

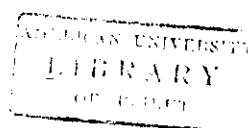
**INTRODUCTION TO ART APPRECIATION- C.S.250- PROF.S. DADOYAN  
FINAL EXAMINATION- FALL SEMESTER 1996-1997**

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**SECTION I. V. BRIEFLY ANSWER ONLY *TWENTY (20)* 80%**

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1. In what manner/s can the Greek Classical Period be said to have preserved and developed the legacy of the Geometric Period? Use ONE example.
2. Trace THREE common features between the Sumerian figurines and the Archaic Kouroi.
3. What distinguished Greek Late Classical works from those of High Classical? Use ONE example of each.
4. What radical differences can be traced between the Greek and the Roman conceptions and presentations of space? Give specific examples.
5. What would the world and a certain century (which one?) in particular miss if Pompeii was never discovered?
6. What two major factors or forces ruled and conditioned the medieval world? Explain through specific examples.
7. State an element, which in your opinion marked a radical break between what is known as the Romanesque and the Gothic styles.
8. State THREE FACTS about the Cathedral of Florence.
9. Is it a gross exaggeration to say that the so called "darkness" of the Middle Ages describes nothing but our own blindness towards almost ten centuries?
10. How would you explain the fact that some styles became "international" and others did not? Explain very briefly by examples.
11. What, in your view, can be seen as the legacy of Flemish art in the 20th c. ?
12. What is the value of the "*trompe l'oeil*" technique, both artistic & intellectual?
13. Trace a direct link between the work of M. Grunewald (1480-1528) and 20th century German Expressionism.
14. State elements which classify Giotto among forerunners of the Renaissance.
15. State THREE elements that sum up the commitments of Renaissance artists.
16. In what ways can the *palazzos* of Renaissance Florence be said to have "descended" from Imperial Roman "ancestors"?



17. Why, in your opinion, would Raphael portray himself in his "School of Athens", standing with the circle of Euclid and in the Aristotelian camp?
18. What is the "giant" step which Tintoretto took in his "Last Supper" from that of Leonardo's?
19. Descartes and Rubens were contemporaries, i.e., "Baroque" figures. Can you trace ONE common feature in their personalities?
20. In your opinion which theory makes more sense: to say that Modern Art started after the French revolution (1789) or to insist that the first exhibition of the "avant-garde" artists in Paris (1863) was the beginning? Explain v. briefly.
21. State and explain v. briefly who do you think were the most dangerous adversaries of the French Academic artists: the realists, the romantics or the impressionists?
22. To what hitherto unknown realities does impressionism open our eyes to (other than light)?
23. The single great influence on early 20th century Lebanese painters was the Impressionistic style. What reason can you provide?
24. Photography deeply influenced some painters at the end of the 19th century. Give ONE example and explain briefly.
25. Of the five Post-Impressionists, which one do you think best anticipated and influenced the next 50 years?
26. On what basis did the Fauvists choose their colors and brushstrokes?
27. Why would the Expressionists rely on content and treat form as secondary?
28. List TEN objects/elements that are basic for a "Pop-Beirut" mural downtown.
29. How would a "Futurist" painting of the AUB-Oval with its "inhabitants" look?
30. Of all the artists you knew, who would you want to do YOUR portrait (painting or sculpture) in his own style and why?

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**SECTION II. Write a page on your paper: Source material (a chapter, an article, etc.), theme, thesis, structure. (20%)**

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**OPTIONAL ... State the reason/s which motivated you to attend CS250 classes (beyond "material" interest) and the element/s which alienated you. (Remember, in my book honesty is the rarest virtue).**

*Good Luck!*