

Exam 1 Study Guide

Exam #1 will be made available on Blackboard, Friday, March 2 and will be open until 11:59 pm, Monday, March 5. The test will cover material discussed in lectures and in assigned readings from January 29 to February 28.

Key Works

- Yoko Ono, *Cut Piece*, 1965.
- Gerhard Richter, *Eight Student Nurses*, 1966.
- Robert Smithson, *Spiral Jetty*, 1970.
- Michael Asher, *Pomona College Project*, 1970.
- Chris Burden, *Shoot*, 1971.
- Larry Clark, *Tulsa*, 1971.
- Betye Saar, *The Liberation of Aunt Jemima*, 1972.
- Ana Mendieta, *Siluetas* series, 1973 - 1977.
- Marina Abramovic, *Rhythm 0*, 1974.
- Lynda Benglis, *Artforum Ad*, 1974.
- Judy Chicago, *The Dinner Party*, 1974 - 1979.
- Carolee Schneemann, *Interior Scroll*, 1975 - 1977.
- Cindy Sherman, *Untitled Film Still* series, 1977 - 1980.
- Maya Lin, *Vietnam Veterans Memorial*, 1980 - 1982.
- Richard Prince, *Untitled Cowboys*, 1980 - 1984.
- Robert Longo, *Men in the Cities*, 1981.
- Sherrie Levine, *After Edward Weston*, 1981.
- Richard Serra, *Tilted Arc*, 1981 - 1989.
- Jean-Michel Basquiat, *Charles I*, 1982.
- Eric Fischl, *Old Man's Boat and the Old Man's Dog*, 1982.
- Andrea Fraser, *Museum Highlights*, 1989.

Key Terms, Concepts and Theories

Appropriation	Kitsch	Post-Structuralism
Aura	Male Gaze theory	Psychoanalysis
Crisis of the real	Marxism	Semiotics
Death of the Author	Neo-Avant-Garde	Structuralism
Essentialism	Neo Expressionism	Simulacrum
Feminism	Pastiche	The White Cube
Feminist Art Program	Pictures Generation	Womanhouse
Formalism	Photorealism	
Institutional critique	Postmodernism	

Questions to Consider

- What is the correct format for citing a source using Chicago Manual of Style?
- Consider the various art historical methods, and how each are employed to analyze meaning.
- How did artists challenge traditional definitions of art in the late 60s through the 1980s?
- What events, questions, and demands motivated the Second Wave of feminism?
- What was the context of debates centering on the institution, racism, and inequality in the 80s? How did artists employ art historical methods to critique the institutions of art and inequality?
- Compare and contrast modernism with postmodernism. What strategies and concepts link the eclectic approaches and discourses of the Postmodern era? How do those differ from modern approaches and perspectives?
- Consider the influence of key texts: Benjamin, *The Work of Art in the Age of Mechanical Reproduction*; Nochlin, *Why Have There Been No Great Women Artists*; Mulvey, *Visual Pleasure and Narrative Cinema*; and Jameson, *Postmodernism, or the Logic of Late Capitalism*.