

ART 1302

History of Art II
Renaissance to Postmodernism

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IDENTIFICATION LIST

On identification quizzes, you will be shown a slide of a work of art and be asked to give the **artist's common-use name, style, and date** of the style. A sheet to help you with spelling and dates will be provided.

The bold headings below indicate the **style**. The **date** of that style follows. Underneath each bold heading are the **artists' common names**. The numbers following each artist's name indicate where you can find a reproduction of the image in your book. The first number refers to the chapter number, and the number after the dash refers to the numbered figure in the chapter. (For example, figure 20-4 is the fourth image reproduced in chapter twenty.) Each illustration in the book has the number printed underneath it.

Each artist listed underneath the bold heading is categorized as that style. (For example, Van Eyck and Robert Campin belong to the **Northern Renaissance**, 15th cent. style. Leonardo, Michelangelo, and Raphael belong to the **High Renaissance** style, etc.)

Northern Renaissance (15th century)

Van Eyck: 20-1, 20-5, 20-6, 20-7

Van der Weyden: 20-8, 20-10

Robert Campin: 20-4

Bosch: 23-13

Early Renaissance (15th century)

Piero della Francesca: 21-1

Brunelleschi: 21-2, 21-33, 21-34, 21-35

Ghiberti: 21-3, 21-10, 21-11

Donatello: 21-8, 21-12, 21-15

Masaccio: 21-18, 21-19, 21-20,

Botticelli: 21-28

High Renaissance (16th century)

Leonardo: 22-2, 22-3, 22-4, 22-5, 22-6

Michelangelo: 22-1, 22-12, 22-13, 22-14, 22-15, 22-16, 22-18, 22-19, 22-21

Raphael: 22-8, 22-9, 22-11

Venetian (16th century)

Giorgioni: 22-35

Titian: 22-38, 22-40

Palladio: 22-29

Mannerism (16th century)

Parmigianino: 22-43

El Greco: 23-25

Northern Renaissance (16th century)

Dürer: 23-1, 23-4, 23-5, 23-6

Southern Baroque (17th century)

Bernini: 24-1, 24-4, 24-7, 24-8

Caravaggio: 24-17, 24-18, 24-19

Gentileschi: 24-20

Da Cortona: 24-22

Spanish Baroque (17th century)

Velazquez: 24-27, 24-30

Rubens: 25-2

Northern Baroque (17th century)

Hals: 25-9

Rembrandt: 25-12, 25-13, 25-14, 25-15, 25-16

Vermeer: 25-1, 25-19

Ruisdael: 25-18

Ruysch: 25-23

Poussin: 25-25

Rococo (18th century)

Cuvilliers: 29-3

Watteau: 29-6

Boucher: 29-7

Fragonard: 29-1

Vigée-Lebrun: 29-14

Japan (19th century)

Hokusai: 28-13

Kiyonaga: 31-11 (right)

Enlightenment (18th-19th centuries)

Copley: 29-19

Neoclassicism (18th -19th centuries)

Kauffmann: 29-22
 David: 29-23, 29-24
 Jefferson: 29-28, 29-29
 Lewis: 30-41

Romanticism (early 19th century)

Goya: 30-11, 30-12, 30-13, 30-14
 Gericault: 30-15, 30-16
 Delacroix: 30-17, 30-18, 30-19
 Friedrich: 30-21
 Turner: 30-23
 Cole: 30-24

Realism (mid-19th century)

Courbet: 30-27, 30-28
 Millet: 30-29
 Daumier: 30-30, 30-31
 Manet: 30-33, 30-34

Impressionism (late 19th century)

Monet: 31-2, 31-3, 31-4, 31-9
 Renoir: 31-8
 Degas: 31-10, 31-11 (left)
 Morisot: 31-7
 Cassatt: 31-12

Post-Impressionism (late 19th century)

Van Gogh: 31-16, 31-17
 Gauguin: 31-18, 31-19
 Seurat: 31-15
 Cézanne: 31-20, 31-21
 Tanner: 30-40
 Klimt: 31-28

Expressionism (early 20th century)

Matisse: 35-2, 35-3
 Derain: 35-4
 Kandinsky: 35-7

Cubism (early 20th century)

Picasso: 35-11, 35-12, 35-16, 35-18, 35-41
 Braque: 35-14, 35-17
 Mondrian: 35-56
 Rietveld: 35-71
 Wright: 35-77, 35-79, 36-55
 Brancusi: 35-57
 Rivera: 35-68
 Van der Rohe and Johnson: 36-60
 Lawrence: 35-64

Dada and Surrealism (early 20th century)

Duchamp: 35-1, 35-27, 35-28
 Ernst: 35-47
 Dali: 35-49
 Oppenheim: 35-51
 Kahlo: 35-69
 Miró: 35-52

Abstract Expressionsim (mid 20th century)

Pollock: 36-5, 36-6
 DeKooning: 36-7
 Rothko: 36-9

Post-Modernism (late 20th century)

Lin: 36-62
 Beuys:
 Hamilton: 36-20
 Johns: 36-21
 Rauschenberg: 36-22
 Lichtenstein: 36-23
 Warhol: 36-24, 36-25
 Smithson: 36-72
 Rogers and Piano: 36-67
 Graves: 36-65
 Kiefer: 36-32
 Kruger: 36-36
 Paik: 36-81

Introduction

Art historical terms:

Define *formal style*:

Define *iconography*:

Why is the **cultural context** for an art object important to know?

Elements of formal style

Name four types of **line** used by artists and define each:

1.

2.

3.

4.

What is the difference between **shape** and **volume**?

When **space** in a painting is described as “flat” it means that forms appear to be placed only on the _____ or in the _____ or _____.

When space in a painting is described as “shallow” it means that forms appear to be placed in the _____ or _____.

When space in a painting is described as “deep” it means that forms appear to be placed in the _____ or _____.

When an artist creates the illusion on a piece of paper or canvas that an object is three-dimensional this is called _____.

Define these two types of modeling form:

Chiaroscuro:

Color modeling:

What is the difference between **value** and **hue**?

How can you tell the difference between a composition that uses a ***symmetrical structure*** and one that uses an ***asymmetrical*** structure?

Name three or more types of **textures** that might be described in a painting:

What is the difference between real texture and implied texture?

How is **pattern** created?

Northern Renaissance, 15th century

Define the following:

Robert Campin

Merode Altarpiece

The Annunciation: Gabriel and Mary

Joseph

Patrons

Characteristics of the Northern Renaissance style:

1. Christian stories take place in contemporary Northern European settings and are depicted naturalistically

Describe in what sense Robert Campin's painting does this?

2. Small altarpieces: diptychs, triptychs, polyptychs

What type of altarpiece is Robert Campin's?

3. Attention to surface textures

Name three types of surface textures described by Robert Campin.

4. Oil technique to achieve textures

What is the difference between pigment and paint?

5. Hidden symbolism

What is the difference between a hidden symbol and an obvious symbol?

Name three hidden symbols in Robert Campin's painting and explain what each means.

6. Nominalism

What visual evidence is there in Robert Campin's painting that he holds a nominalist world view?

7. Benevolent image of God

Jan van Eyck

Ghent Altarpiece

Giovanni Arnolfini and Cenami

How does the representation of God the Father in Jan van Eyck's altarpiece differ from those done during the medieval period?

EARLY RENAISSANCE (15th century)

Cultural context:

Humanism + Christianity

Humanism expressed the following ways:

1. New interest in the individual and individual achievement:

portraiture

Piero della Francesca: *Duchess and Duke of Urbino*

Donatello: *Gattamelata: Equestrian statue of Erasmo da Narni*

2. Interest in human logic/ mathematics:

Brunelleschi's Pazzi Chapel

Piero della Francesca's *Resurrection of Christ*

mathematical or linear perspective.

Masaccio's *Holy Trinity*

3. Christian stories take place in contemporary Italian settings and are depicted naturalistically; Humanism seen in a love of the natural world:

Masaccio's *Tribute Money*

aerial or atmospheric perspective.

define:

fresco:

How do the properties of fresco differ from oil?

Linear Perspective in Sculpture

Ghiberti's Baptistery door, Florence Cathedral

Florence Baptistery competition: Brunelleschi vs. Ghiberti *The Sacrifice of Isaac*

What do Ghiberti's letters reveal about Early Renaissance aesthetic theory? What qualities did an artwork need to have to be considered excellent? List seven.

1.

2.

3.

4.

5.

6.

7.

Define: **foreshorten**

Does Donatello use linear perspective in his Feast of Herod relief? Explain.

Classical revival in Renaissance art

To what ancient cultures does classicism refer? Why were the Italians interested in these ancient cultures?

Characteristics of classicism:

A. Humanism: *Man is the measure of all things*

Donatello's *David* vs. Polykleitos' *Doryphoros*

The following classical characteristics are used by Donatello in his *David*:

B. Nudity

C. Contrapposto (graceful shifting of the weight of the body)

Define:

D. Canon of proportion (idealized form)

What is the difference between proportion and scale?

E. Freestanding

What is the difference between a sculpture that is self-supporting and a sculpture that is freestanding?

Why is a freestanding sculpture emblematic of classical humanism?

F. Homoerotic quality

How did the classical view of homosexuality differ from that of Christianity?

Who did Renaissance artists consider their audience to be?

Which elements in Donatello's *David* are not classical? List two.

1.

2.

Non-classical or expressive works by Donatello:

Zuccone or Prophet figure

Mary Magdalene

Classicism in painting: Which characteristics of Botticelli's *Birth of Venus* are derived from classicism?

The Medici Neoplatonist circle

List four tenets of Neoplatonism.

1.

2.

3.

4.

High Renaissance, early 16th century

Characteristics

1. Christian stories take place in contemporary Italian settings and are depicted naturalistically

How does Leonardo's depiction of Mary compare and contrast to that of Robert Campin?

What technique does Leonardo use to make his figures look more natural?

Leonardo's *Madonna of the Rocks*

What visual evidence in this painting indicates the use of aerial perspective?

2. Art used as a tool of science and mathematics.

What visual evidence is there in Leonardo's work that indicates his interest in science?

*Where is the **horizon line** in Leonardo's Last Supper of Christ? How do you know?*

*Which elements in the Last Supper indicate the lines of the **orthogonals**?*

3. Revival of classicism (humanism):

How does Leonardo's Vitruvian Man demonstrate Leonardo's belief that man is the measure of all things?

What classical elements are found in Michelangelo's *David*? List six.

1.

2.

3.

4.

5.

6.

Elements in Michelangelo's *David* that are NOT classical:

A. Christian faith

B. Narrative

What does Michelangelo use in his sculpture to help tell the story of David and Goliath?

Characteristics of High Renaissance (cont.)

4. Balanced arrangements of numerous human figures in an architectural or landscape setting.

How does Raphael organize the figures in the School of Athens?

5. Fresco technique (also used during the Early Renaissance period)

Define:

6. Neoplatonism: the Medici

Cite two works of art by Michelangelo that show the influence of neoplatonic thought. Explain how.

Other works by Michelangelo:

- *Pietà*
- Tomb for Julius II: *Moses, Slaves*
- Sistine Chapel: *Creation of Adam; Last Judgement*

Film guide for The Sistine Chapel Restoration:

1. What is the Vatican? Where is the Sistine Chapel?
2. Is Michelangelo the only artist whose work is in the Sistine Chapel?
3. What stories are depicted on the ceiling of the Sistine Chapel? Which is most famous?
4. Cite three Renaissance ideals embodied in the painting of the *Creation of Adam*.
 - A.
 - B.
 - C.
5. Why was Michelangelo a controversial choice for painting the Sistine Ceiling? How was the work by Michelangelo received?
6. How long and how expensive was the task of cleaning the ceiling?
7. What changes occurred after the cleaning of the ceiling? Why was this so controversial?
8. What materials were used by Michelangelo in his frescoes?
9. What is the *arriccio*? The *intonaco*? The *giornata*?
10. What does fresco mean?
11. What is the pouncing technique used for?
12. What happens chemically as a fresco dries?
13. How stable is the fresco technique?
14. Why did earlier restorers add glue? What happens to the glue varnish over time?
15. Are there any documents to confirm if and when restorers added glue?
16. How are cross sections used to confirm who applied the glue?

17. What technique did Michelangelo use on the ceiling that was not on the lunettes?
Why did he use this technique? How do restorers recognize the areas where he used this technique?

18. What were the conclusions of the American Conservation Federation about the restoration?

19. Describe Michelangelo's use of color.

20. What dangers threaten the frescoes now that they are clean? What is being done to protect them?

Venetian Renaissance, 16th century

Titian

*Venus of Urbino**Cite four aspects of Titian's Venus of Urbino that are classical.**Madonna of the Pesaro Family**What is a sacra conversazione?**Pastoral Symphony*

Palladio

Villa Rotonda

Mannerism, 16th century

Parmigianino

*Madonna with the Long Neck**Cite four Renaissance rules that Parmigianino breaks? Explain how.*

El Greco

The Burial of Count Orgaz

Northern Renaissance, 16th cent.

Dürer

Four Horsemen of the Apocalypse

Define **woodcut**:

Adam and Eve

Define **engraving**:

What visual evidence in this print indicates Dürer's new interest in classicism?

The Four Apostles

Protestant Reformation

Luther

Justification by Faith

Indulgences

Iconoclastic

What visual evidence is there in The Four Apostles to verify Dürer's alliance with the Protestant Reformation?

Southern Baroque, 17th century

Counter-Reformation

Council of Trent

Guidelines for artists:

- Didactic
- Direct
- Emotive
- Confirm Saints and Sacraments

Bernini

Colonnade at St. Peters, Vatican

St. Theresa in Ecstasy, Cornaro Chapel

Bernini's *St. Teresa*

Guideline	How Bernini meets guidelines
Didactic	
Direct	
Emotive	
Saints/ Sacraments	

Southern Baroque, cont.

Caravaggio

Entombment

Guideline	How Caravaggio meets the guideline
Didactic →	
Direct →	
Emotive →	
Confirms Saint/Sacraments →	

Gentileschi

*Judith and Maidservant with the Head of Holofernes***A brief overview of women in art history – Ancient to Southern Baroque**

Ancient world: The ancient historian Pliny mentions 5 women artists.

Medieval world: Most artists, male and female, are anonymous. Nuns, who were the best educated among women, produced *manuscript illuminations*, vestments and tapestries.

Renaissance: Female artists typically worked for their father, brother, husband/lover. Many died in childbirth. None were allowed to study the nude (handicapped their ability to draw large figural compositions).

Baroque: Similar to the Renaissance. Artemesia is the first woman to become a member of the Company of St. Luke, a “fraternity” of professional artists.

9. Name a principle device used by Caravaggio in his depiction of St. Paul.
10. Compare Bernini's *David* to that of Donatello and Michelangelo.
11. Describe at least three aspects of the viewer's initial experience of Bernini's *St. Theresa*.
 - A.
 - B.
 - C.
12. What is the key theme of the Cornaro chapel?

Spanish Baroque, 17th century

Velazquez

*King Phillip IV of Spain**Las Meninas*Four interpretations of *Las Meninas*:

1. Portrait of the princess and her maids
2. Portrait of Velazquez as court painter
3. Painting of a visitation by the King and Queen to Velazquez's studio
4. Painting of the art of painting

Rubens (Flemish, under Spain's control)

Northern Baroque in Holland, 17th century*What four new subjects emerged due to the **iconoclasm** of the Protestant North?*

- A.
- B.
- C.
- D.

Rembrandt

Known for working in all four areas but also does **history painting**.Define **history painting**:*What visual evidence suggests that Rembrandt's style was influenced by that of Caravaggio?*

Portraiture:

- Self portraits
- Group portraits: *Lesson of Dr. Tulp*; *The Night Watch*

Religious works:

How do Protestant religious works compare to Catholic religious works?

- *The Blinding of Samson*
- *The Supper at Emmaus* (two)
- *The Prodigal Son*
- *Three Crosses*

Etching

Define:

Film guide for Art of the Western World: Northern Baroque

1. Who were the Hapsburgs? What did they want their architecture to convey?

2. Describe the layout of the Belvedere Palace. In what sense is it an Allegory?

3. How did the kings of Western Europe want to be depicted? What did these kings require of their court painters?

4. Cite at least four things Rubens wanted to achieve in his religious paintings.
 - A.
 - B.
 - C.
 - D.

5. What kind of reputation did Rubens have? Where did he travel? Who did he meet?

6. Name two subjects commonly painted by Velazquez.
 - A.
 - B.

7. Name four possible interpretations of Velazquez's *Las Meninas*.
 - A.
 - B.
 - C.
 - D.
8. Who was Helena Forment?
9. Why was it important for Rubens to own and depict his land?
10. How did the religious and political life of the Dutch differ from that of the rest of Europe?
11. Who were the major patrons of Dutch art?
12. What new media became important to Dutch patrons? Why?
13. Why were group portraits so important in Holland?
14. How was Rembrandt's *Night Watch* so different from other group portraits?

15. Compare Rembrandt's self-portraits to Velazquez's portraits.

16. Summarize seven general characteristics of the Baroque in Southern and Northern Europe:

A.

B.

C.

D.

E.

F.

Rococo 18 th cent.	Enlightenment 18 th -19 th century	Neoclassicism 18 th -19 th century
<ul style="list-style-type: none"> • Playful and graceful • Frivolous subjects of courtship and love • Lavish costumes and settings • Aristocratic • Delicate, feminine style 	<ul style="list-style-type: none"> • Sober and austere • Serious and moralizing • Plain costumes and settings • Middle class • Clear roles for men and women 	<ul style="list-style-type: none"> • Style that was used to express Enlightenment views • Uses forms from Classical and Renaissance traditions (traditions better understood from discoveries at Pompeii and Herculaneum – Wincklemann and the beginning of art history)

If an Enlightenment critic were writing a review of Fragonard's Swing, would it be positive or negative? Explain why using specific aspects of Fragonard's painting.

Romanticism, early 19th century

Goya (from Spain)

Family of Charles IV

Sleep of Reason

Aquatint

Define:

Third of May 1808, 1814

How does Goya's depiction of the Third of May compare and contrast to David's

Oath of the Horatii?

Germans, English, and Americans:

Friedrich

Turner

Cole

French:

Gericault *Raft of the Medusa*

Delacroix *Liberty Leading the People* and *The Death of Sardanapalus*

Characteristics of Romanticism

1. Begins in Germany, spreads to England and the United States. (Retains humanistic quality in France.)

Why were the Germans and English resistant to classicism in art?

2. Landscape style: corresponds to new studies of the earth (geology, meteorology).
How did new geological understandings of the earth change people's perception of the earth and their relationship to it?

3. The geology of the earth and the four seasons are related to the lives of man (they believe there is an important relationship between man's fate and his environment).

4. Envisions a more pessimistic relationship between man, God, and nature (anti-classical).
How does the Romantic view of man's relationship to God and nature compare to the Renaissance one?

5. Emphasis on the imagination and on the grotesque (especially death and disease).
Which artists' works best illustrate this characteristic of Romanticism? How?

6. New explorations of color (color wheels)
What is a primary color? A secondary color? A complementary color?

Realism, mid 19th century

1. “Styleless” or objective representation of observable events.
2. Contemporary events. (No biblical, mythological or historical scenes.)
3. Themes are usually of political, social, or economic concern, and tend to be left-wing.
4. Rejection of Renaissance pictorial devices.

Daumier

Lithograph

Define:

In what specific ways is Daumier’s print Rue Transnonain “Realist” as defined above?

Millet’s *Gleaners*

What could Millet have done differently in his painting to persuade the viewer to think either negatively towards the gleaners or positively?

Courbet

Why did critics from the academy object to Courbet's Burial at Ornans?

In what specific ways is this painting typical of Realist painting in general?

The Academy of Fine Arts Annual Salon
Napoleon III and the World's Fair
Pavilion of Realism, 1855

Manet

Le Dejeuner sur l'herbe
Cite four aspects of Manet's painting to which the academy objected.

Salon des Refusés, 1863
Olympia (Olympe)

Impressionism, late 19th century

1. Type of Realism

In what sense are the subjects found in Impressionist art “Realist” and in what sense are they not?

2. More abstract than Realist painting

What does it mean to say that a painting is “abstract”?

3. Scientific study of color and light: color = light

What early 19th-century French artist also separated color into primaries as he painted and influenced the Impressionists?

4. Flat

- Like a Japanese print

How does Japanese perspective space compare to western linear perspective?

- Color is not applied in glazes

How does the application of color in an Impressionist painting differ from that in an old master painting like Rembrandt or Caravaggio?

5. Cropping

What impact did photography have on painting?

Nadar's studio and the First Impressionist Exhibition (one of eight)

Post-Impressionism, late 19th century

Impressionism + ?

Seurat

Sunday Afternoon on the Island of La Grande Jatte

Which aspects of this painting are similar to Impressionist art?

pointillism

Define:

divisionism

Define:

For Seurat, warm hues and upward lines set what emotional tone in a painting?

What emotional tone is expressed with cool hues and downward lines?

Cézanne

Which aspects of Cézanne's paintings are similar to Impressionist painting?

Describe how Cézanne examines optics in his work.

Mont Ste. Victoire series

What was the origin of the classical formula for landscape and how does Cézanne rethink the formula?

Van Gogh

According to Van Gogh, how did he use color and line in a painting? How do scholars know that this is what Van Gogh wanted from color and line?

Gauguin

Synthetism: distillation of forms derived from the observation of his actual surroundings into abstract form.

Expressionism, early 20th century

Types of Expressionism:

- Fauvism (French) (Derain, Matisse)
- Der Blaue Reiter (German) (Kandinsky)

Common characteristics of Expressionism:

1. Arbitrary color and figural proportions.
Which colors in Matisse's Joy of Life are "arbitrary"? How do you know?
2. Flat pictorial space (rejects Renaissance perspective space).
3. Interested in non-European, especially tribal or folk art sources.
What visual evidence in Matisse's Blue Nude indicates his interest in tribal arts?

Der Blaue Reiter: "The Blue Rider" (Kandinsky)

Concerning the Spiritual in Art, 1912, by Kandinsky:

(A justification for non-figurative painting)

How does Kandinsky use the following to justify non-figurative painting?

Modern physics:

Music:

What new technique is found for the first time in Kandinsky's art?

Cubism, early 20th century

Artists associated with various versions of the Cubist style:

Picasso; Braque; Brancusi; Mondrian; Rietveld; Wright; Van der Rohe and Johnson;
Rivera; Lawrence

1. Artificial reconstruction of perspective space derived from modern understanding of physical theories of relativity.
How does Cubist space compare or contrast with Renaissance pictorial perspective space?

2. Cézannesque *passage*.
Define:

3. Simultaneous views of realist subjects.
What is the connection between Cubist simultaneity and academic tradition?

4. Broken lines and planes = Cubist grid.
Why do the Cubists use broken lines and planes?

5. Monochromatic color and unified texture.
Why did the Cubists use monochromatic color?

*What was the advantage of using **collage**?*

6. Conceptual rather than optical.
According to Braque, what is the relationship between art and language?

Dada, early 20th century
(Arp; Duchamp)

1. Nihilistic response to the events of WWI, absurdity.
What hopes for progress coming out of the Industrial Revolution were shattered by WWI? How?

2. Chance.
Describe several different ways in which the dada artists used chance in their art.

3. Challenges traditional definitions of art.
What did Duchamp do to throw into question how art is defined?

4. Anti-aesthetic or anti-beauty.
Did Dada artists care if their art was considered ugly? Why or why not?

5. Found objects: ready-made and assisted ready-made.
Cite an example of a ready made art object.

Surrealism , early 20th century
(Miro; Ernst; Dali; Oppenheim; Kahlo)

1. Dada + Freudian psychoanalysis.
What is the key difference between Dada and Surrealism?

2. Automatic drawing.
Which artists were known for their use of automatic drawing? Why did they use it?

3. Metamorphosis of imagery.
Which artist used this technique? Describe one of his/her images.

4. *Frottage* : a rubbing.
Which artist frequently used this technique?

5. Dream imagery.
Why were Surrealists interested in dreams?

6. Juxtaposition of unrelated imagery.
Why did the surrealists juxtapose unrelated images?

André Breton (a poet) defined Surrealism in 1924, as “pure psychic automatism, regardless of moral or aesthetic preoccupations – the Supreme Point.”

Abstract Expressionism, mid 20th century
(Pollock, DeKooning, Rothko)

In what specific ways were the following important precedents for Abstract Expressionism:

Kandinsky:

Dada:

Surrealism:

Characteristics:

1. Large-scale canvases.
2. All-over compositions (no central focus).
How do artists typically create focus in a composition?
3. Dripped paint on unprimed canvas.
Why did Pollock put his canvases on the floor to paint on them?
4. Process as important as finished product.
What is the visual evidence in DeKooning's work that indicates that the process of painting was as important as the finished piece to him?
5. Jung (student of Freud)
Which of Jung's concepts interested the Abstract Expressionists?
6. Existentialism
How did critics use the language of Existentialism to explain Abstract Expressionist work?

Pop Art, mid 20th century
(Rauschenberg, Johns, Hamilton, Warhol, Lichtenstein)

1. Well known logos or popular images from Hollywood and commercial media.

Where did Pop art originate? Why?

2. Use of mass-media techniques: silkscreen, airbrush.
3. Humorous (Neo-Dada).

In what major way did Pop art differ from Dada?

4. Anti-expressive.

Film guide for Art of the Western World: Art in Our Time

1. Describe the historical background for contemporary art.
2. Where did the Abstract Expressionists paint?
3. Who was the leading Abstract Expressionist? Which artists influenced his art?
4. How does Abstract Expressionist painting in Europe differ from that in the U.S.?
5. How long was it before Abstract Expressionism was superseded by another style? Why?
6. How does the pictorial space of works by Rauschenberg or Johns differ from Renaissance linear perspective?
7. What kind of culture influenced Pop art?
8. Describe Warhol's pictorial strategies.

