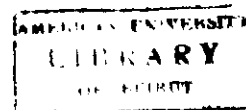


Spring 2008 2-14

American University of Beirut
Art Appreciation
CVSP 150(1)
DR. LINA ABYAD



1- Fill in the blanks. 18%

- I. _____: pertaining to a sense of the beautiful.
- II. _____: the organizing factors in the visual arts, including repetition, variety, contrast, rhythm, balance, compositional unity, emphasis, economy, proportion, and relationship to the environment.
- III. _____: The subject matter of a work of art and the emotions, ideas, symbols, stories, or spiritual connotations it suggests. Traditionally contrasted with form.
- IV. _____: the basic components of the visual arts: line, shape or form, space, texture, lighting, color, and perhaps time.
- V. _____: referring to art that does not represent any known object.
- VI. _____: the formal expression of a conceived image or imagined conception in terms of a given medium.

2- Match the following words with their appropriate definition. 21%

Op Art, Neo-classicism, Post-Impressionism, Romanticism, Naturalism, Impressionism, Surrealism, Realism, Expressionism, Cubism, Pop Art, Post-Modernism

- I. The late eighteenth -and early nineteenth-century return to classical aesthetics in Europe: _____
- II. Transcendence of the perceived imitations of impressionism by mid-nineteenth ad early twentieth -century artists such as Cézanne, Seurat, Gauguin, and van Gogh: _____
- III. An art movement particularly strong in Germany prior to World War I, in which the artist reports inner feelings rather than outer realities: _____
- IV. The tendency to emphasize emotion and imagination rather than logic, occurring at many times in the history of Western art, including the first half nineteenth century. Traditionally contrasted with classicism: _____
- V. An early twentieth century art movement dominated by Picasso and Braque, distinguished by its experiments with analyzing forms into _____

planes seen from many side at once and by liberation of art from
representational depictions:

VI. An art based on dreamlike images from the subconscious, appearing as
a recognized movement beginning in the 1920s:

VII. An art movement in late nineteenth-century France, in which the
artist attempts to capture what the eye actually sees before the eye
actually sees before the brain interprets the image. This may be a
surface broken by fragmented lights or an ephemeral movement in
time: _____.

3- You will be shown two paintings. Write in an essay form your critic of
these paintings. Organize your ideas and support your statements by
referring to particular elements in the work of art and use vocabulary of art
terms. 61%

THÉODORE GERICAULT,
THE RAFT OF THE MEDUSA, 1818-1819



**Edward
Hopper,
Compartment C,
Car 193,
1938,
Oil on
Canvas.**

