AP ART HISTORY

Mrs. Dill, La Jolla High School

What was it designed to celebrate?

In what way does the sculpture of Giacometti, like the figure shown on FIG. 36-2, relate to the ideas of the Existentialists?
What is Art Brut?
List two characteristics of so-called "Greenbergian formalism":
What do the works of Barnett Newman and Mark Rothko have in common?
What is Color-Field painting?
What subject matter was characteristic of Pop Art of the 1960s?
What are "combine" paintings?
What distinguishes the works of Robert Rauschenberg from those of earlier Dada artists? What are "benday dots"?
Name two Superrealist painters:
a. b. What type of art did Duane Hanson create?
Why is Susan Rothenberg charactgerized as a Neo-Expressionist?
Who designed <i>The Dinner Party</i> (FIG. 36-33)?

Name three ar women:	tists who used their art to explore issue	es involved with being African American
a.	b.	C.
	sey's A Short History of Modernist Painti of Postmodernist Pictorialism?	ting (FIG. 36-53) illustrate the ambiguities and
What is Hans H	laake critiquing in <i>MetroMobiltan</i> (FIG.	36-54)?
Cite an exampl	e of architecture after 1945. Name the	e architect and the describe style.
List six adjectiv	es that describe Deconstructivist archite	tecture:
Name a bu	ilding that illustrates those terms:	
What is a "Hap	pening"?	
Name one	artist who specialized in Happenings.	
What type of a	rt did Fluxus artists create?	
What is meant	by "Conceptual Art"?	
For what type	of art are Christo and his wife Jeane-Cla	aude most famous?
Describe Nam	June Paik's art.	

What techniques were used to create it?

What European political events and artistic movements influenced the development of American Abstract Expressionism? How?

DISCUSSION QUESTIONS – select one to write about.			
Compare Hamilton's <i>Just What Is It That Makes Today's Homes So Different, So Appealing?</i> (FIG. 36-36) with Campin's <i>Merode Altarpiece</i> (FIG. 20-4). Discuss the compositional structure and the symbolism of both works, along with their cultural meanings.			
Compare the self-portraits of Cindy Sherman (FIG. 36-35), Ana Mendieta (FIG. 36-37), Adrian Piper (FIG. 36-82), Chuck Close (FIG. 36-28), and Robert Arneson (FIG. 36-52) with earlier self-portraits like those of Judith Leyster (FIG. 25-11), Vigee-Lebrun (FIG. 29-14) and Rembrandt (FIG. 29-14). Discuss the techniques used by each artist as well as the view of the self that each presents.			