earlier pagan styles and imagery.
3. Describe and discuss the structural and decorative characteristics of Irish Gothic architecture and sculpture, referring to two major examples.
4. Describe and discuss in detail the architectural features, both structural and decorative, of a building by any two of the following architects.
 - (i) Richard Castle (c.1690 – 1751)
 - (ii) Edward Lovett Pearce (c.1699 – 1733)
 - (iii) William Chambers (1723 – 1796)
 - (iv) Thomas Ivory (c.1732 – 1786)
 - (v) Davis Ducart (died c.1784)
 - (vi) Francis Johnston (1760 – 1829)
 - (vii) James Gandon. (1743 – 1823)

Alternatively, you may choose one architect from the above and another, not listed, who worked in Ireland between c.1700 – c.1850.
5. The art of Paul Henry (1876 – 1958) and Seán Keating (1889 – 1978) idealized the landscape and people of Ireland. Discuss this statement with detailed reference to one major work by each artist. You should also discuss briefly the stylistic characteristics of both artists.
6. Mainie Jellett (1897 – 1944) was greatly influenced by Modernism, moving from a figurative to an abstract style. Describe and discuss this statement with detailed reference to two of her paintings.
7. Select one of the following artists/designers: William Leech, Sir John Lavery, Evie Hone, 'AE' Russell, Harry Clarke, Eileen Gray, Norah McGuinness, Alice Maher or Rowan Gillespie. Describe and discuss his/her art in relation to the subject matter/imagery, media and materials used.

SECTION II — EUROPEAN ART (1000 AD to the present)

8. Describe and discuss in detail the work of Gislebertus (active c.1125-35). Refer to the stylistic, narrative and expressive qualities of his work.
9. Describe and discuss the major characteristics of Gothic sculpture or painting, referring in detail to two works. Alternatively, you may treat one sculpture and one painting.
10. Describe and discuss the work of Ghiberti (1378 – 1455) referring to the innovative and expressive qualities of his work.
11. Describe and discuss the characteristics of Botticelli's (1455 – 1510) style of painting with reference to the treatment of the figure. Examine also his use of colour and composition in relation to the Birth of Venus and to other works by him. Refer briefly to Humanism in your answer.
12. Analyse and discuss Michelangelo's (1475 – 1564) painting on the Sistine Chapel ceiling, **illustrated on the accompanying sheet**. Refer to the treatment of the human figure, use of colour and the compositional devices used to unify the whole work. Refer briefly to other works by Michelangelo.
13. Describe and discuss the "Garden of Earthly Delights" by Hieronymus Bosch (c.1450 – 1516). Then compare and contrast it with a work by any later artist similarly based on fantastic rather than realistic subject matter.
14. What is generally meant by the term Neo-Classical? Describe and discuss the style with reference to the work of Jacques-Louis David (1748 – 1825) or another Neo-Classical painter or sculptor.
15. Describe and discuss, in as much detail as possible, one of the following:
 - (a) a painting or graphic work featuring chiaroscuro,
 - (b) a painting of London or Paris,
 - (c) a painting or graphic work of The Baptism of Christ, or The Flagellation or The Crowning with Thorns,
 - (d) a still-life group which is a detail or part of a larger work,
 - (e) a work by Piet Mondrian (1872 – 1944),
 - (f) a work of Renaissance or Modernist architecture,
 - (g) a video-based artwork, an installation, a work of land art or a large-scale public sculpture.You must state clearly why you consider your chosen work to be a good example of its category. You should clearly refer to the artist's or architect's style and technique and to their use of materials and colour. You should also include a brief reference to other works by the artist/architect. Integrate your own opinions into the answer.
16. The influence of Japanese art and of photography can be seen in the work of Edgar Degas (1834 – 1917). Discuss this statement with detailed reference to "L'Absinthe," **illustrated on the accompanying sheet**. Discuss colour, composition, and treatment of the figure. Refer also to other works by Degas.

17. Describe and discuss the depiction of the nude and the use of colour and texture in Edouard Manet's (1832 – 85) "Olympia", **illustrated on the accompanying sheet**. Then briefly discuss two paintings of the nude from other periods in art history.
18. Discuss the subject matter and analyse the visual means used by Picasso (1881 – 1973) during the Blue Period, **illustrated on the accompanying sheet**, to depict human misery. Then, briefly compare and contrast one of these works with any other stylistically different work by Picasso.

SECTION III — APPRECIATION

19. The stainless steel Millennium Spire proposed for O'Connell Street, Dublin is **illustrated on the accompanying sheet**. Analyse and discuss the visual and sculptural aspects of the proposed monument. Then outline your own ideas for an alternative monument giving detailed reasons for your design decisions.
20. If you were to commission either a photograph or a painting of a landscape, which would you choose? Give detailed reasons for your choice, comparing the visual and technical characteristics of the two media. Give examples of photographs or paintings that have influenced your choice. The landscape may be either urban or rural.
21. Television advertising glamourizes ordinary things. Discuss this statement with reference to a car advertisement, referring in detail to the visual means and techniques used by the film maker to associate an ordinary standard-class vehicle with glamour and luxury.

OR

Describe and discuss how a live-action film you have seen created either:

(a) a sense of excitement and drama **or** (b) a sinister gloomy atmosphere
through the visual means and techniques available to the film maker.

22. Garden furniture should integrate harmoniously with the environment. With this in mind, design a garden seat or bench to be located in the sculpture garden, **illustrated on the accompanying sheet**. Give detailed reasons for your design decisions.
23. Describe and discuss the poster **illustrated on the accompanying sheet** with reference to the use of imagery, colour, composition and lettering. Then evaluate its success or failure as a poster, giving detailed reasons for your opinions.
24. Describe and discuss the decoration of the kitchen, **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, artefacts etc. – in order to enhance the existing decor. Give detailed reasons for these additions and/or changes.

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SECTION I ART IN IRELAND
 RANNÓG I EALAÍN IN ÉIRINN

National Museum of Ireland Ard-Mhúsaem na hÉireann



Q 1 Shield Lough Gur, 900 - 500 BC
 Peiath Loch Goir, 900 - 500 BC

National Museum of Ireland Ard-Mhúsaem na hÉireann



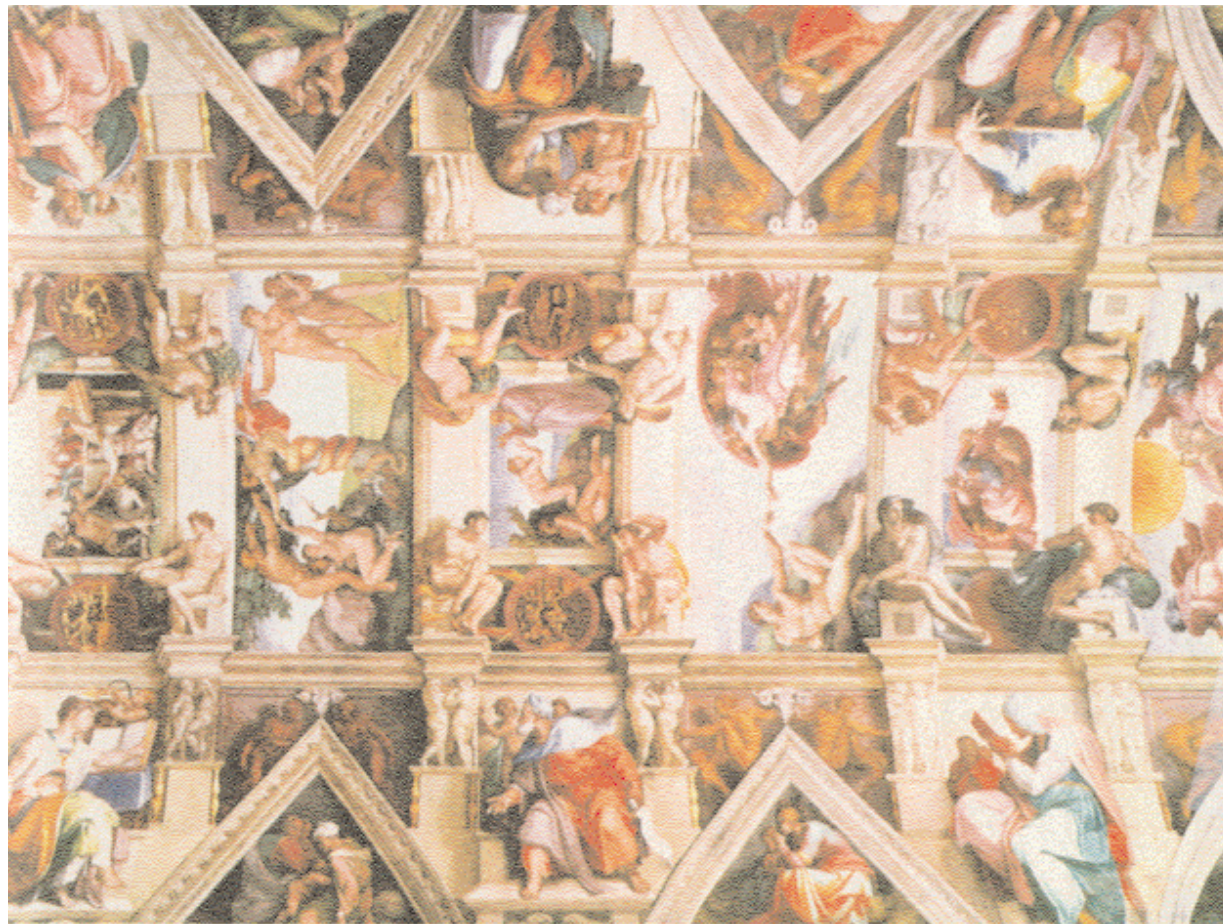
Q 1 Loughnashade Trumpet, 1st Century BC
 Trumpa, Loch na Séad, 1ú haois R.Ch

National Museum of Ireland Ard-Mhúsaem na hÉireann

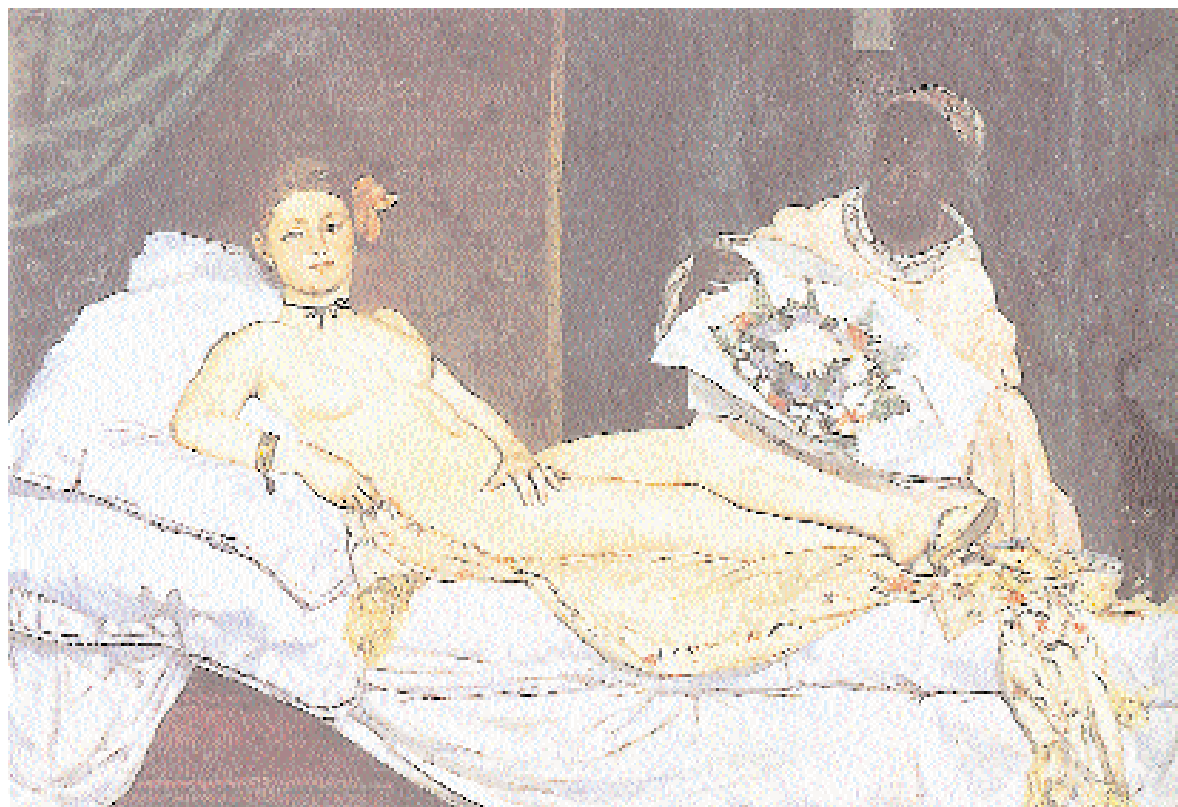


Q 1 Castlederg Cauldron, 900 - 500 BC
 Coire, Caisléan na Deirge, 900 - 500 R.Ch

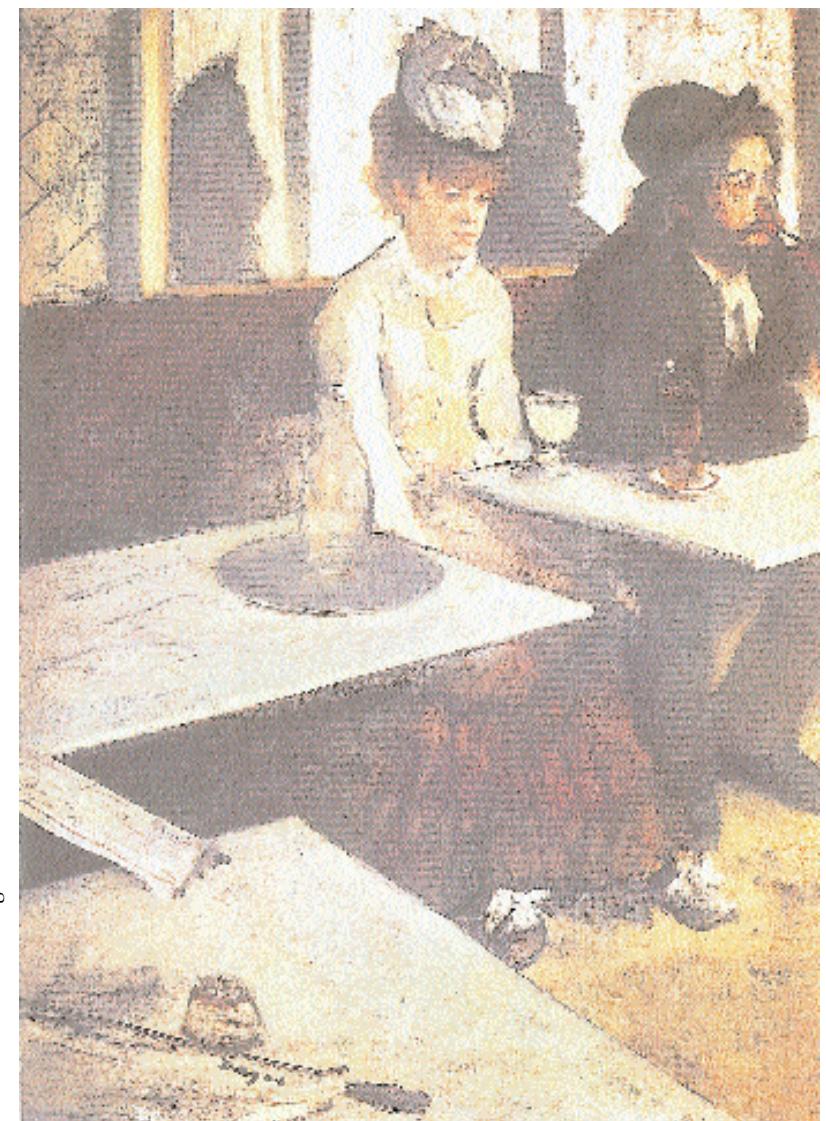
SECTION II EUROPEAN ART - RANNÓG II EALAÍN EORPACH



Q 12 Michelangelo Sistine Chapel, ceiling
 Michelangelo Shléail an tSéipéil Shistínigh.



Q 17 Manet Olympia
 Manet Oilimpia



L'Absinthe
 Degas
 L'Absinthe
 Degas

Q 16

SECTION III GENERAL APPRECIATION
 RANNÓG III LÉIRTHUISCINT GHINEARÁLTA



Mimmi O'Connell / Condé Nast

Q 24 Kitchen
 Cistin

Photograph/Girangraf, Fritz von der Schulenburg

SECTION III GENERAL APPRECIATION
 RANNÓG III LÉIRTHUISCINT GHINEARÁLTA



Q 22 Sculpture Garden
 Gairdín Dealbhoireachta



Q 23 Poster
 Postaer



Ian Ritchie, Dublin Corporation / Bardas Áirha Cliath

Q 19 Millennium Spire – Monument of Light
 Spuaic na Milaoise – Gallán Sholais



Ian Ritchie, Dublin Corporation / Bardas Áirha Cliath



Q 18 Picasso The Blind Man's Meal
 Picasso Béile an Daill



Q 18 Picasso Tragedy
 Picasso Traigéide