

**Exam #2 Study Guide**

Exam #2 will be made available on Blackboard, Friday, April 13 until 11:59 pm, Monday, April 16. The test will cover material discussed in lectures and in assigned readings from March 5 to April 16.

**Key Works**

- Mary Kelly, *Post-Partum Document*, 1973 - 1979.
- Louise Bourgeois, *The Destruction of the Father*, 1974.
- Robert Mapplethorpe, *Self-Portrait with Bullwhip*, 1978.
- Maya Lin, *Vietnam Veterans Memorial*, 1980 - 1982.
- Richard Serra, *Tilted Arc*, 1981.
- Jean-Michel Basquiat, *Charles the First*, 1982.
- James Luna, *Artifact Piece*, 1986.
- Andres Serrano, *Piss Christ*, 1987.
- David Hammons, *Higher Goals*, 1986.
- Gran Fury, *The Government has Blood on its Hands*, 1988.
- Gerhard Richter, *Betty*, 1988.
- Guerrilla Girls, *Do Women Have to Be Naked?*, 1989.
- Barbara Kruger, *Your Body is a Battleground*, 1989.
- David Wojnarowicz, *Untitled (One day this kid...)*, 1990.
- Fred Wilson, *Mining the Museum*, 1992.
- Felix Gonzales Torres, *Untitled (Perfect Lovers)*, 1991.
- Mike Kelly, *Ahh Youth...*, 1991.
- Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991.
- Janine Antoni, *Chocolate and Lard Gnaw*, 1992.
- Catherine Opie, *Self-Portrait*, 1993.
- Matthew Barney, *Cremaster series*, 1994 - 2002.
- Marcus Harvey, *Myra*, 1995.
- Carrie Mae Weems, *From Here I Saw What Happened and I Cried*, 1995 - 1996.
- Chris Ofili, *The Holy Virgin Mary*, 1996.
- Alfredo Jaar, *The Silence of Nduwayezu*, 1997.
- Paul McCarthy, *Painter*, 2007.
- Chris Burden, *Urban Light*, 2008.

**Key Terms, Concepts and Theories**

Abjection	Identity Politics	Post-Structuralism
AIDS crisis	Installation art	Queering
Artifact	Metamodernism	Regression
Body Politics	Multiculturalism	Sensation
Citation	Myth	Spectacularization
Culture Wars	NEA	Stereotypical Grotesque
Curator	Neo-Situationist	Sublime
Ethnography	New Ethnicities	The Other
Footnote	New Genres	Whitney Biennial
Gender Politics	Performance art	YBA
Hybridity	Post-Colonialism	

**Questions to Consider**

- What political circumstances brewed climates of backlash in the 1980s? What artistic subjects and strategies were often the source of criticism at this time? How did artists respond?
- Consider the controversies surrounding the Perfect Moment exhibition of Robert Mapplethorpe’s work, Andres Serrano’s *Piss Christ*, Maya Lin’s *Vietnam Veterans Memorial*, and Richard Serra’s *Tilted Arc*. What were the central arguments against each work? What outcomes resulted from the debates?
- How did heavily intellectualized critiques of the institution expand in the 1980s and 90s? How were institutional practices and ideals scrutinized?
- In what ways did artists challenge the status quo and reject various oppressive powers in this period?
- Compare and contrast postmodernism with metamodern theory. What distinguishes and characterizes works in each period?