

ART 109
SHORT ANSWER QUESTIONS SECTION 3 and 4
Study these questions to prepare for quizzes and to construct your essay

EXPRESSIONISM IN GERMANY

1. Which previous artists inspired the German Expressionists?
2. Describe the social events affected the content of German Expressionists works of art.
3. Describe what Modersohn-Becker wanted to capture in her paintings.
4. Who were the Die Brücke (The Bridge) artists and Describe was their goal?
5. Describe the social events that German Expressionists were responding to in their works.
6. Describe Kirchner's political and social comments about events in Germany and how they are shown visually in his works of art.
7. Briefly describe Degenerate art.
8. Who were Der Blaue Reiter (The Blue Rider) artists and how did they differ from Die Brücke?
9. Why was it important for artists (male and female) to capture their portrait?
10. Describe some of Marianne von Werefkin's achievements within the art world and who were her contemporaries.
11. Describe von Werefkin's Blaue Reiter style.
12. Many of Wassily Kandinsky's paintings are given two distinct titles, what are they and why did he choose them?
13. How are you supposed to interpret a Kandinsky painting? (give a specific example)
14. Describe the meaning Franz Marc associated with particular colors.
15. Why did Franz Marc only paint images of animals?
16. Describe the evolution of styles seen in Franz Marc's paintings.
17. Why was Der Sturm a significant venue (and journal) for artists?
18. Describe Barlach's motivations for creating sculpture and how they are represented visually in *The Avenger*.
19. Who inspired Schiele's as an artist and why?
20. Describe the characteristics (formal elements and content) of Schiele's style that separate him from other Expressionists.
21. Describe the symbols in Schiele's work define the subjects he creates.
22. How does Kokoschka's technique enhance the content of *The Tempest*?
23. Describe the earlier styles that appear in Kokoschka's paintings.

CUBISM

24. Describe non-objective/non-representational art.
25. How is the statement, "...reality has many definitions and that therefore objects in space - and indeed, space itself- have no fixed or absolute form" demonstrated in cubist paintings?
26. Describe Picasso's Blue period and what events let him to choose to portray works in this manner.
27. Who was the "literary apostle of Cubism" and why was he important?
28. Define *modernista*.
29. Define saltimbanques and what idea they represented to Picasso.
30. Describe Picasso's Rose Period and Describe events led him to choose to portray works in this manner.
31. Who was Gertrude Stein and why was she important to the development of his career?
32. Describe the ways Picasso transforms "Les Demoiselles D'Avignon" from a narrative into a non-narrative (be specific in your answer).
33. Describe the styles that influenced the design and formal elements in "Les Demoiselles D'Avignon" (at least 3 influences).
34. Describe George Braque's early paintings and which painting inspired him to change his style.
35. Who was responsible for the partnership between Picasso and Braque?
36. List the distinct pre-Cubist differences between Picasso and Braque's works.
37. Who coined the term "Cubes" which led to the name of the style?
38. **Name and describe** the two forms of cubism.
39. Describe the transformation that takes place in Braque's *Portuguese* enhanced by adding printed text to the surface of the canvas.
40. Describe what led to Braque's switch to synthetic cubism.
41. How does collage differ from *papiers colles* and why did Braque feel the latter was a better example of modernism?
42. How does cubist sculpture defy and also enhance the "laws" of cubism?
43. How did Gris' approach to cubism differ from Braque and Picasso?
44. What was Gris instrumental in bringing to Cubism?

45. How did Leger define beauty?
46. Discuss Leger's views on modern society as represented in his image *The City*.
47. Describe the way Cubism manifested in other styles.
48. Describe Orphism.
49. Describe simultaneity.
50. How did Delaunay achieve light, movement and the juxtaposition of contrasting colors in *Simultaneous Contrasts: Sun and Moon*?
51. Describe types of Orphic images Sonia Delaunay created.
52. How does she celebrate women in her works.
53. Describe the 19th century American quilt form that Delaunay imitated.
54. Describe the styles (2) that inspired the fractured look in Duchamp's *Nude Descending a Staircase No. 2*.

MODERN ARCHITECTURE

55. Describe the affects the Industrial Revolution have on Modern Architecture?
56. What new material was introduced in the late 19th that lead to the transformation of architecture?
57. Describe the design elements of the Arts and Crafts movement.
58. Why was William Morris important to the rise of the Arts and Crafts movement?
59. Describe the modernist elements that are represented in Mackintosh's *Library at Glasgow*?
60. What types of structures represented the birth of Modernism in architecture?
61. What did Sullivan mean when he stated "Form Follows Function"?
62. Describe the early characteristics of modern architecture as seen in Sullivan's buildings.
63. What Art Nouveau elements are incorporated into Sullivan's buildings?
64. Describe the design of Wright's Prairie Style as seen in the Robie House.
65. What are cantilevers?
66. What styles did Wright appropriate (borrow) when designing the house?
67. Why does this Prairie Style fall in line with the modernist movement in painting and sculpture?
68. How is Frank Lloyd Wright's *Kaufmann House* organic as well as an example of International Style and what inspired his design?

FURTUISM, CONSTRUCTIVISM, SUPREMATISM AND DE STIJL

69. How does Tatlin synthesize Russian Constructivist as well as socialist ideas in his *Model for Monument...design*?
70. What is Rayonism?
71. What are *Lubok* prints.
72. What styles and icons appear in Goncharova's painting *Linen* and why is this an example of synthetism?
73. What subjects did Goncharova focus on in her later paintings?
74. Describe De Stijl (The Style)?
75. Who influenced Mondrian and in what way (several)?
76. What is meant by "push and pull" and how does it relate to Mondrian's sculpture?
77. How are De Stijl ideas used in Rietveld's *Schroder House*?
78. What did Rietveld sacrifice in his design?
79. What is meant by the phrase, "The construction (of furniture) is attuned to the parts to insure that no part dominates or is subordinate to the others..."
80. Describe is Suprematism.
81. Describe symbolic meaning is associated with Malevich's *White on White Square*.
82. Why did artists strive to purify art?
83. Describe the characteristics of Russian Constructivism.
84. What other media did Russian Constructivist use to create their works of art?
85. How does Tatlin synthesize Russian Constructivist as well as socialist ideas in his *Model for Monument...design*?
86. Why are Rodchenko's works political and how did he achieve this in his works of art?
87. How did Rodchenko lessen the political tones to his images?

FANTASY, METAPHYSICAL, DADA AND SURREALISM

88. What are some of the themes in Chagall's paintings?
89. Why does Chagall focus on the element of fantasy in his paintings?
90. What does "metaphysical" mean?
91. How is memory represented in Chagall's paintings and how does this technique connect to Freud's ideas about memory?
92. Why did de Chirico's use realistic images during a time when there was an emphasis on abstraction?

93. What type of audience response is de Chirico looking for?
94. Describe the formal elements in de Chirico's paintings that enhance the metaphysical experience.
95. What does de Chirico's *The Great Metaphysician* represent?
96. What is Dada and where did the movement begin? (this is a detailed answer)
97. Name a few Dada artists.
98. What was goal of most Dada artists?
99. Why were choice and chance important to Dada artists?
100. Why did Arp destroy many of his early works?
101. Why is Arp's *Collage* an ideal dada work and also modernist work?
102. What message was Duchamp sending with his Fountain?
103. From where did Duchamp appropriate the name R. Mutt and why did he use it on the urinal?
104. What are Readymades/Alreadyreadymades?
105. What future styles will develop out of Duchamp's use of ready made objects?
106. How did the element of chance play a role in Duchamp's *The Large Glass (BSBBHBE)*.
107. Why did Man Ray's *Gift* mark the end of the Dada movement?
108. How did German Dada differ from other regions?
109. What is *Dada Messe*?
110. Why did some Dadaists want to exclude Hannah Hoch from *Dada Messe*?
111. What transformation takes place when magazine or newspaper clippings are reconstructed in a collage form?
112. What is the content of Hoch's *Cut with the kitchen knife...?*
113. What is *Merz* and *Merzbau*?
114. Why is Schwitters' work a preview of Junk Art/Pop Art?
115. Why did Schwitters use discarded objects?
116. What is New Objectivity?

117. Describe the Magic Realist style as seen in Dix' *The Skat Players*.
118. What is the content of *The Skat players* and how is the content enhanced by the Magic realist t style?
119. What historical events influenced the style New Objectivity?
120. What is the content (iconography) of Max Beckman's *Departure*?

FIGURATIVE, LATE CUBIST, SCULPTURAL ABSTRACTION

121. What events were occurring in the 1920s that influenced art?
122. What was the sentiment of most artists during the post-WWI period?
123. How are Modigliani and Brancusi's sculpture similar in content and formal elements?
124. How do Modigliani's images of women differ from Schiele?
125. Describe the characteristics of Modigliani's painting style?
126. How does Matisse create balance in *Piano Lesson*?
127. Why does *Three Women* and *Three Musicians* demonstrate Picasso's avante garde status?
128. How does Picasso's later cubist style seen in *Three Musicians* differ from his early cubist style?

BAUHAUS AND TEACHING OF MODERNISM

129. Who founded the Bauhaus movement and where were their ideas in relation to architecture and society in general?
130. Describe the Bauhaus elements in Gropius' Workshop wing.
131. What themes dominated Moholy-Nagy's works of art?
132. What are *photograms* and what effect is achieved by using this process?
133. What is meant by International Style architecture and what are the rules associated with this style?
134. What phrase did Mies van der Rohe use to describe an "ideal" style of architecture?
135. How are these ideals represented in his *Seagram* building?
136. What Bauhaus theories are seen in Albers *Homage to the Square*?
137. What contribution did Stolz made to the Bauhaus movement?
138. How are Stozl's works representative of Bauhaus ideas?

SURREALISM

139. Describe the Surrealist style, then discuss the ways in which it was a re-interpretation of the Dada movement.
140. Why were women not considered true Surrealists?
141. According to Freud what is a *fetish* and *fetishism*.
142. How did Fetishism influence the Surrealists?
143. Who wrote the Surrealist Manifesto and what was their main motivation?
144. What is the “*exquisite corpse*”?
145. Describe some of the basic ideas Breton wrote in his manifesto on Surrealism.
146. Describe the two types of surrealism?
147. Describe the political ideas associated with the Surrealist movement.
148. What did Arp identify as the “fundamental element of sculpture?”
149. Why did Arp title his works after their completion?
150. Describe the element of chance in Arp’s *Head with Three Annoying Objects*.
151. Why did Ernst give titles to his paintings after their completion?
152. Why is the manner in which Ernst titled the collage “*Two Children Are Threatened by a Nightingale*” a good example of Surrealism?
153. Describe *frottage*, *grattage* and *decalcomania* and the effects of these techniques.
154. What is *Loplop*?
155. Why is the title of Max Ernst’s *Surrealism and Painting* significant?
156. Why is the use of biomorphic shapes surreal?
157. What is surreal about Miro’s *Harlequin’s Carnival* that was a favorite theme for Surrealists?
158. Where did Miro derive the images for *Harlequin’s Carnival*?
159. Describe Bataille’s philosophy in relation to art.
160. Describe Bataille’s definition of *informe*.
161. What led Dali to switch from previous traditional styles (impressionism, cubism) to surrealism?

162. Describe Dali's painting technique that makes his images more realistic.
163. What did Dali mean when he stated he wanted to paint like a "madman"?
164. Why was film as a medium able to enhance Dali's surreal visual effects?
165. Define the term "paranoiac critical" and which artist is associated with this term?
166. What type of symbolism reappears in Dali paintings?
167. What was Dali trying to represent in *Persistence of Memory*?
168. What reasons have been given for Dali's obsession with the grotesque, strange and bizarre?
169. What conflict developed between Dali and Breton?
170. Define some of the basic elements of *semiotics*.
171. How is Looking and Seeing as defined in Magritte's paintings?
172. What questions does Magritte ask the viewer to ponder with his paintings? (See "This is not a pipe")
173. Define the *vagina dentata* and the surrealist message in Magritte's *The Rape*.
174. Describe the type of symbolism that appears in Lam's paintings and why?
175. Define Santeria (Wilfredo Lam).
176. What is the connection between Santeria and Surrealism?
177. Why is Oppenheim *Object* the archetype of the Surrealist object?
178. Discuss Cahun's *self-portrait* in relation to surrealism as well as Freud's discussion of the fetish.
179. Where was Dorothea Tanning introduced to Surrealism?
180. Analyze the metamorphosis that takes place in Dorothea Tanning's *A Few Roses....* (take the title into consideration in your answer).
181. How did Moore describe the state of being of his reclining figures?
182. Describe the process Henry Moore used to create his reclining figures.
183. What influenced Moore in the creation of his design?
184. Why did some Surrealists value photography?
185. Describe a rayograph.

186. Describe Kertesz' "Distortions" and how does he achieve this effect?
187. Why are Manuel Bravo's images disturbing?
188. Describe the illusionistic effects in Bravo's photographs?

AMERICAN ART BEFORE WWII

189. Describe some of the main events that led to the spread of abstraction in the U.S.
190. Describe the public's response to abstraction in the early 20th century in the U.S.
191. Describe some of the major venues that showcased European modernists.
192. Which major museum was constructed in 1929 that served as a venue for European and U.S. modernism?
193. Discuss the message does Romaine Brooks sends with her paintings.
194. Describe the effects of the formal elements used in Brooks' painting *Self-portrait*.
195. Who established "The Eight," who was in the group and where were their views about art (est. by Henri)?
196. Describe the typical subject matter of Ashcan School painters and why are their paintings sometimes called "Poor Man's Impressionism"?
197. Describe American Scene painting.
198. Describe the goal of Social Realists photographers.
199. How did Jacob Riis "manipulate" his subject matter to add emphasis to his photographs?
200. What book did Riis have published and enabled the messages in his photos to be spread to the masses?
201. Describe the types of subject matter that Lewis Hine focused on from 1908-1916?
202. Describe the formal elements in his photographs that speak to his favored subject.
203. Who was the owner of the 291 gallery and what types of work would you most likely see there?
204. Who were the early American Modernists and what were their goals?
205. Describe "straight pictorialism" as seen in Stieglitz photograph *The Street, Fifth Avenue*.
206. What formal elements led Stieglitz to take the photograph *The Streerage*?
207. What events contributed to Georgia O'Keefe's cult status?

208. Describe the style Precisionism and the connections to O'Keefe's paintings.
209. How did Georgia O'Keefe want you to interpret her paintings?
210. Describe the similarities and differences between O'Keefe and Imogen Cunningham's images.
211. Who inspired Ansel Adams to take up photography?
212. What techniques did Adams employ intensify the visual effects in his photographs?
213. Describe the Harlem Renaissance/Jazz Age and who were its key artists?
214. Describe Alain Locke's views on African American artistic production?
215. What was Hayden hoping to communicate to his audiences in his painting *The Janitor Who Paints*?
216. What did James van der Zee hope to achieve with his photographs?
217. Describe the ways van der Zee manipulated his photographs.
218. Who were the Regionalists and how were they similar or different?
219. Describe Thomas Hart Benton's style of Regionalism.
220. What American iconography is shown Grant Wood's "American Gothic"? (define iconography as well)
221. Describe Wood's modernist technique.
222. Why is Hopper not considered a regionalist?
223. How does Edward Hopper capture the "psychology" of the city and the country in his painting?
224. How does Hopper's painting technique enhance the content of his paintings?
225. Why is Hopper considered a storyteller and what types of stories does he tell?
226. Why is Grandma Moses considered a Folk Artist?
227. Why were her works as well as Horace Pippin's works attractive to artists and critics?
228. Describe Isabel Bishop's whisper effects in her paintings and how these effects change the viewer's perception of her works.
229. Who did Bishop capture in her paintings and what social changes were recorded as a result?
230. What was the WPA and FSA and why were they beneficial to Dorothea Lange and other artists?
231. What formal elements did Dorothea Lange emphasize to increase the impact of *Migrant Mother*?

232. Describe the overall message of *Migrant Mother*?
233. Describe the types of photographers Margaret Bourke-White produced.
234. Describe Bourke-White's connection to Modernism.
235. What did Bourke-White's major body of work cover?
236. Who were the Mexican Muralists (MM) and what was their main goal?
237. Who were some of the social leaders of Mexico who inspired the MM?
238. Why were the MM popular amongst US artists?
239. Where did they (MM) receive their training?
240. Describe the events occurring in Mexico that influenced the content of their (MM) paintings.
241. Why did they (MM) choose the fresco medium, specifically Diego Rivera?
242. Describe Diego Rivera's views on art.
243. Why are Frida Kahlo's paintings not surrealist even though she is frequently categorized as a Surrealist painter?
244. Describe and define the iconography in Frida's paintings.
245. Describe the types of political as well as personal comments captured in Frida's paintings.
246. Describe the connection between Frida and Rivera and how is that relationship represented in *The Two Fridas*?
247. What was Frida deconstructing in her *Two Fridas* painting?