

### Exam #2 Study Guide

Exam #2 will be made available on Blackboard, Friday, April 8 until 11:59 pm, Monday, April 11. The test will cover material discussed in lectures and in assigned readings from March 7 to April 6.

You have the opportunity to earn ten exam points by writing up to ten questions for the exam, and submitting them by April 6. 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

- 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.
- 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.
- Janine Antoni, *Chocolate and Lard Gnaw*, 1992.
- Guerrilla Girls, *Do Women Have to Be Naked?*, 1989.
- Catherine Opie, *Self-Portrait*, 1993.
- Matthew Barney, *Cremaster* series, 1994 - 2002.
- Alfredo Jaar, *The Silence of Nduwayezu*, 1997.
- Paul McCarthy, *Painter*, 2007.

#### Key Terms, Concepts and Theories

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

#### 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?