

**EXAM 3 / FINAL EXAM**

**Art 202: Introduction to History of Western Art II**

Spring 2022

100 points total, 12% of final grade

*Read the following questions and directions carefully. When responding to short answer questions, be specific and make sure your answers address all parts of the question.*

**PART I Art Historical Periods/Movements**  
**(1 point per letter; 20 total points)**

Put the movements in chronological order (based on the year when the movement began):

- a. Abstract Expressionism 1. \_\_\_\_\_
- b. Dada 2. \_\_\_\_\_
- c. Expressionism 3. \_\_\_\_\_
- d. Impressionism 4. \_\_\_\_\_
- e. Minimalism 5. \_\_\_\_\_
- f. Neoclassicism 6. \_\_\_\_\_
- g. Pop Art 7. \_\_\_\_\_
- h. Realism 8. \_\_\_\_\_
- i. Rococo 9. \_\_\_\_\_
- j. Surrealism 10. \_\_\_\_\_

Group the movements listed above by the century in which they began:

18<sup>th</sup> century: \_\_\_\_\_

19<sup>th</sup> century: \_\_\_\_\_

20<sup>th</sup> century: \_\_\_\_\_

**PART II Image Identification**

**(1 point per blank or per question, unless otherwise indicated; 80 total points)**

- 1. Artist \_\_\_\_\_
- Title \_\_\_\_\_
- Period/Movement \_\_\_\_\_

What motivated the artist to create this large-scale painting for the Spanish Pavilion at the 1938 Paris Exposition?

- a. It was a response to the German bombing of a small Basque town, sponsored by Spanish Nationalists.
- b. It memorialized the huge loss of life through trench warfare in World War I.
- c. It was a modern version of traditional history painting recognizing Spanish accomplishments

How was this artist's treatment of space in painting dramatically different from earlier Western art? (2 points)

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2. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What is the aim of artists of this movement? Which properties of art are most important and which are unimportant? (3 points)

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3. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What important Enlightenment ideas are reflected in this artwork? (2 points)

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This painting later became an emblem of what major historical event?

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4. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

In this art movement, what motivated artists to distort the human figure and other subjects? (3 points)

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5. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

In what ways does the artist break with conventions in this painting? What was shocking about this image when it was first displayed? (3 points)

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6. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What about this artwork epitomizes this movement in art?

- a. It is not factual.
- b. It glorifies the victors.
- c. It is an image of terror.
- d. It is a mythological subject.

A common thread that connected artists of this movement was

- a. the belief in the necessity of the Grand Tour.
- b. a simplified composition and individual forms.
- c. a focus on rational subjects.
- d. an emphasis on expressiveness.

7. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

How does this work (and the movement it belongs to) represent a departure from the style/movement that immediately preceded it? (2 points)

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This artist's work influenced the development of which subsequent movement in modern art?

- a. Symbolism
- b. Primitivism
- c. Expressionism
- d. Art Nouveau

8. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What earlier movement that sought to express the unconscious greatly influenced this artist and others of this style? How did this artist adopt elements of this movement's approach to painting? (3 points)

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9. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What is a Readymade?

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With this work, what does the artist claim is most important in art? (2 points)

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10. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What is the overall mood of this image? What visual elements contribute to this mood? (3 points)

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11. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

All of the following were among the primary interests of this movement EXCEPT:

- a. violence
- b. sexuality
- c. the irrational
- d. logic

Painters of this movement developed various techniques based in \_\_\_\_\_, a technique in which artists allow the subconscious to create the artwork without rational interference.

- a. collage.
- b. automatism.
- c. primitivism.
- d. readymades.

12. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

How did this artist use images like that of Marilyn Monroe to comment on popular culture and consumerism? (3 points)

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13. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

This artist's work examined the conceptual relationships between visual images and

- a. music.
- b. linguistics.
- c. physical experience.
- d. national identity.

14. Artist \_\_\_\_\_  
Title \_\_\_\_\_

How is this work similar in style to Impressionist painting?

- a. The use of thick, wide lines.
- b. The disorganized arrangement of the men.
- c. The lack of detail, but a focus instead on softer lines and forms.
- d. All of the above.

15. Artist \_\_\_\_\_  
Title \_\_\_\_\_  
Period/Movement \_\_\_\_\_

What defines this art historical style? Refer to both form and content of the work. (3 points)

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**PART III      Extra Credit (5 point maximum)**

Briefly define or discuss up to five things you have studied in preparation for this exam that you have not yet addressed in this exam. Do not simply list words, names or concepts; you will only receive credit for *elaborating* on ideas and *explaining* them.

Art 202: Intro to Western Art II  
Exam 3/Final Exam

Part II: Image Identification

1)





2)



3)



4)





5)



6)





7)





8)





9)





10)



11)





12)



13)



chair (chay), n. [OF. *stolus* (F. *stol*), < L. *stolus*,  
see *stolus*.] A seat with a back, and often arms, usually  
for one person, a seat of office or authority, or (for  
school) the person occupying the seat or office, esp. the chair-  
man of a meeting; a sedan-chair; a chair; a metal block  
or clutch to support and secure a rail in a railroad.



14)



15)

