

Exam #1 Study Guide

Exam #1 will be made available on Blackboard, Friday, March 3 and will be open until 11:59 pm, Monday, March 6. The test will cover material discussed in lectures and in assigned readings from January 30 to March 1.

You have the opportunity to earn ten exam points by writing up to ten questions for the exam, and submitting them via email by March 1. Questions can take any form, but Blackboard prefers multiple choice, matching, true or false, and fill-in-the blank type questions. To earn full credit, your proposed questions must be relevant, rigorous, and include an answer.

Key Works

- Yoko Ono, Cut Piece, 1965.
- Robert Smithson, Partially Buried Woodshed, 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, Silueta 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.
- Richard Prince, Untitled Cowboys, 1980 - 1984.
- Robert Longo, Men in the Cities, 1981.
- Sherrie Levine, After Edward Weston, 1981.
- 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 Real
Feminist Art Program	Pictures Generation	The White Cube
Formalism	Photorealism	Womanhouse
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 the key texts: Benjamin, *The Work of Art in the Age of Mechanical Reproduction*; Nochlin, *Why Have There Been No Great Women Artists*; and Jameson, *Postmodernism, or the Logic of Late Capitalism*.