AHST 3319-001 (87067)
20th Century European Art:
Avant-Garde and Aftermath
Dr. Charissa N. Terranova
Fall 2017
Thursday 1:00-3:45
SOM 1.110

Final Test Review

The final test is **Thursday December 14 at 2:00 pm in SOM 1.110**. It will consist of 10 slide identifications and one short answer essay question. The slides will be taken from the following list of images and buildings all of which are located at www.charissaterranova.com. There is also below a list of ideas and themes from which the short essay question will come. You do not need a bluebook for this test.

I. Slides

1. Allan Kaprow, Rearrangeable Panels, 1957-59
2. Allan Kaprow, 18 Happenings in 6 Parts, 1959
3. Allan Kaprow, Household, 1964
4. Marcel Duchamp, LHOOQ, 1919
5. Kurt Schwitters, Merzbau, 1920-23
6. Richard Hamilton. What Is It That Makes Today's Homes So Different? So Appealinlg?1956
7. John McHale, Why I Took to the Washers in Luxury Flats, 1954
8. Eduardo Paolozzi, I Was a Rich Man's Plaything, 1946
9. Yves Klein, Monochrome Bleu, 1957
10. Yves Klein, The Painter Projects Himself into Space, 1960
11. Guy Debord and Asger Jorn, Guide psychogéographique de Paris: discourse sur le passions de l'amour, 1956
12. John Cage, Fontana Mix, 1958
13. George Maciunas, Fluxus Preview Review. 1963
14. Assembled by George Maciunas, Fluxkit, 1965 [in briefcase]
15. Nam June Paik, Zen for TV, 1963/75
16. Shigeko Kubota, Vagina Painting, 1965
17. Walter Gropius, Bauhaus, Dessau, Germany, 1928
18. Walter Gropius and Adolf Meyer, Sommerfeld House, Berlin-Dahlem, 1921
19. George Grosz, Republican Automatons, 1920
20. Max Beckmann, Self-Portrait with a Champagne Glass, 1919
21. Otto Dix, Shock Troops Advancing, 1924
22. Max Ernst and Jean Arp, Physiomythological Diluvian Picture, 1920
23. Hannah Höch, Pretty Girl, 1920
24. John Heartfield, Adolph the Superman: Swallows Gold and Spouts Junk, 1932
25. Duchamp, Bride Stripped Bare by Her Bachelors Even, 1915-23
26. Man Ray, The Rope Dancer Accompanies Herself with Shadows, 1916
27. Le Corbusier, Unité d'habitation, Marseilles, 1946-52
28. Meret Oppenheim, Object (Lunch in Fur), 1936
29. Alberto Giacometti, Suspended Ball, 1930-31
30. Marcel Duchamp, Etant donnés, 1946-66
31. Peter and Alison Smithson, Hustanton School, Britain, 1949-54
32. Peter and Alison Smithson, Economist Plaza, London, 1959-64
33. Louis Kahn, Yale University Art Gallery, New Haven, CT, 1951-53
34. Louis Kahn, Kimbell Museum, Fort Worth, 1972

II. Themes

1. Bauhaus
2. New Objectivity Painting
3. Duchamp's anti-retinal stance
4. Happenings
5. Weimar Republic
6. New Objectivity in Architecture
7. New Objectivity in Painting
8. Dada
9. Neo-dada
10. Differences between dada and Surrealism
11. Freud within Surrealism
12. Avant-garde versus neo-avant-garde
13. Duchamp early in his career
14. Duchamp in the 1950s and 1960s
15. Art Brut
16. Brutalism
17. Independent Group [IG]
18. IG exhibitions at the ICA
19. SItutationists
20. Psychogeography
21. Détournement
22. Dérive