

Art Since 1945: mainstream & margins -- UPDATE

Compare and contrast 2 of the 3 images presented. All were highly controversial in the time they were introduced. Use your book, my lectures, indicated sites, museum websites and/or other books to answer. Do not use Wiki sites, encyclopedia, dictionary, or other inappropriate sites. Include bibliography or references.

12 point type. 1½ spacing. At least 5 pages carefully written and edited.

See website for due date.

Answer these questions for 2 of the 3:

1. describe carefully.
2. Identify each piece by name, artist, date, materials, size.
3. Identify the movement or movements connected to the work, time period, and contexts for each. Say how these things influence the way the work looks.
4. Tell what each work has been influence by, such as previous styles, artists, common culture, artist intention, etc.
5. Once you have identified the movement or movements (even individual artists) informing the work, define it carefully.
5. Say what, if anything, each is reacting against.
6. Say what, if anything each is influencing in the future.
7. Discuss the controversy surrounding each piece and how that controversy played out in time.
8. Discuss what is similar and what is different when comparing the two works.

The Dinner Party, 1974-79

Judy Chicago (American, b. 1939). *The Dinner Party*, Ceramic, porcelain, textile, 576 x 576 in. (1463 x 1463 cm). Brooklyn Museum,

Below are listed some websites you might use. In addition to the questions asked above, answer these:

1. What does this piece say about collaboration in art?
2. Discuss the political context in particular any cultural situations making the piece seem radical.



http://www.brooklynmuseum.org/exhibitions/dinner_party/

https://www.brooklynmuseum.org/eascfa/dinner_party/home.php

<http://www.washingtonpost.com/wp-dyn/content/article/2007/04/20/AR2007042000419.html>

<http://www.judychicago.com/gallery.php?name=The+Dinner+Party+Gallery>

<http://www.throughtheflower.org>

The Running Fence 1972-76

Jeanne-Claude and Christo

1. What does this piece say about collaboration in art?
2. Discuss the political context in particular any cultural situations making the piece seem radical.
3. Why does Christo say the artwork is not the fence?

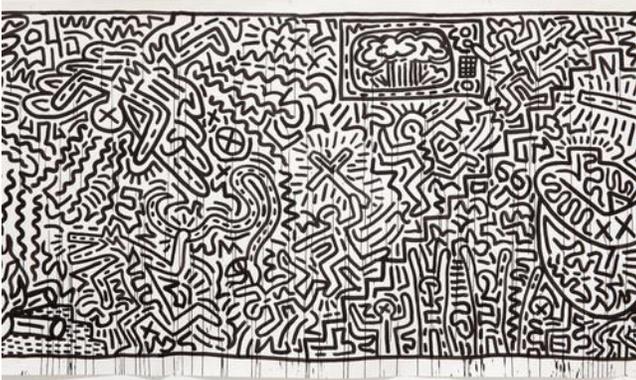
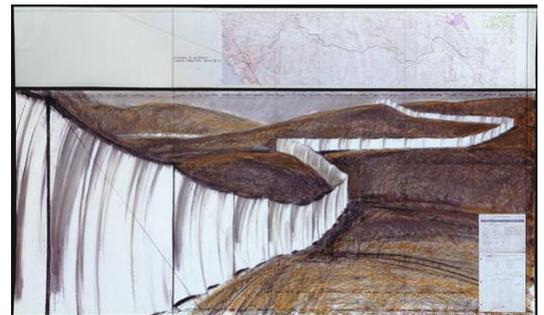
<http://christojeanneclaude.net/projects/running-fence#.UyxATv1s1gk>



<http://www.smithsonianmag.com/arts-culture/christos-california-dreamin-90869/?no-ist>

<https://www.youtube.com/watch?v=nBVpgN4JAsE>

<http://eyelevel.si.edu/2010/04/christo-and-jeanneclaude-on-the-making-of-the-running-fence.html>



Untitled, 1982

Keith Haring

Discuss this one work in the context of Haring's other works. Make sure to include the context of AIDS.

<http://www.moma.org/collection/works/37162>

if this link doesn't work, download the mp3 file. It's audio only.

<https://www.moma.org/explore/multimedia/audios/215/5293#>

read this article in the NYTimes (I couldn't get the video to work)

<http://www.nbcnews.com/news/us-news/keith-haring-activist-artists-politics-display-exhibit-n243866>

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