

CHAPTER 20 - PART 1 - FROM 1900 TO THE PRESENT PAGES 494-504A

Q&A (Fill in Blanks) Due by Email - End of Day Monday April 6

1. Robert Delaunay called his work "Simultanism" a term that refers to _____
_____simultaneously exist.
2. List three themes of 20th century art: _____, _____, _____
3. Cubism - After Georges Braque first saw his friend Pablo Picasso's *Les Femmes d'Alger*, he began to paint a series of landscapes based on formal innovations. His *Houses at l'Estaque* (Fig. 20-2) takes Paul Cézanne's _____ even further than Cezanne. It becomes impossible to tell what is _____ and is _____ confusing.
4. For the Cubist, art was primarily about _____.
5. Analyzing the object from all sides and acknowledging the flatness of the picture plane, Cubist painting represented the three-dimensional world in increasingly _____ - terms, emphasizing the _____ - of the picture plane and any illusion of _____.
6. When Picasso includes / glues an actual newspaper fragment into a painting. something cut out of some preexisting source that is called? _____
7. Fauvism - Though the Cubists tended to deemphasize color in order to emphasize form, Henri Matisse favored the _____ -- possibilities of color.
8. Matisse, in a sense, synthesized (combined) the art of _____ and _____, taking the former's broad, flat zones of color and the latter's interest in setting complementary hues beside one another.
9. Additinoally, under the influence of van Gogh, Matisse felt free to use color _____.
10. Matisse's *Woman with a Hat* (Fig. 20-6) transforms an otherwise traditional portrait with _____ -- use of color.
11. German Expressionism - Wassily Kandinsky was convinced that "the importance of an 'object' as the necessary element in painting" was suspect. and that through color he could eliminate _____. (Non-Objective Art)
12. Futurism- If abstraction was the hallmark of the new century, certain thematic concerns defined it as well.
13. In a new world of electricity, automobile, airplanes. a new theory of relativity, a new model for the atom, Futurism embodied the spirit of _____
14. Balla's *Dynamism of a Dog on a Leash* (Fig. 20-9) captures the Futurist fascination with _____.
15. Boccioni's *Unique Forms of Continuity in Space* (Fig. 20-10) is a figure striding forward, and reveals dynamic _____
- 16 *Dada and Surrealism* As World War I represented to many the bankruptcy of Western thought, Dada took up Futurism's call for the _____ but, as a result of the war, without its sense of _____ for the future.
17. As a movement, it championed _____.
18. Dada's chief exponent, Marcel Duchamp always challenged tradition in a spirit of fun. Thus, whether something was art or not depended on _____, and also on _____.
19. Duchamp did not so much invalidate art as authorize the art world to consider _____ manner of things in _____.

20. Surrealism - was born of Dada's preoccupation with the _____ and the _____, as well as its interest in _____.

21. French writer André Breton issued the *First Surrealist Manifesto* in 1924, the nihilist spirit of Dada was clearly and explained: "I believe in the future resolution of these two states, _____ and _____, which are seemingly so contradictory, into a kind of absolute reality, a _____."

21. To these ends, the new (Surrealist) art would rely on

_____.

_____ (or random, thoughtless, and unmotivated notation), and

_____ (the expressions of the unconscious mind.

Two different sorts of imagery resulted.

22. The first contained _____

Typified by the work of René Magritte, Giorgio de Chirico, Salvador Dalí.

23. The second was virtually _____ presenting us with a world of _____.

24. Last sentence: Surrealism's most basic theme is _____ .

