



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2010

ART

History and Appreciation of Art

Higher Level

150 marks are assigned to this paper, i.e. 37.5% of the overall marks for Art

Thursday, June 17

Afternoon, 2.00 – 4.30

Instructions

Answer **three** questions as follows: one from Section I (Art in Ireland), one from Section II (European Art 1000AD - Present) and one from Section III (Appreciation of Art).

All questions carry equal marks (50).

Sketches and diagrams should be used to illustrate the points you make.

Refer where necessary to the *illustrations on the accompanying sheet*.

SECTION I – Art in Ireland

1. Name, describe and discuss the two objects which are *illustrated on the accompanying sheet*, referring to their form, function, materials, decoration and the techniques used in their production.

and

Discuss briefly the periods in which they were made.

Illustrate your answer.

2. Describe and discuss early Irish architecture, referring in your answer to monastic settlements, churches and beehive huts.

and

Explain briefly the techniques used in the construction of either Gallarus Oratory, Co. Kerry or the Church of St. Macdara, Co. Galway.

Illustrate your answer.

3. Discuss the stylised treatment of the human figure in Irish Manuscripts such as the Book of Durrow or the Book of Kells. Refer in your answer to one named page from either book.

and

Discuss briefly how such manuscripts were made and explain what their original function was.

Illustrate your answer.

4. The metalwork craftsmen of the eleventh century created works of great visual impact. Discuss this statement making **detailed reference** to the St. Patrick's Bell Shrine and the Lismore Crosier which are *illustrated on the accompanying sheet*.

and

Name and describe briefly one other example of metalwork from the period.

Illustrate your answer.

5. Answer (a), (b) and (c).

(a) Select one of the following architects and name a building designed by him:

- Richard Cassels (c.1690-1751)
- Edward Lovett Pearce (1699-1733)
- Francis Johnston (1760-1829)
- William Chambers (c.1723-1796)
- Thomas Ivory (c.1732-1786).

(b) Discuss the building you have chosen and describe its style and architectural features.

(c) Name and describe briefly one other Irish Georgian building by the same architect.

Illustrate your answer.

6. The name Harry Clarke (1889-1931) is synonymous with quality craftsmanship and an imaginative and stylised approach to design.

Discuss this statement in relation to one named stained glass work by Clarke, referring to subject matter, composition and the influences to be seen in his work.

and

Name and discuss briefly a second example of stained glass by Clarke or a work by another Irish stained glass artist.

Illustrate your answer.

7. Discuss the work “**Image of Bono**” by Louis le Brocquy (b. 1916) which is *illustrated on the accompanying sheet*. Refer in your answer to subject matter, composition, style and the materials used.
and
Name and discuss briefly one other work by le Brocquy.
Illustrate your answer.

Section II – European Art (1000AD - Present)

8. The Christian church influenced the development of art and architecture during the Romanesque period. Discuss this statement making detailed reference to the structure, layout and decoration of one named church from the period.
and
Name and discuss briefly one example of Romanesque sculpture that you have studied.
Illustrate your answer.
9. Describe and discuss “**The Flagellation of Christ**” by Piero della Francesca (1420-1492), which is *illustrated on the accompanying sheet*. Make reference to the period in which it was produced, composition, style, and the use of light and colour in the painting.
and
Name and discuss briefly one other work by this artist.
Illustrate your answer.
10. Describe and discuss the work of Raphael (1483-1520) referring in detail to subject matter, composition, the depiction of space and treatment of the human figure in one named work by him.
and
Discuss briefly his overall contribution to the High Renaissance.
Illustrate your answer.
11. Describe and discuss “**The Ambassadors**” by Hans Holbein (1497-1543), *which is illustrated on the accompanying sheet*, making detailed reference to the subject matter, composition, style, technique and the symbolism in the painting.
and
Discuss briefly Holbein’s contribution to the art of portraiture.
Illustrate your answer.
12. Paul Cézanne (1839-1906) was a major innovator in the history of painting. Discuss this statement with reference to his painting, “**Le Mont St Victoire**” which is *illustrated on the accompanying sheet*.
and
Name and discuss briefly one other named work by Cézanne.
Illustrate your answer.

13. Answer (a), (b) and (c).

(a) Choose and name a work that fits into one of the following categories

- A landscape
- A painting that includes animals
- A work by Bernini
- A two-dimensional or three-dimensional portrait of royalty
- A sculpture by Anthony Gormley
- A painting by Francis Bacon.

(b) Discuss the work you have chosen in detail, making reference to the artist, to style, composition, materials, technique, and the period in which it was produced.

(c) Name, and briefly describe and discuss one other work by the **artist** you have chosen.

Illustrate your answer.

14. “The Red Model”, which is *illustrated on the accompanying sheet*, is one of René Magritte’s (1898-1967) Surrealist paintings. Discuss this painting in detail.

and

Name and briefly discuss one other painting by Magritte or a named work by another Surrealist artist.

Illustrate your answer.

15. Describe in detail the main characteristics of **one** of the following art styles or movements:

- Mannerism
- the Pre-Raphaelite Brotherhood
- Cubism
- De Stijl.

and

Describe and briefly discuss one named work by an artist whose art was typical of the style or movement you have chosen.

Illustrate your answer.

Section III – Appreciation of Art

16. Graffiti has always had an ‘outsider’ status. However, recently international graffiti artists such as Banksy have begun to show their work in galleries.
Discuss this statement with reference to issues such as the themes/subject matter, visual impact, and social commentary of graffiti. Refer to the *illustration on the accompanying sheet*.
Illustrate your answer.
17. Self-assembly furniture (flat-packs) can provide a convenient, economical and fashionable design solution for living spaces such as apartments.
Discuss this statement with reference to furnishing and decorating an open-plan living space of your choice. Consider quality, materials, co-ordination and finish in your answer.
Illustrate your answer.
18. Groups such as the Irish Georgian Society and An Taisce work to highlight the need to preserve and restore our architectural heritage.
Discuss this statement with detailed reference to **two** historical buildings, either local or national, that in your opinion should be preserved or restored. Give reasons for your choices and outline the possible use for such buildings.
Illustrate your answer.
19. Local, small-scale art galleries are to be found in many towns across the country and provide a beneficial service to the community.
Discuss this statement with reference to any named local, small-scale gallery. Compare a visit that you have made to a small-scale gallery with a visit to a named national museum or gallery.
Illustrate your answer.
20. Fashion design is typically concerned with more than just function. However, function must be the core element of design for competitive sports wear.
Discuss this statement, making detailed comparisons between the requirements for designing fashion and competitive sportswear for teenagers.
Illustrate your answer.

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