## Chapter 20: Contemporary Art

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## Multiple Choice Questions

1. Walked across canvases dripping and splashing paint
A. Gorky B. Hofmann C. Pollock\* D. De Kooning E. Krasner
2. "When I cover the square with rectangles, it lightens the weight of the square, destroys its power."
A. Rothko B. Gottlieb C. Frankenthaler D. Martin\* E. Bearden
3. "She was a bridge between Pollock and what was possible."
A. Rothko B. Gottlieb C. Frankenthaler\* D. Martin E. Bearden
4. Used synthetic substances such as liquid polyester resin to closely approximate the visual and tactile qualities of flesh.
A. Moore B. Segal C. Marisol D. Hanson\* Butterfield
5. One critic said of *Angel,* "Highly learned, even scholarly."
A. Shirin Neshat B. Sarah Lucas C. David Salle\* D. Lorna Simpson
6. In one piece, the artist presents he own body, draped in mud against the craggy bark of a tree.
A. Kruger B. Mendieta\* C. Snyder D. Guerrilla Girls
7. *Small Symphony*
A. Kruger B. Mendieta C. Snyder\* D. Guerrilla Girls
8. To combat a trend of male-dominated art shows in major museums and galleries, appeared in public in masks as "conscience of the art world" and mounted huge posters of protest.
A. Kruger B. Mendieta C. Snyder D. Guerrilla Girls\*
9. Believes that abstract painting is historically inundated with male values.
A. Kruger B. Mendieta\* C. Snyder D. Guerrilla Girls
10. Her concern with the interior of her sculptures is suggested by the series of patterned glimpses within that alternately complement the shape of the exterior and set it further away.
A. David Smith B. Ferrara\* C. Pfaff D. Graves E. Winsor F. Tinguely
11. Black and white photography and text address racial issues.
A. Shirin Neshat B. Sarah Lucas C. David Salle D. Lorna Simpson\*
12. For Cincinnati's Contemporary Arts Center, this architect is creating planes intersecting planes as they might in an abstract painting of the 1920s.
A. Gehry B. Hadid\* C. Libeskind
13. \_\_\_\_\_\_\_\_\_\_\_\_ seems to take cubism as a point of departure in the design for the extension of the Berlin Museum.
A. Gehry B. Hadid C. Libeskind\*
14. British, one of the originators of Pop art.
A. Neel B. Bacon C. Hamilton\* D. Rauschenberg E. Johns F. Warhol
15. *The New York Times* film critic considers this artist to be "the most important American artist of his generation"
A. William Pope.L B. Matthew Barney\* C. Vanessa Beecroft D. Ken Feingold
16. *If/Then*
A. William Pope.L B. Matthew Barney C. Vanessa Beecroft D. Ken Feingold\*
17. Venezuelan sculptor who assembled work from wood, plaster, fabric, paint, photographs, and found objects.
A. Moore B. Segal C. Marisol\* D. Hanson Butterfield
18. "They sat, stood motionless, and ever so often moved ever-so-slightly, oddly reminiscent of the poseable wooden models used in drawing studios"
A. William Pope.L B. Matthew Barney C. Vanessa Beecroft\* D. Ken Feingold
19. Blatant sexual imagery and the stuff of self-destruction and death.
A. Shirin Neshat B. Sarah Lucas\* C. David Salle D. Lorna Simpson
20. The ingredients are natural and elemental—sticks, stones, fire, smoke, sand, and dust.
A. Shirin Neshat\* B. Sarah Lucas C. David Salle D. Lorna Simpson

## Completion/Fill-in-the-Blank Questions

1. \_\_\_\_\_\_\_\_\_\_\_\_ is characterized by spontaneous execution, large gestural brushstrokes, abstract imagery, and fields of intense color.
{{Abstract Expressionism}}
2. \_\_\_\_\_\_\_\_\_\_\_\_ said, "...even if I was not personally dominated by Pollock, the whole art world was."
{{Lee Krasner}}
3. Robert Rauschenberg introduced a kind of construction referred to as \_\_\_\_\_\_\_\_\_\_\_\_ painting in which stuffed animals, bottles, articles of clothing and furniture, and scraps of photographs are attached to the canvas.
{{combine}}
4. The term \_\_\_\_\_\_\_\_\_\_ was coined by English critic Lawrence Alloway to refer to the universal images of popular culture.
{{Pop}}
5. In \_\_\_\_\_\_\_\_\_\_\_\_, the artist manipulates light or color fields, or repeats patterns of line, in order to produce visual illusions whose effects are sometimes disorienting.
{{Op Art}}
6. \_\_\_\_\_\_\_\_\_\_\_\_ layers primary colors in transparent glazes to produce the desired hues without obvious brushstrokes; the resulting palette is harsh and highly saturated, and the sense of realism stunning.
{{Audrey Flack}}
7. Susan Rothenberg's *Diagonal* stands as a prime example of new \_\_\_\_\_\_\_\_\_\_\_\_ painting, bringing together representational and abstract art.
{{image}}
8. In Kim MacConnel's work, what had heretofore been a term of degradation in the arts--\_\_\_\_\_\_\_\_\_\_\_\_--became the cornerstone of her compositions.
{{decorative}}
9. Many artists, including Stella, Pfaff, and Murray, have obscured the lines between painting, sculpture, and installations by radically changing the \_\_\_\_\_\_\_\_\_\_\_\_ of their canvases.
{{shape}}
10. In the early 1980s a group of Italian and German artists wholeheartedly revived the gestural manner of American Abstract Expressionism but with an attitude that detested painting "about nothing;" these artist came to be labeled \_\_\_\_\_\_\_\_\_\_\_.
{{Neo-Expressionist}}
11. In Kiefer's work, material such as straw (embedded in the paint) become \_\_\_\_\_\_\_\_\_\_\_\_ to which we must emotionally and intellectually respond.
{{symbols}}
12. Jean-Michel \_\_\_\_\_\_\_\_\_\_\_\_ was known for his uncanny ability to balance the primitive and the sophisticated; he was a savvy artist who never abandoned his connection to the street.
{{Basquiat}}
13. \_\_\_\_\_\_\_\_\_\_\_\_ detonated explosives within some of her pieces.
{{Jackie Winsor}}
14. \_\_\_\_\_\_\_\_\_\_\_\_ was a daring project in which Miriam Schapiro teamed up with students to take over a dilapidated mansion and refurbish each room in a theme built around women's experiences.
{{Womanhouse}}
15. Miriam Schapiro and Sherry Brody created *The Doll House* to juxtapose mundane and \_\_\_\_\_\_\_\_\_\_\_\_ objects to effect a kind of black humor.
{{frightening}}
16. Kruger's "we don't need another hero" seems to criticize \_\_\_\_\_\_\_\_\_\_\_\_ for feeding male expectations as much as males for having them.
{{females}}
17. In \_\_\_\_\_\_\_\_\_\_\_\_ art, the work exists in the mind of the artist as it is conceived.
{{Conceptual}}
18. In works such as *Spiral: An Ordinary Evening in New Haven*, Bartlett combines narrative, conceptual art, representation, and some abstract \_\_\_\_\_\_\_\_\_\_ painting of the sort we find in abstract expressionism.
{{process}}
19. Joseph \_\_\_\_\_\_\_\_\_\_\_\_ said, "Being an artist now means to question the nature of art."
{{Kosuth}}
20. Hans \_\_\_\_\_\_\_\_\_\_\_\_ said, "The ability to simplify means to eliminate the unnecessary so that the necessary may speak."
{{Hofmann}}

## Discussion Questions

1. Name three movements or artists of the contemporary period whose work evokes a sense of struggle against "the system." Explain what each tried or is trying to accomplish.
2. Is it possible for a male artist to use his work to talk about the condition of women in society? Why or why not? How about a white artist using his or her art to talk about the condition of people of color?
3. Explain how American Abstract Expressionism made the artist the subject of the art work.
4. In what specific ways might Pop Art be seen as a reaction against Abstract Expressionism?
5. If the early history of modern art was dominated by developments in painting, what medium seems to be dominant in pushing the limits in our own time? Can you speculate why?
6. Pick a work of art done in or near the year you were born. Does it seem to have any special message for you? Pick another work done in or near the year you turned sixteen. Does it have any special resonance with you? Whatever your answers, discuss why you think you reacted the way you did.
7. Jean Tinguely said, "The only stable thing is movement." How does the quotation from the artist describe an important aspect of the artist's work?
8. Both Romare Bearden and Eric Fischl speak of social issues through art. Is the approach of one or the other more effective in making us aware of a social reality?
9. Is there an antonym for *feminist art*? Explain your answer.
10. Why have museums become the most adventurous institutions in giving architects freedom to design more-or-less without restraint?