Chapter 4 Review

Know these words and their meanings: Style, Realism (Realistic Art), Expressionism (Expressionistic Art), Abstract Art, Nonobjective Art, Cubism, Content, Iconography, Form, Appropriation, Representational Art

Images to memorize: 4-2, 4-6, 4-11, 4-12, 4-13, 4-17

Which realistic artwork we studied is called an Icon. What is an Icon?

Which artwork did we study that is considered Conceptual Art?

What does Lichtenstein’s, *Forget It! Forget Me!* Resemble?

Remember which movement it is from **expressionistic art: 1. Munch, *The Scream*** PG. 465, 19-29

Be able to know the difference between Form and Content.

Know all of this about; ***Semekazi (Migrant Miseries)*  by Willie Bester is Iconographic.**

**A collage using mixed media and found objects which serve as symbols of oppression and deprivation.**

1. Semekazi's bed, which also forms the prison which Semekazi is looking out from behind of.
2. A lock and chain connect the bed to a Bible at the bottom right. This Bible refers to two things: Semekazi's strong religious convictions - he donated R5 to his church every month - and the fact that South Africa claimed to be run on Christian principles.
3. The irony to this reference is emphasized by the Bible's close proximity to the second book to the right of the bed: a replica of Semekazi's Pass book. Semekazi was so afraid of prosecution and harassment by police that he continued to carry his Pass book even after the Pass laws were repealed in the late 1980s.
4. To the left of the bed and above the Pass book are two panels representing Semekazi's wife and four children. Semekazi would have loved to have had his family with him in Crossroads. At the top of the painting a rural life is suggested, and between this and the panels is an undulating row of numbered cups. These cups show how people are rendered anonymous and the discrimination and abuse entrenched in Apartheid. The inclusion of the roller and ink pad for fingerprinting serves to reinforce this idea.