**WORKSHEET: 20 QUESTIONS ON FAUVISM AND CUBISM**

*Refer to Honour and Fleming: Chapter 19*

1. Honour and Fleming suggest that there were two opposing trends at the beginning of the 20th century: ‘the cult of pure form’ and ‘the cult of inner truth’. Explain these terms and their origins.

2. In what ways did Freud’s theories transform early 20th century attitudes and values?

3. Explain the appeal of the ‘myth of the primitive’.

4. What was Andre Gide’s famous quote from 1911?

5. Write out Braque’s comment on this subject.

6. Why might Henri Rousseau’s paintings be considered significant at this time?

7. Who owned several of his works?

8. Look carefully at the two paintings reproduced on page 770. Which one is bigger? By how much?

9. Complete at least two paragraphs comparing and contrasting these works.

10. If you accept Picasso’s Les Demoiselles as a ‘total departure from long-accepted Western conventions’, try to explain how Matisse’s painting is different. Look for ways in which this painting could be said to continue Western conventions (think back to the work of Ingres and of Manet).

11. What was the Gaud-Toque scandal?

12. How could this be said to have ‘politicised’ the painters’ interest in African art?

13. Matisse wrote a ‘*Notes of a Painter’* in 1908. Find a quote from this and consider it’s relevance to his work of this time. Explain how this could be discussed using **Harmony in Red** (1908) as a specific example.

*Move on to p782*

14. List the 4 key events which brought (Salon) Cubism to the attention of the public.

15. What is Picasso reported to have said about abstract art?

16. Look carefully at p.783 and take notes on Honour &Fleming’s description of Picasso’s intentions and the importance of African art.

17. Note the comments about space in **Le Portugais** on p.785. Look carefully at the image on the following page and see if you can understand this idea of a ‘unified pictorial space’ in which ‘the shapes float close to the picture plane in a sharply contracted space’.

18. Explain the importance of ‘papier collee’.

19. Explain the term and dates of ‘Orphic Cubism’. By what other term is the group known?

20. Which artist becomes later known as the artist ‘par excellence of the Machine Age’. Cite examples of his pre-1914 work which show this interest in contemporary life.