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УЧЕБНО-МЕТОДИЧЕСКОЕ ПОСОБИЕ
для студентов специальности «Дизайн»

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В пособии содержатся тексты из оригинальных источников, раскрывающие фундаментальные понятия изобразительного искусства и рассказывающие об основных направлениях в искусстве и дизайне. Тексты сопровождаются комплексом упражнений, помогающих обучаемым совершенствовать навыки и умения работы с текстом.

Предназначено для эффективной организации самостоятельной работы студентов специальности «Дизайн».

ПРЕДИСЛОВИЕ

Настоящее пособие является частью учебно-методического комплекса для студентов специальности «Дизайн» по модулю «Профессиональный английский». Пособие состоит из текстов на английском языке, которые изучаются в таких дисциплинах, как «Теория искусства», «Эстетика», «Искусство XX века», «Современные проблемы искусства и дизайна». В процессе освоения материала у студентов формируются навыки исторического изучения художественного процесса, понимание специфических особенностей различных видов искусств, их принципиального отличия от искусства предыдущих и последующих периодов. Тексты по дизайну знакомят студентов с периодизацией развития дизайна, способствуют обучению углубленному профессиональному анализу выдающихся произведений дизайна, раскрывают перед студентами преемственный характер развития дизайна и значение наследия различных исторических эпох для последующего развития дизайна. Отобранные тексты позволяют студентам освоить конкретный историко-художественный материал, показать стилистику отдельных мастеров эпохи, а также художественных школ и региональных направлений, а также помогают студентам осмыслить опыт работы художника и дизайнера и расширить таким образом их профессиональные навыки.

Цель пособия – помочь обучающимся совершенствовать навыки чтения литературы в оригинале, строить монологические высказывания, вести дискуссию.

Тексты сопровождаются методически грамотно построенным комплексом упражнений, помогающим обучаемым совершенствовать навыки и умения самостоятельной работы с текстом.

Разнообразие текстов, особенности послетекстовых заданий, коммуникативная направленность пособия позволяют его использовать как в процессе самостоятельной работы, так и на занятиях.

Пособие состоит из трех основных частей. Первая и вторая части посвящены искусству и истории промышленного дизайна. Обе части снабжены системой упражнений, которые включают предтекстовые задания, облегчающие понимание текста; задания на проверку понимания содержания, задания на развитие и совершенствование грамматических умений и навыков, а также задания, стимулирующие развитие навыков на базе проблематики и словаря прочитанных текстов. Благодаря использо-

зуемой системе упражнений данное пособие позволяет обучить студентов комплексу умений и навыков анализа смыслового содержания и логико-коммуникативной организации текста, необходимых как для полноты понимания читаемого, так и для его адекватного использования в речевой деятельности.

Тексты третьей части, посвященные фундаментальным понятиям сферы изобразительного искусства (цвет, свет, перспектива, композиция и т. д.), предназначены для продвинутого уровня владения языком (Upper-Intermediate and Advanced Levels), как для работы в аудитории (In-Class Reading), так и для подготовленного чтения, работа над которым предполагает выполнение предварительного домашнего задания (Out-of-Class Reading). Над текстами третьей части можно работать, используя методику работы с кейсами (Case Studies).

В учебных целях тексты пособия подвергнуты некоторым сокращениям.

SECTION 1

Text 1. INDUSTRIAL DESIGN
IN PRE-INDUSTRIAL SOCIETIES

Pre-reading Tasks

1. What do you know about the history of industrial design? What principles of industrial design were known to pre-industrial societies?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Palaeontologist, evolution, philosophy, proto-industrial, embryo, standardization, Olduvai Gorge, Tanzania, Praetorian Guard, Archaic period, Baroque, Ottoman, Viking raiders, canoe, post-Bauhaus.

3. Find the following words in a dictionary and memorize their meanings.

appreciate	implement	restrain
artisan	ingenuity	reveal
break out	mahogany	scraper
concept	medieval	sophisticated
contemporary	mould	standardization
contribution	obsolete	supply
decoration	outfit	surpass
evidence	patron	tile
evolve	pottery	typify
exuberance	pounder	uniformity
fertilize	precious	verify
flint	precision	ware
foreshadow	principle	weaponry
identical	proto-industrial	

4. Read the text.

Many of the standard principles of industrial design were known to pre-industrial societies. If one looks first at the most primitive societies one sees that their tools are typified both by fitness for use, and by the way a particular problem could be solved. Palaeontologists measure man's evolution partly

through the changes in flint implements, the earliest of all found in the Olduvai Valley Gorge in Tanzania.

These tools are roughly made, but they show a clear understanding of the nature of the substance from which they are formed, and of the way in which it can be shaped by flaking. There is a narrow range of types – hand-axes, scrapers and pounders – but each type is already adapted to do a different job. In fact, the whole of industrial design is already there in embryo.

More sophisticated flint tools show unsurpassed elegance and control of form. Standardization and even a kind of industrial production were understood by the civilizations of the Ancient World, and particularly by the Romans. Much Greek and Roman pottery was made by methods which are recognizably industrial, and which must have involved the intervention of a designer. The Greek potters working in Athens are now chiefly celebrated for the red-figure and black-figure decoration which appears on their best wares, and which now supplies evidence about Greek painting of the Archaic and Classical periods.

A more complex example of standardization is Roman weaponry. Rome relied on the power of her armies, and her soldiers were outfitted to *a* series of standard patterns. The magnificent Praetorian Guard did not wear outfits chosen according to their own fancy, but were equipped with identical shields, helmets and swords. Uniformity of weapons and equipment was essential to Roman military tactics, which assumed that a large body of men could be deployed as a single mass.

It is particularly interesting to examine the European Middle Ages for evidence of proto-industrial thinking. The medieval maker was, perfectly capable of the kind of structural logic, economy and ingenuity which we now expect from the best post-Bauhaus furniture designers. Among the Greeks and Romans, there existed a high degree of standardization. Many of the English imperial measures were already fixed at this period, for example, the English foot was exactly the one now in use, giving three feet to a yard, six to a fathom, and 16 to a rod, pole or perch. Naturally this affected the shapes and proportions of buildings and the sizes of many standard household articles. The tile industry was even more highly organized than the potteries.

Medieval artisans, like the Roman potters, knew the convenience of the casting process when it came to making things in series and at the same time repeating the form exactly, and moulds for making all kinds of objects have survived, among them the mould for making seals. In a society which was still partly illiterate seals were of great importance for verifying documents, and it was convenient to have a supply of identical blanks, ready for engraving when either a replacement or a new design was needed. This is in fact a simple example of design logic applied to a particular type of production.

Medieval attitudes towards design were still very much present in the workshops of the seventeenth and eighteenth centuries. It is a temptation for example, to think of a rushlight holder as a typically 'craft' object. The temptation is increased because the rushlight itself is no longer part of our own technology, having been replaced by the electric light bulb. However, if one looks at the holder itself without prejudice, one sees that it is in fact very well designed for its purpose, which is to hold a burning rush dipped in tallow in a safe and stable fashion. For a modern industrial designer, handed the same problem, would be hard to find a better basic solution, and rushlight holders in fact vary much less among themselves than the whole vast range of modern table lamps, which are solutions to the problem of holding a bulb so that the light it gives will be effective and fall in the right place.

Eighteenth-century design philosophy was in many respects very close to that professed today. Designers excelled in devising plain but practical forms, with just enough ornamental detail to prevent dullness The George II walnut commode is basically a plain rectangular box. But its rectangularity is relieved both by the waist moulding under the top drawer and by the bracket feet. These are especially important visually as they link the chest firmly to the ground, without making it seem heavy. Modern designers have been unable to surpass plain Georgian furniture of this type.

Metalwork in precious metals could, by contrast, be extremely ornate for reasons of ostentation and to show how much the craftsman-designer appreciated the fine quality of the material he was using. Yet a great deal shows extreme functional simplicity. The first English teapot, which dates to about 1670, is made of silver and looks more like a coffee-pot to twentieth-century eyes. But it shows an admirably direct use of material. A kettle on a stand, of about 1710–20, is almost equally plain. It is only in the curving cast feet of the stand that a little Baroque exuberance breaks out.

Eighteenth-century concern with visual style led to the issue of numerous pattern-books for the guidance of furniture-makers and their patrons. It would, however, be idle to pretend that there are no differences between eighteenth-century design attitudes and our own. The eighteenth-century household possessed many fewer machines than a contemporary one, and these machines were often of a type now completely obsolete. Few modern households consider a spinning-wheel to be a necessity. A standard mid-eighteenth-century example is sturdily constructed of wood, following a design, which had evolved over a long period. The turning on the legs and on the spokes of the wheel reveals the maker's love of ornament – something that would be less individually expressed at the present day. A somewhat later spinning wheel, designed for a more elegant setting, is cleaner in line – but the fact that

it is made of fine mahogany, banded with satinwood, reveals its status as a drawing-room ornament.

Eighteenth-century designers produced a wide range of precision instruments for various purposes. They were of considerable complexity. They were sometimes unable to restrain an exuberant feeling for decoration, especially when the instrument in question was produced for an important patron.

Anyone interested in the pre-history of design must be prepared to look beyond Europe, simply because so many of the leading designers of our own day have drawn inspiration from non-European sources. Islamic art, for example, has been laid under contribution by many leading designers, from the mid-nineteenth century onwards. The powerful forms of some Ottoman metalwork foreshadow what leading modern designers have tried to achieve, and do it perhaps better than they, because the shapes are less self-conscious. Islamic manipulation of abstract pattern has been especially influential. The sixteenth-century Isnik tile treats the problem of repetition without monotony in an especially subtle way. Such tiles were used to cover large areas of wall in mosques and other buildings.

An even more profound contribution to modern design philosophy has been made by the peoples of the Far East. Chinese and especially Japanese tools and implements of all kinds seem to have achieved functional perfection through a long period of evolution, without the conscious intervention of a designer. These tools continue to be manufactured in precisely the same form at the present day because nothing better for the intended purpose has been discovered. Certain of them – the Japanese pull-saw is a case in point –have become increasingly popular in Europe, as craftsmen discover their superior qualities. When trying to trace the sources of modern design, one must also be prepared to think in cross-cultural terms. Water, demanding and dangerous, as well as being a convenient means of transportation for men and goods, excited the usually anonymous talents of designers in many cultures. The double-ended birchbark canoe, meant to be paddled, is the simplest. It is very light – the man in it has to move little more than his own weight and anything he may be taking with him. It can easily be lifted out of the water and carried overland until occasion comes to launch it again. It is made of easily available materials. The clinker-built Viking ship is also light in comparison to its size and the number of men it can carry. It can be rowed or sailed, and it can be pulled up, because of its shallow draught, on almost any beach. The Viking raiders and traders who used these ships sometimes sailed immensely long distances in them – as far, on some occasions, as the coast of North America. The design of the longship, however it evolved, was ideally suited to the demands its users made on it.

One thing which has been too little noticed, by writers on the history of design, is the way in which, as a conscious design movement began, experience gained in various specialized areas, and especially at sea, began to fertilize the whole design concept.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

промышленный дизайн, промышленное производство, непревзойденная элегантность, производство черепицы, функциональная простота, практичная форма, декоративная деталь, драгоценный металл, предмет домашнего обихода, процесс литья, представлять доказательства, заверять документы, ценить высокое качество материала.

2. Use one of the nouns in an appropriate form to fill in each gap:

precision	pottery	weaponry	philosophy
uniformity	patron	contribution	design
standardization	artisan	implement	

1. Paleontologists measure man's evolution partly through the changes in flint ………… .
2. Many of the standard principles of ……… were known to pre-industrial societies.
3. Much Greek and Roman ……. was made by methods which are recognizable industrial, and which must have involved the intervention of a designer.
4. A more complex example of standardization is Roman ………. .
5. ……. of weapons and equipment was essential to Roman military tactics.
6. Among the Greek and Romans, there existed a high degree of ………… .
7. Medieval ……………... , like the Roman potters, knew the convenience of the casting process.
8. Eighteenth-century design …………. was in many respects very close to that professed today.
9. Eighteenth-century concern with visual style led to the issue of numerous pattern-books for the guidance of furniture-makers and their …………. .
10. Eighteenth-century designers produced a wide range of ……… instruments for various purposes.
11. And even more profound ……… to modern design philosophy has been made by the peoples of the Far East.

3. Put the verbs in brackets into the correct passive form.

1. Standardization and even a kind of industrial production ……… (*to under-stand*) by the civilizations of the Ancient World, and particularly by the Romans.
2. The magnificent Praetorian Guard did not wear outfits chosen according to their own fancy, but ………. (*to equip*) with identical shields, helmets and swords.
3. Among Greek and Romans, there existed a high degree of standardization. Many of the English imperial measures ……… already ………… (*to fix*) at this period.
4. Islamic art, for example, ………… (*to lay*) under contribution by many leading designers, from the mid-nineteenth century onwards.
5. The double-ended birchbark canoe can easily ……….. (*to lift*) out of the water and ………… (*carry*) overland until occasion comes to launch it again. It ………… (*to make*) of easily available materials.
6. One thing which …………. too little (*to notice*) by writers on the history of design is the way in which experience gained in various specialized areas, and especially at sea, began to fertilize the whole design concept.

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. Many of the standard principles of industrial design were known to pre-industrial societies.
2. Palaentologists measure man's evolution partly through the changes I flint implements, the earliest of all found in the Olduvai Valley Gorge in Tanzania.
3. Flint tools are roughly made and show little understanding of the nature of the substance from which they are formed.
4. There is a narrow range of tools, but each type is already adapted to do a different job.
5. Standardization was not understood by the civilizations of the Ancient World.
6. The medieval maker was perfectly capable of the kind of structural logic, economy and ingenuity.
7. The tile industry in the Middle Ages was less organized than the potteries.
8. Medieval attitudes towards design were not present in the workshops of the seventeenth and eighteenth centuries.

9. Eighteenth-century designers produced a wide range of precision instruments for various purposes.
10. Many of the leading designers of our own day have drawn inspiration from non-European sources.

2. Discuss the following.
1. Talk about the characteristics of design in pre-industrial societies.
2. Compare medieval attitudes towards design to eighteenth-century design philosophy.
3. Talk about multicultural contribution to modern design philosophy.

Text 2. THE FIRST INDUSTRIAL DESIGNER

Pre-reading Tasks

1. Practise the pronunciation of the words from the text. When in doubt use a dictionary.

Ad hoc, amateur, naturalistic, utilitarianism, art-manufacture, significant, orthodox, scientific, venture, requirement, technique, elaborate, ceramics, gauge, tureen, vehicle, archive.

2. Find the following words in a dictionary and memorize their meaning:

anticipate	ergonomic	partnership
apparently	eventually	prominent
approach	extensive	reluctant
archive	freelance	requirement
artistic	geometric	silversmith
attempt	instruct	skillfully
blossom	invariably	survive
briefly	item	technique
ceramics	mainstream	utilitarianism
chiefly	modify	venture
conventionalize	naturalistic	visually
deliberate	notable	warehouse
domestic	oriental	watercolour
elaborate	ornament	wholesale
embrace	ornament	workshop

3. Read the text.

Christopher Dresser, who was born in Glasgow in 1834, and who died in 1904, is the first industrial designer. Significantly, however, Dresser is associated solely with domestic items, not with the products of heavy industry. Whereas the designers who had preceded him fell into three categories – they were architects, amateurs who made their designs *ad hoc,* or artisans and engineers turned designers as a result of practical experience in the workshop – Dresser received a much more academic training, of a kind then just becoming available. He studied at the Government School of Design at Somerset House, London, from 1847 to 1854.

There were other significant aspects of Dresser's education. He had a strongly scientific bent, and studied as a botanist, writing books and papers on this subject.

His scientific studies led to an interest in the relationship between natural forms and ornament – this was the subject of his first important series of articles, published in the "Art Journal" of 1857. In a more general sense, they clearly pointed him towards a rational and logical approach to practical problems of design.

Where ornament was concerned, Dresser opposed the then-flourishing 'naturalistic' school. For him, plant forms had to be conventionalized in order to be useful to the designer. But botany, where Dresser was concerned, was more than simply a source of shapes and patterns. In his own phrase, plants demonstrated 'fitness for purpose', or 'adaptation'. He was thus linked, from an intellectual point of view, with early nineteenth-century utilitarianism. Darwin was Dresser's contemporary, and announced his theory of natural selection in 1859, when Dresser was beginning his career. Though the latter apparently stopped short of embracing Darwin's ideas when they were first announced, they certainly influenced him in the long run.

From 1862 onwards Dresser's practice as a freelance designer started to blossom. It was in this year that he published his first book on design, "The Art of Decorative Design". His business interests eventually expanded beyond this. In 1876 and 1877 he paid an extensive visit to Japan, and made a large collection of Japanese objects, some of which were later sold through the firm of Tiffany in New York. In 1879 he entered into partnership with Charles Holmes of Bradford, later the founder of the "Studio" magazine. They had a wholesale warehouse that imported oriental goods. When this partnership came to an end, Dresser was already involved in a new venture – the Art Furnishers' Alliance, founded in 1880 'for the purpose of supplying all kinds of artistic house-furnishing material, including furniture, carpets, wall-decorations, hangings, pottery, table-glass, silversmiths' wares, hardware and

whatever is necessary to our household requirements'. The venture was not a financial success, but it was recognized at the time as something pioneering because it tried to reach a popular audience in a way which had not been attempted before. The one self-imposed restriction, and this was a significant one, was that implied by the repeated use of words such as 'artistic' and 'art-manufacture'. The cultivated middle class was attempting to find a practical way of instructing those less fortunate than itself, but still with a determination not to modify its own standards.

Dresser's own surviving designs cover a wide range of materials, styles and techniques. He worked, for instance, for the Coalbrookdale Company, making designs for domestic items in cast iron. Dresser also made designs for glass, and a large number for ceramics. He worked briefly for Wedgwood, and did a much larger series of designs for Minton. A big collection of his water-colour designs can be found in the Minton archives, and a number of Minton pieces decorated with these survive.

He had better luck with the Linthorpe Art Pottery, founded in 1879 chiefly as a vehicle for Dresser's ideas. At Linthorpe, factory production methods were used – the pottery was inexpensive, and was manufactured on a large scale. The emphasis was on original shapes, rather than elaborate surface decoration. Dresser turned for inspiration to all kinds of historical sources – Pre-Columbian pottery, as well as Chinese and Japanese ceramics. Some pieces even look as if they were inspired by the Minoan civilization that was then still undiscovered, and may indeed be based on Helladic and Mycenaean wares.

Dresser's most original work was in metal, and was produced for various leading firms of Birmingham silversmiths, prominent among them J. W. Hukin and J. T. Heath, and Messrs Elkington & Co. These designs are notable for their simplicity and their direct use of materials. In addition, they often show great originality of form, with strong emphasis on a kind of stripped-down geometric purity. Dresser was one of the first to analyse the relationships between form and function in a rational way. In his "Principles of Decorative Design" (1873) he provided diagrams demonstrating the laws that governed the efficient functioning of handles and spouts on jugs and other vessels, such as teapots. His own teapots are often extremely distinctive in shape, with emphatic slanted handles. The ergonomic and the metaphorical aspects are skillfully combined.

Dresser's metalwork also shows his concern with economical use of materials. A plain oval sugar bowl has its edges rolled inward to strengthen the metal at the rim, so that a thinner gauge can be used. Very often, and indeed almost invariably in larger pieces such as soup tureens. Dresser used electro-plate rather than silver. This was not a reluctant compromise, as it became

with other designers, but a deliberate choice, meant to put his wares within the financial reach of as many customers as possible. His liking for economy expressed itself visually in a famous toast-rack in which the slices of toast are held in place by simple uprights which pass through a metal plate to serve as legs. In these designs Dresser seems to anticipate the Bauhaus. He anticipates it, but he is not a direct ancestor. It is Dresser's surprising success in building relationships with industry as it then existed which seems in some ways to isolate him from the mainstream of orthodox design history.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

склонность к науке, практический опыт, теория естественного отбора, восточные товары, изменять стандарты, прямое использование материалов, прямой предок, эффективное функционирование, технология производства, иметь финансовый успех, тяжелая промышленность.

2. Use one of the nouns in appropriate form to fill in each gap:

item	gauge
venture	warehouse
technique	archive
ceramics	ornament
mainstream	partnership

1. Dresser is associated solely with domestic ………….., not with the products of heavy industry.
2. His scientific studies led to an interest in the relationship between natural forms and ……………… .
3. Dresser's own surviving designs cover a wide range of materials, styles and ……………… .
4. In 1879 Dresser entered into …………… with Charles Holmes of Bradford, later the founder of the Studio magazine.
5. When this partnership came to an end, Dresser was already involved in a new ………….. .
6. They had a wholesale ………… that imported oriental goods.
7. Dresser also made designs for glass, and a large number for ………….. .
8. A big collection of his watercolour designs can be found in the Minton …………, and a number of Minton pieces decorated with these survive.
9. A plain oval sugar bowl has its edges rolled inward to strengthen the metal at the rim, so that a thinner gauge can be used.

10. It is Dresser's surprising success in building relationship with industry as it then existed which seems in some ways to isolate him from the ……………. of orthodox design history.

3. Match the words from the text with their a) synonyms b) antonyms.

a) *words from the text*   *synonyms*

words from the text	synonyms
domestic	consistently
extensive	shortly
invariably	method
briefly	household
survive	change
instruct	wide
approach	remain alive
modify	teach

b) *words from the text*   *antonyms*

words from the text	antonyms
blossom	enthusiastic
elaborate	remarkable
invariably	simple
notable	fade
deliberate	unknown
prominent	changeably
reluctant	unintended

4. Find words from the text related to the words in the chart and fill them into the proper boxes.

Nouns	Verbs	Adjectives	Adverbs
	fit		
function			
		visual	
geometry			
	require		
finance		apparent	
	determine		
		invariable	
	decorate		

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Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. Christopher Dresser, who was born in Glasgow in1834, and who died in 1904, is the first industrial designer.
2. Dresser is associated solely with the products of heavy industry.
3. Where ornament was concerned, Dresser opposed the then-flourishing 'naturalistic' school.
4. Dresser published his first book on design, the Art of Decorative design, in 1864.
5. Dresser's own surviving designs cover a wide range of materials, styles and ornaments.
6. Dresser's most original work was in glass.
7. Dresser was first to analyse the relationship between form and function in a rational way.

2. Discuss the following.

1. What was Christopher Dresser's contribution to the development of design?
2. Talk about the creative work of Christopher Dresser.

Text 3. THE REVOLUTION IN THE FINE ART

Pre-reading Tasks

1. Practise the pronunciation of the words from the text. When in doubt use a dictionary.

Symbolism, materialism, neo-primitivism, futurists, Dadaists, synthetic cubism, dynamism, inexorable, esoteric, barbarous, detritus, juxtaposition, impetus, aesthetic, endow, collage, frisson.

2. Practise the pronunciation of the following proper names:

Jean Moreas	Fernand Leger
Ardengo Soffici	Raymond Loewy
Marcel Duchamp	Gerald Murphy
Paul Gauguin	Stuart Davis

3. Find the following words in a dictionary and memorize their meaning:

achievement	feature	permanently
acquire	focus	pragmatic
actually	image	pursue

aesthetic	imitate	redesign
affect	impact	render
artistic	impetus	significance
banality	impose	spectacular
barbarous	invention	still-life
barely	juxtaposition	subject matter
canvas	mechanical	subtle
collage	motif	trivial
completely	ornament	unaltered
endow	painterly	visibility
expression	particularly	

4. Read the text.

The late nineteenth-century decorative arts existed within the broad context of the Symbolist movement. Symbolism had its roots in literature, but came to affect all forms of artistic expression. General currency was first given to the term by the minor French poet Jean Moreas, in a manifesto published in the French newspaper "Le Figaro" in 1886. Symbolism in its first phase involved a dandified revolt against materialism.

Symbolism, like all major cultural movements, had an inexorable dynamism of its own. Artists and craftsmen who pursued ever more esoteric and refined effects and sensations eventually reached the point where both they and their audience began to feel permanently jaded. The first stage of the reaction is contained within the general current of Symbolism itself, and is summed up in the bold neo-primitivism of Gauguin. But the search for the barbarous soon proved to be as disillusioning as all the other quests the Symbolists had pursued, and eventually a new generation began to feel that there was something even more fascinatingly brutal in the heart of their own society – the machine.

The first group actually to proclaim this view was the Italian Futurists, and it was they who established mechanical objects and the products of industry as key subjects in modern art.

In their paintings the Futurists wanted to render the dynamism of contemporary life – the movements of crowds in cities, and the rapid motion of an automobile or a train. The Futurists' paintings of crowds and machines in motion were perhaps their most spectacular achievements, but they did tackle other subjects as well. They even made Futurist versions of traditional still-life. Ardengo Soffici's "Decomposition of the Planes of a Lamp" takes as its principal motif a banal mass-produced object. Soffici treated it in a way which gave it a new and startling authority. The Cubists, too, gloried in the banality

of much of their source material. The *collage* – the key invention of Synthetic Cubism – featured scraps of newspaper, old labels, fragments of wallpaper, in fact all kinds of industrial detritus. The invented 'reality' of art was brought into shocking juxtaposition with the kind of reality that surrounded everyone. The Dadaists, particularly Duchamp, took matters even further, presenting mass-produced objects completely unaltered within a fine art context. The ironic suggestion was made that these be looked at not as objects of use but as formal inventions.

Three things established themselves at the very heart of the modernist aesthetic, and continued to influence artists long after Futurism had exhausted its impetus. One was the cult of the machine itself. Machines could be treated in a number of different ways – as a basis for abstraction, as in the impressive drawings of "Mechanical Elements" which Fernand Leger did in the early 1920s.

The second development was perhaps subtler, and also further-reaching in its effects. Duchamp presented ordinary mass-produced objects as if they were works of art. Other artists, less radical than he, took them into their vocabularies as subjects for painterly transformation. The American artist Stuart Davis, heavily influenced by French Cubism, took the Lucky Strike package as the subject-matter for a picture. Even before Raymond Loewy redesigned it, this package was one of the most familiar and ordinary of twentieth-century American objects. Davis asked his audience to shift focus and look at it in a totally different way, almost as if they had never seen it before.

Another American painter, Gerald Murphy, already seems to anticipate the Pop Art of the 1960s in a canvas produced in 1922. A matchbox, a safety-razor and a fountain pen are presented in quasi-heraldic fashion, almost as if they were images on an inn sign. Murphy seems to be saying that these industrial products, trivial and little considered, are in fact the emblems of a whole civilization and tell more about it than things with much greater pretensions to significance.

The fascination with machine forms had an inevitable impact on the decorative arts. Luxury products acquired an added frisson when they imitated what factories produced by the thousands or even the millions. Parisian jewelers made pendants in the shape of shells for heavy guns, and bracelets that seemed to be studded with ball-bearings. These fashionable follies were nevertheless a symptom of something important. People had started to study the products of industry in a new way, to savour industrial logic for its own sake. It is not too much to say that modern art, by separating industrial forms from their context, and holding them up to be admired in isolation, robbed industry of its innocence.

But there was a different kind of dialogue as well. In the nineteenth century pure machine forms were invisible. They only acquired visibility once they

were ornamented in some way. Now art had endowed them with a kind of moral authority of their own. Design ceased to be pragmatic; men began to think of industry not as a brute force barely under the control of those who had created it, but as the paradigm of an ideal world. The machine must now be allowed to suggest its own forms and images, rather than having these imposed upon it by ignorant mankind.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

изящные искусства, ведущий мотив, неумолимый динамизм, выдающиеся достижения, футуристская интерпретация традиционного натюрморта, основа для абстракции, изделия массового производства, смещать акцент, передавать динамизм современной жизни.

2. Use one of the nouns to fill each gap.

canvas	collage	impact
visibility	achievement	motif
expression	aesthetic	
focus	subject matter	

1. Symbolism had its roots in literature, but came to affect all forms of artistic …………… .
2. The Futurists' paintings of crowds and machines in motion were perhaps their most spectacular ……………… .
3. Ardengo Soffici's *Decomposition of the Planes of a Lamp* takes as its principal ………….. a banal mass –produced object.
4. The …………… – the key invention of Synthetic Cubism – featured scraps of newspaper, old labels, fragments of wallpaper, in facts all kinds of industrial detritus.
5. Three things established themselves at the very heart of the modernist ………, and continued to influence artists long after Futurism had exhausted its impetus.
6. The American artist Stuart Davis, heavily influenced by French Cubism, took the Lucky Strike package as the …………… for a picture.
7. Davis asked his audience to shift …………. and look at it in a totally different way, as if they had never seen it before.
8. Another American painter, Gerald Murphy, already seems to anticipate the Pop Art of the 1960s in a ……………… produced in 1922.
9. The fascination with machine forms had an inevitable ………….. on the decorative arts.

10. In the nineteenth century pure machine forms were invisible. They only acquired …………… once they were ornamented in some way.

3. Fill in the gaps with the right preposition, if necessary.

1. Symbolism in its first phase involved a dandified revolt … materialism.
2. Artists and craftsmen who pursued ever more esoteric and refined effects and sensations eventually reached … the point where both they and their audience began to feel permanently jaded.
3. In their paintings the Futurists wanted to render the dynamism … contemporary life.
4. The Futurists' paintings of crowds and machines in motion were perhaps their most spectacular achievement, but they did tackle … other subjects as well.
5. The invented 'reality' of art was brought into shocking juxtaposition … the kind of reality that surrounded everyone.
6. A matchbox, a safety-razor and a fountain pen were presented …. quasi-heraldic fashion, almost as if they were images …. an inn sign.
7. The fascination … machine forms had an inevitable impact … decorative arts.
8. Parisian jewelers made pendants … the shape of shells, for heavy guns, and bracelets that seemed to be studded … ball-bearings.
9. People had started to study the products of industry … a new way, to savour industrial logic … its own sake.

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. The late nineteenth-century decorative arts existed within the broad context of the Symbolist movement.
2. General currency of the term 'symbolism' was first given by the French poet Jean Moreas in a manifesto published in the French newspaper *Le Figaro* in 1886.
3. Symbolism had its roots in literature, but came to affect all forms of artistic expression.
4. In their paintings the Futurists wanted to render the dynamism of contemporary life.
5. The Dadaists, particularly Duchamp, took matters even further, presenting mass-produced objects completely unaltered within a fine art context.
6. The fascination with machine forms had little effect on the decorative arts.
7. In the nineteenth century pure machine forms were distinct and obvious.

8. The late nineteenth century design ceased to be pragmatic; men began to think of industry not as a brute force barely under the control of those who had created it but as the paradigm of an ideal world.

2. Discuss the following.

1. Characterize the late nineteenth-century art movements.
2. Talk about the Symbolist movement.

Text 4. THE GERMAN WERKBUND

Pre-reading Tasks

1. What do you know about the German Werkbund?

2. Practise the pronunciation of the words from the text. When in doubt use a dictionary.

Deutscher Werkbund, Neoclassical style, handicraft, bureaucrat, predecessor, labour, reconciliation, revival, rivalry, turbulent, homogeneous, frequent, virulent, exhibition, dilution, attaché, status quo.

3. Find the following words in a dictionary and memorize their meanings:

accept	conventional	predecessor
adjustable	craftsman	quality
annual	debate	reconciliation
applied	environment	reject
associate	exhibition	relevant
association	foundation	revival
attaché	handicraft	scientific
benefit	justly	seminal
bring about	labour	specifically
concentrate	manufacturer	uncritically
conform	modification	up-and-coming
conveniently	originally	value

4. Read the text.

If the Modern Movement in art prepared the way for new attitudes towards design in the broadest sense, in a much narrower sense the change was due to a group of artists, architects, craftsmen, manufacturers, bureaucrats and politicians in Germany. In October 1907 these banded themselves together to form the Deutscher Werkbund, a sort of design pressure group that held annual

meetings in different German cities and formed regional Werkbund associations throughout Germany. Its declared aim was 'to ennoble industrial labour through the co-operation of art, industry and handicraft, by means of education, propaganda and united action on relevant questions'.

The single individual with the greatest responsibility for the Werkbund idea was a civil servant in the Prussian Ministry of Trade, Hermann Muthesius. Muthesius had trained as an architect, and in 1896 he was appointed architectural attache at the German Embassy in London. In creating the Werkbund, Muthesius had two associates. One was the Belgian architect Henri van de Velde, who had settled in Germany in 1899, and who in 1906 had become the head of the Weimar School of Applied Arts – the predecessor of the Bauhaus. He rejected the notion of 'art for art's sake', and believed in the necessity of reconciliation with the machine.

The other partner was a former Protestant pastor and now prominent liberal politician called Friedrich Naumann. Had always been an enthusiast for the visual arts, and, more specifically, an advocate of the need to find new forms to suit the modern age. At this period he was obsessed with the idea of bringing about a revival of German culture and of making it something, which benefited rather than suffered from the machine.

Though the Werkbund survived the First World War and lived on throughout the whole of the turbulent Weimar years, to collapse only when the Nazis came to power, it was too large ever to be really united or homogeneous. Its ranks were split by frequent rows.

One of the most virulent of these occurred in July 1914, on the eve of the Werkbund's Cologne exhibition. Muthesius wanted designers to concentrate on the development of standard or typical forms. Muthesius was opposed on the one hand by up-and-coming architects like Walter Gropius and Bruno Taut, who saw in his propositions an attempt to give the status quo the force of law; and on the other hand by van de Velde and others, who still valuedHigendstil individualism. Many of Muthesius's opponents were even hostile to the idea that Germany should try to export on a large scale. For them this meant a dilution of German folk identity, while at the same time pandering to debased foreign tastes. It also meant the sacrifice of quality in ravour of cheapness. Muthesius was forced to back down in order to keep the Werkbund together.

This debate within the Werkbund on the eve of the war showed how far some members at least had moved from the English Arts and Crafts ideals, which had originally inspired its foundation. In fact, Muthesius had never accepted English Arts and Crafts philosophy uncritically. His aim was to see what could be learned from Britain for Germany's benefit. It was a period of ever-increasing rivalry between the two countries. Educated German opinion

swung between admiration of England and dislike motivated by envy. Germany had achieved unity only in the nineteenth century. Industrialization had taken place much later than it did in England.

The most seminal Werkbund designs were most of all to the increasing use of electricity in the home. Richard Schulz's pendent light-fitting is a modification of designs already evolved for gas, but the cleanness offline is something new A series of table-lamps by one of the less-known Werkbund designers, Karl Richard Henker of Charlottenburg shows a logic in approaching this particular problem which is rare even today.

The most frequently cited domestic designs of the period are those of Peter Behrens. Behrens, a painter turned architect, is often called 'the first industrial designer'. That honour belongs more justly to Christopher Dresser. Behrens was something different – the first house-designer, responsible for the visual impact made by a large industrial corporation.

Behrens was in some ways rather a conventional designer – much of his domestic architecture is a bland version of Neoclassical style; his overbearing German Embassy in St Petersburg was a favourite building of Adolf Hitler, and provided Speer with a model for the colossal structures planned to celebrate the achievements of the Third Reich. On a far smaller scale, some of Behrens's designs for household objects would set the teeth of design historians on edge were they not by him.

Most important of all, in terms of the future, are designs where Behrens was content to allow a machine to make its own statement, even in a domestic environment. There is nothing disguised or apologetic about the table-fan he designed around 1908 and no attempt is made to force it to conform to its presumed surroundings. Yet even here the architect's instinct for form and balance is in evidence. Behrens may have taken some hints here from traditional designs for scientific instruments, perhaps prompted by the fact that the angle of the fan itself needed to be easily and conveniently adjustable – the kind of problem which makers of telescopes had been solving for several centuries.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

инициативная группа дизайнеров, проводить ежегодные собрания, совместные действия по актуальным вопросам, концентрироваться на усовершенствовании стандартных форм, экспортировать в крупном масштабе, самобытность народа, визуальное воздействие, промышленная корпорация, жилищная архитектура, удобно регулируемый.

2. Use one of the nouns in appropriate form to fill each gap:

predecessor	association	modification
quality	attaché	environment
foundation	reconciliation	associate
labour		

1. In October 1907 the Deutscher Werkbund, a sort of design pressure group that held annual meetings in different German cities and formed regional Werkbund ………….. throughout Germany, was formed.
2. Its declared aim was 'to ennoble industrial …………. through the co-operation of art, industry and handicraft, by means of education, propaganda and untied action on relevant questions'.
3. Muthesius had trained as an architect, and in 1896 he was appointed architectural ………. .
4. In creating the Werkbund, Muthesius had two …………… .
5. One was the Belgian architect Henri van de Velde – who in 1906 had become the head of the Weimar School of Applied Arts – the ……………. of the Bauhaus.
6. He rejected the notion of 'art for art's sake' and believed in the necessity of ……………. with the machine.
7. This debate within the Werkbund on the eve of the war showed how far some members at least had moved from the English Arts and Crafts ideals, which had originally inspired its ………………. .
8. Richard Schulz's pendent light-fitting is a …………….. of designs already evolved for gas.
9. Many of Muthesius's opponents were even hostile to the idea that Germany should try to export on a large scale. It also meant the sacrifice of ……………. in favour of cheapness.
10. Most important of all, in terms of the future, are designs where Behrens was content to allow a machine to make its own statement, even in a domestic …………… .

3. Match the words from the text with their a) synonyms, b) antonyms.

a) words from the text   *synonyms*

craftsman	deny
manufacturer	honestly
handicraft	traditional
up-and-coming	handiwork
seminal	promising
annual	skilled worker

conventional	maker
reject	once a year
bring about	productive
justly	give rise to

b) *words from the text*   *antonyms*

revival	worsen
modification	extinction
reconciliation	unrelated
accept	separation
value	uniformity
benefit	disregard
relevant	reject

4. Put in the right forms of adjectives in brackets.

1. If the Modern Movement in art prepared the way for new attitudes towards design in …………. (*broad*) sense, in a much …………. (*narrow*) sense the change was due to a group of artists, architects, craftsmen, manufacturers, bureaucrats and politicians in Germany.
2. The single individual with ……….. (*great*) responsibility for the Werkbund idea was a civil servant in the Prussian Ministry of Trade, Hermann Muthesius.
3. One of ………… (*virulent*) of rows occurred in July 1914, on the eve of the Werkbund's Cologne exhibition.
4. Industrialization had taken place much ……. (*late*) than it did in England.
5. …………… (*seminal*) Werkbund designs were most of all to the increasing use of electricity in the home.
6. On a far …… (*small*) scale, some of Behrens's designs for household objects would set the teeth of design historians on edge were they not by him.

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. The Deutscher Werkbund was a sort of design pressure group that held annual meetings in different German cities and formed regional Werrkbund associationas throughout Germany.
2. Its declared aim was 'to ennoble industrial labour through the co-operation of art, industry and handicraft, by means of education, propaganda and united action on relevant questions'.

3. The single individual with the greatest responsibility for the Werkbund idea was Hermann Muthesius.
4. In creating the Werkbund, Muthesius had no associates.
5. The Belgian architect Henri van de Velde accepted the notion of 'art for art's sake' and denied the necessity of reconciliation with the machine.
6. Friedlich Naumann had always been an enthusiast for the visual arts, and, more specifically, an advocate of the need to find new forms to suit the modern age.
7. Peter Behrens was the first house-designer, responsible for the visual impact made by a large industrial corporation.

2. Discussion.

Talk about the German Werkbund and its design philosophy.

Text 5. THE TRIUMPH OF MODERN DESIGN
1900–1925

Pre-reading Tasks

1. What do you know about modern design?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Design, avant-garde, Art Nouveau, Rococo, Jugendstil, Munich, Arts and Crafts, Vienna, Art Deco, France, Belgium, Austrian, Britain, Europe, Germany.

3. Find the following words in a dictionary and memorize their meaning.

advance	establish	postpone
accentuate	exceptional	prevalent
access	exuberance	reject
alliance	evoke	render
attempt	hasten	restrain
contemporaneous	implement	scene
curve	innovative	shun
demise	inspire	sophisticated
derive	luxury	superfluous
distinct	pastiche	vigorous
elaborate	perceive	

4. Read the text.

During the second half of the nineteenth century, a number of forces transformed the avant-garde design scene. Two in particular played an important role: a reaction against the prevalent taste for academic historicism; and the rediscovery of the arts of Asia. Machine-produced pastiches of historical styles were increasingly shunned in favor of new designs that derived forms and decorative motifs from nature. Designers also began to reject superfluous surface ornament, often applied simply for the novelty of its effect, and focused instead on the total integration of form and decoration, recalling Asian prototypes.

By the turn of the twentieth century, a new stylistic vocabulary with distinct regional characteristics had been firmly established with exploration of new design influences.

Art Nouveau flourished in France and Belgium. Organic forms inspired by nature, frequently accentuated with asymmetrical curves or elaborate flourishes, characterize its decorative vocabulary. Its elegant forms often evoke the Rococo style of mid-eighteenth-century France. The term Art Nouveau derives from the name of Siegfried Bing's Parisian shop L'Art Nouveau ("The New Art"), which opened in 1895 and sold exceptional works by many of the best-known designers working in this mode. In response to popular demand, however, poor-quality mass-production hastened the demise of this original style in the years after 1900.

Austrian and German Jugendstil, or "youth-style," took its name from the popular illustrated magazine "Jugend" that was published in Munich. Contemporaneous with and related to Art Nouveau, the most innovative Jugendstil designers replaced the exuberance and naturalism of French and Belgian design with a comparatively restrained and abstracted aesthetic. Forms and decorative motifs often were treated in a linear or geometric manner that rendered them almost unrecognizably derived from nature.

Originating in Britain the Arts and Crafts movement had considerable influence into the twentieth century. Primarily through publications, the movement quickly spread across Europe (it was notably influential in Austria and Germany) and to America. Reacting against the perceived dehumanizing effects of industrialization, nineteenth-century British design reformers such as William Morris advocated a return to handcraftsmanship. The necessary handiwork, however, proved to be time-consuming and expensive, and designs could only be produced in limited numbers. Making well-designed objects accessible to a wide public required the assistance of machines, and in the years around 1900, designers began to reevaluate the importance of mass production as they attempted to make a new and positive alliance of art and industry.

A number of Viennese avant-garde designers made a switch from the flowing organic lines of Jugendstil and Art Nouveau to a strict yet vigorous geometry. In 1903, these designers banded together to form the "Vienna Workshops" – a designers' cooperative under the direction of the noted architect/designer Josef Hoffmann. They provided a wide range of well-designed, often handmade products for a sophisticated audience, and indeed could supply everything from an architectural setting to the smallest decorative accessory.

Disillusioned by the failure of Art Nouveau and competing with advances in design and manufacturing in Austria and Germany in the early years of the century, French designers felt the need to reestablish their role as leaders in the luxury trade. The Société des Artistes Décorateurs, founded in 1900, encouraged new standards for French design and production through its annual exhibitions at the Salon d'Automne. In 1912, the French government voted to sponsor an international exhibition of decorative arts. The exhibition, scheduled for 1915, was postponed on account of World War I and did not take place until 1925. It was this fair, the Exposition des Arts Décoratifs et Industriels Modernes, that gave its name to the style now commonly known as Art Deco.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

важная роль, декоративные мотивы, отличительная характеристика, органические формы, популярный спрос, ускорить смерть, огромное влияние, выступать против, выступать за возвращение, ограниченное количество, использование машин, союз искусства и промышленности, декоративные аксессуары, отложить по причине.

2. Use one of the nouns in appropriate form to fill each gap.

Force, pastiche, name, magazine, reformer, designer, production, account, movement, ornament.

1. During the second half of the nineteenth century, a number of … transformed the avant-garde design scene.
2. A number of Viennese avant-garde … made a switch from the flowing organic lines to a strict yet vigorous geometry.
3. The Société des Artistes Décorateurs, founded in 1900, encouraged new standards for French design and … .
4. Austrian and German Jugendstil, or "youth-style," took its name from the popular illustrated … "Jugend" that was published in Munich.
5. The exhibition, scheduled for 1915, was postponed on … of World War I.
6. Machine-produced … of historical styles were increasingly shunned in favor of new designs.

7. Originating in Britain the Arts and Crafts … had considerable influence into the twentieth century.
8. Reacting against the perceived dehumanizing effects of industrialization, nineteenth-century British design … advocated a return to handcraftsmanship.
9. Designers began to reject superfluous surface … , often applied simply for the novelty of its effect
10. The term Art Nouveau derives from the … of Siegfried Bing's Parisian shop L'Art Nouveau.

3. Decide why the italicized nouns are used with <u>a,</u> <u>the</u> or <u>zero</u> article.

1. During *the* second *half* of *the* nineteenth *century*, a number of forces transformed the avant-garde design scene.
2. *A* new stylistic *vocabulary* with distinct regional characteristics had been firmly established with exploration of new design *influences*.
3. *The term* Art Nouveau derives from the name of Siegfried Bing's Parisian shop L'Art Nouveau.
4. *The* most innovative Jugendstil *designers* replaced *the exuberance* and naturalism of French and Belgian design with a comparatively restrained and abstracted aesthetic.
5. Making well-designed *objects* accessible to a wide public required *the assistance* of *machines*.
6. French *designers* felt *the need* to reestablish their role as leaders in the luxury trade.

Reading Comprehension and Discussion Tasks

1. Define the following statements as true or false.

1. As a verb "to design" refers to the final plan or the result of implementing that plan in the form of the final product of a design process.
2. By the turn of the twentieth century, a new stylistic vocabulary had been firmly established.
3. Art Nouveau flourished in France and Belgium
4. The term Art Nouveau derives from the popular illustrated magazine "Jugend" that was published in Munich.
5. Viennese avant-garde designers provided a wide range of well-designed, often handmade products for a sophisticated audience.
6. The exhibition, scheduled for 1915, was postponed on account of World War I and did not take place until 1925.

2. Answer the following questions:

1. What is design? What does the word design mean as a verb and as a noun?
2. Who is called a designer? what function does this person fulfill?
3. What were two main forces that influence the avant-garde design scene?
4. What kind of new design influences were established?
5. What kind of features characterize the decorative vocabulary of Art Nouveau?
6. Where does the term Art Nouveau derive from?
7. Austrian and German Jugendstil, or "youth-style," took its name from the popular illustrated magazine "Jugend", didn't it?
8. What was important for Jugendstil designers?
9. What movement was opened in Britain?
10. What did nineteenth-century British design reformers advocate? Why did they begin to reevaluate the importance of mass production?
11. What kind of switch did Viennese avant-garde designers make? What did they provide?
12. Why did French designers fell the need to reestablish their role as leaders in the luxury trade?
13. Why did the exhibition, scheduled for 1915, was postpone? Until what time?
14. What gave a name to the style now commonly known as Art Deco?

3. What are the main features of the following design movements and styles?
Art Nouveau, Jugendstil, Arts and Crafts, Vienna Workshops, Art Deco.

Text 6. DESIGN FROM 1925 TO 1950

Pre-reading Tasks

1. What do you know about design of 1925–1950? What did influence its development?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Paris, the Great Depression, the United States, Art Deco, Bauhaus, Weimar, Nazis, Swiss, De Stijl, Holland, Russian Constructivism, European, the Designer's Gallery, New York.

3. Find the following words in a dictionary and memorize their meanings.

achieve	exigency	prototype
aerodynamic	extravagance	purist

aesthetically	judicious	seamless
aluminum	implication	splint
apogee	interior	steel
cardboard	irrelevant	teaching
chrome	one-of-a-kind	turmoil
conspicuously	ornament	typify
copper	pavilion	uniquely
elaboration	posit	utility
enhance	plywood	utopian
entice	prominence	wane

4. Read the text.

The second quarter of the twentieth century saw radical changes in design. The Art Deco style, which reached its apogee at the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris, gradually waned; its decorative flourishes and emphasis on rich and exotic materials seemed increasingly irrelevant, considering the economic pressures of the Great Depression in the United States and growing political instability in Europe. It was replaced by young modernist reformers who believed that beauty need not depend on ornament but could be achieved through the manipulation of form and the judicious use of color and texture, that simplicity and economy were preferable aesthetically – even morally and politically – to the elaboration and extravagance that typified Art Deco. The geometric forms and plain undecorated surfaces favored by modernists were, however, too demanding for most people. It was with relief that consumers turned to the warmer organic design, with its emphasis on wood and natural materials, that emerged in Scandinavia in the mid-1930s.

The Bauhaus, founded in Weimar in 1919 as a school of arts and crafts, soon became known as a center of avant-garde design under the direction of Walter Gropius. The school strove to mold designers who could create beautiful and useful prototypes suitable for commercial production. In 1933, the Nazis closed down the Bauhaus, but during its brief existence it produced a generation of architects, artists, and designers who spread its teachings around the world. Among these were the architects Gropius, Ludwig Mies van der Rohe, and Marcel Breuer; the designers László Moholy-Nagy, Marianne Brandt, and Wilhelm Wagenfeld; and the painters Wassily Kandinsky, Paul Klee, Oskar Schlemmer, and Josef Albers.

One of the strongest and most influential reactions against the Art Deco movement came from the Swiss architect Le Corbusier. His Pavilion de l'Esprit Nouveau at the 1925 Exposition was a forceful rejection of the use of expensive, exotic materials in the extravagant, one-of-a-kind objects that typified Art Deco. He defined the house as a "machine for living in," while furni-

ture was "domestic equipment." The pavilion itself was a prototype for standardized housing, conspicuously furnished with commonly available items such as leather club chairs. Like members of the Bauhaus, Le Corbusier advocated furniture that was rationally designed along industrial principles to reflect function and utility in its purist forms, with a strict rejection of applied ornament. Other important movements positing avant-garde theories of design and architecture included De Stijl in Holland, which advocated a seamless unity of art and architecture, and Russian Constructivism, whose utopian projects embraced a combination of machine forms and abstract art.

In the United States, designers responded to European influences, gradually transforming them into a uniquely American idiom. Many of the most prominent figures in the pre-war period were, in fact, European émigrés. The American Designers' Gallery in New York opened in 1928 and introduced consumers to modern interiors and furnishings by designers including Ilonka Karasz, Joseph Urban, and Donald Deskey. Many of its designers used industrial materials such as steel and chrome in their furniture. The machine aesthetic was an important influence on design. The Streamlined style, with its aerodynamic forms and implications of speed, reinforced the growing importance of automobiles and trains. The role of the industrial designer itself gained prominence, especially during the Great Depression, when companies relied on designers such as Henry Dreyfuss and Raymond Loewy to create enticing new product designs in an effort to stimulate consumer demand.

World War II profoundly affected the material and formal developments of architecture and design. Items such as steel, aluminum, and copper were rationed for use in the war effort, forcing designers to substitute nonessential materials, including cardboard, glass, and plywood, in their designs. Many American designers worked for the war effort itself, applying their knowledge and expertise to military exigencies. Charles and Ray Eames, for example, worked on behalf of the U.S. Navy, developing molded plywood designs for leg splints.

Much of this new technology found its way into furniture design following the war. Charles and Ray Eames developed their highly influential LCW chair, an inexpensive, mass-produced molded plywood object, from their wartime experiments. Museums and designers across the country turned their energies to promoting American design through the Good Design movement, which promised quality-of-life enhancing products for any budget. Inspired in part by pre-war European efforts to democratize design through industrial production, this movement energetically promoted modern design to the American consumer through museum exhibitions, trade shows, and advertising. Likewise, European design councils sponsored exhibitions and designers in an effort to stimulate national consumer interest. Following years of economic and politi-

cal turmoil, consumers now had access to goods of modern design in rapidly increasing quantities.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

радикальные перемены, экзотические материалы, экономическое давление, манипуляция формы, геометрическая форма, неукрашенная поверхность, натуральные материалы, авангардный дизайн, коммерческое производство, короткое существование, мощное сопротивление, выдающиеся фигуры, современный интерьер, промышленные материалы, стимулировать потребность, предмет массового производства, частично, интерес потребителей, экономический и политический беспорядок, быстро возрастающее количество.

2. Use one of the prepositions to fill the gaps:

Against, along, by, for, in, on, to, with

1. The second quarter of the twentieth century saw radical changes … design.
2. The geometric forms and plain undecorated surfaces favored … modernists were, however, too demanding … most people.
3. It was with relief that consumers turned … the warmer organic design, with its emphasis … wood and natural materials, that emerged in Scandinavia in the mid-1930s.
4. The school strove to mold designers who could create beautiful and useful prototypes suitable … commercial production.
5. One of the strongest and most influential reactions … the Art Deco movement came from the Swiss architect Le Corbusier.
6. The pavilion itself was a prototype for standardized housing, conspicuously furnished … commonly available items such as leather club chairs.
7. Le Corbusier advocated furniture that was rationally designed … industrial principles.
8. In the United States, designers responded … European influences, gradually transforming them into a uniquely American idiom.
9. The machine aesthetic was an important influence … design.
10. Museums and designers across the country turned their energies … promoting American design through the Good Design movement, which promised quality-of-life enhancing products for any budget.
11. Inspired in part … pre-war European efforts this movement energetically promoted modern design to the American consumer.
12. Consumers now had access … goods of modern design in rapidly increasing quantities.

3. Circle the suitable preposition.

1. It was replaced (by, after) young modernist reformers who believed that beauty need not depend on ornament but could be achieved through the manipulation of form.
2. It was with relief that consumers turned to the warmer organic design, with its emphasis on wood and natural materials, that emerged (in, on) Scandinavia in the mid-1930s.
3. The Bauhaus, founded in Weimar in 1919 as a school of arts and crafts, soon became known as a center of avant-garde design (under, with) the direction of Walter Gropius.
4. In 1933, the Nazis closed (down, up) the Bauhaus.
5. The pavilion itself was a prototype (for, to) standardized housing, conspicuously furnished with commonly available items.
6. In the United States, designers responded to European influences, gradually transforming them (into, at) a uniquely American idiom.
7. The American Designers' Gallery in New York opened in 1928 and introduced consumers (to, for) modern interiors and furnishings.
8. Items such as steel, aluminum, and copper were rationed for use (in, at) the war effort.
9. Many American designers worked for the war effort itself, applying their knowledge and expertise (to, in) military exigencies.
10. Inspired (in, at) part by pre-war European efforts this movement energetically promoted modern design.
11. Consumers now had access to goods of modern design (in, with) rapidly increasing quantities.

Reading Comprehension and Discussion Tasks

1. Match the notion with the right information about it:

Art Deco, the American Designers' Gallery, Charles and Ray Eames, the Bauhaus, the Good Design movement, Le Corbusier, De Stijl, Pavilion de l'Esprit Nouveau, Russian Constructivism, Streamlined style, World War II.

1. Its decorative flourishes and emphasis on rich and exotic materials seemed increasingly irrelevant, considering the economic pressures of the Great Depression in the United States and growing political instability in Europe.
2. Promised quality-of-life enhancing products for any budget.
3. Style, which reached its apogee at the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris.

4. Opened in 1928 and introduced consumers to modern interiors and furnishings by designers including Ilonka Karasz, Joseph Urban, and Donald Deskey.
5. Was a forceful rejection of the use of expensive, exotic materials in the extravagant, one-of-a-kind objects that typified Art Deco.
6. Soon became known as a center of avant-garde design under the direction of Walter Gropius.
7. During its brief existence it produced a generation of architects, artists, and designers who spread its teachings around the world.
8. Affected the material and formal developments of architecture and design. Items such as steel, aluminum, and copper were rationed for use in the war effort, forcing designers to substitute nonessential materials, including cardboard, glass, and plywood, in their designs.
9. Advocated furniture that was rationally designed along industrial principles to reflect function and utility in its purist forms, with a strict rejection of applied ornament.
10. Advocated a seamless unity of art and architecture.
11. Utopian projects embraced a combination of machine forms and abstract art.
12. Developed their highly influential LCW chair, an inexpensive, mass-produced molded plywood object, from their wartime experiments.
13. Worked on behalf of the U.S. Navy, developing molded plywood designs for leg splints.
14. With its aerodynamic forms and implications of speed, reinforced the growing importance of automobiles and trains.
15. Was a prototype for standardized housing, conspicuously furnished with commonly available items such as leather club chairs.

2. Put ten questions of different type to the text and ask your partner to answer them.

3. Read the poem and discuss it. Translate the poem into Russian or write your own.

Design

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth –
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth –
snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall? –
If design govern in a thing so small.

Robert Frost

Text 7. DESIGN FROM 1950 TO PRESENT

Pre-reading Tasks

1. What kind of changes took place in modern design after World War II? What time was it in the history of the humankind?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

World War II, Eastern, Western, America, Italy, Scandinavia, Japan, the Herman Miller Furniture Company, Knoll International, Asian, Op Art, Studio Movement, High Tech, Robert Venturi, Las Vegas, New York.

3. Find the following words in a dictionary and memorize their meaning.

abandon	lucrative
aridity	pared-down
consumerism	refinement
conventional	reinterpret
current	revive
denounce	spur
embrace	surge
enormous	tour-de-force
evoke	vernacular
fiberglass	virtuosity
jet	unbridle

4. Read the text.

The years following World War II were characterized by enormous change on every level. The war ended, leaving a new worldwide generation of veterans with young families struggling to rebuild their lives. The pressing need for inexpensive housing and furnishings spurred a boom in design and production. Commercial jet travel was introduced in 1957, and ease of travel in the jet age

encouraged a growing fusion of cultural influences. In particular, a blurring of Eastern and Western aesthetics and technology represented an entirely new cultural fusion.

The elaborate households of the prewar years were gone, replaced by informality and adaptability. Gone, too, was the conventional approach to furnishings as expensive and permanent status objects. New materials and technologies, many of which had been developed during wartime, helped to free design from tradition, allowing for increasingly abstract and sculptural aesthetics as well as lower prices for mass-produced objects.

The most marked changes occurred in America, Italy, Scandinavia, and Japan. A growing number of American firms such as the Herman Miller Furniture Company and Knoll International began to build a reputation for manufacturing and marketing well-designed, high-quality, inexpensive furniture made from new materials like fiberglass and plastics for the consumer market in the postwar years. In an effort to revive their depressed postwar economy, Italian designers made a self-conscious effort to establish themselves as leaders in the lucrative international marketplace for domestic design. While initially they looked to traditional forms or materials for inspiration, they also soon embraced new materials and technologies to produce radically innovative designs that expressed the optimistic spirit of high-style modernism. Scandinavian designers preferred to combine the traditional beauty of natural materials with advanced technology, giving their designs a warm and domestic yet modern quality. Japanese designers, obviously aware of contemporaneous developments in Western architecture and design, strove to create a balance between traditional Asian and international modern aesthetics, while still evoking national values with their distinctly Asian sensibility.

At the same time, in reaction to the perceived impersonality of mass production, an alternative group of artist-designers who were interested in keeping alive the time-honored practices of hand-working traditional materials emerged during the 1960s. Their one-of-a-kind objects, made with tour-de-force virtuosity, helped elevate design to the status of art.

By the mid-1970s, a radically transformed "modern design" expressed itself through a variety of idioms. There was a style for virtually every taste, from the bold forms and colors of Op Art – inspired supergraphics to the refinement of Studio Movement handcraftsmanship to the pared-down industrial aesthetics of High Tech.

The last quarter of the twentieth century saw a surge of unbridled consumerism manifested in a number of diverse, often contradictory, design currents. Some architects and designers chose to conform to the previously established

intellectual strictures of modernism, seeking expression through form rather than applied ornament. Others, inspired by texts that denounced the cool aridity of modernism – including Robert Venturi's "Learning from Las Vegas" (1972), "Collage City" (1973) by Colin Rowe and Fred Koetter, and Rem Koolhaas' "Delirious New York" (1978) – developed a postmodernism that celebrated the vernacular and reinterpreted motifs of the past. Still others used the design of objects as a means to make countercultural social or political statements. Many of the leaders of the Studio Craft Movement consciously abandoned the creation of useful objects in favor of nonfunctional art. Toward the end of the 1980s, designers, recognizing the inherent beauty of materials developed for science, began to employ them in a wide range of consumer products. In the century's last decade, the environment became a major concern for designers offering "green", socially responsible solutions to design problems.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

заново построить жизнь, ускорять быстрый подъем, способствовать объединению, искажение чего-либо, отступление от формы и применимость, традиционный подход, освободить дизайн от традиции, потребительский рынок, возрождать экономику, радикально новый дизайн, передовые технологии, стараться создать, потребительский интерес, национальные мотивы, в пользу чего-либо, решение проблем.

2. With the help of the prefixes given bellow form adjectives from the given ones and point out the changes of meaning.

In-, non-, im-, il-, un-, dis-, ir-, pre-

Expensive, possible, formal, practical, war, functional, legal, complete, married, able, conscious, believable, cooked, human, honest, regular, moral, imaginable.

3. Give the adjectives of the nationalities.

America, Scandinavia, Japan, Italy, Sweden, Asia, Germany, Britain, Europe, Australia, India, Rumania, Poland, Greece, Belarus, Ireland.

4. Join the words to make word combinations.

| 1. housing | a. intellectual |
| 2. design | b. cultural |

3. number	c. national
4. objects	d. inexpensive
5. modernism	e. conventional
6. years	f. domestic
7. approach	g. high-style
8. values	h. mass-produced
9. strictures	i. growing
10. influences	j. postwar

Reading Comprehension and Discussion Tasks

1. Complete the following.
1. The war ended, leaving a new … .
2. New materials and technologies, many of which had been developed … .
3. The most marked changes occurred in … .
4. Italian designers made a self-conscious effort to establish themselves as … .
5. Scandinavian designers preferred to combine … .
6. Japanese designers strove to create a balance … .
7. An alternative group of artist-designers were interested in keeping alive the time-honored practices of … .
8. Some architects and designers chose to conform to the previously established intellectual strictures of modernism, seeking … .
9. Others used the design of objects as a means to … .
10. In the century's last decade, the environment became a major concern for designers offering … .

2. Define the following statements as true or false.
1. The war started, leaving a new worldwide generation of veterans with young families struggling to rebuild their lives.
2. The pressing need for inexpensive housing and furnishings spurred a boom in design and production.
3. New materials and technologies, many of which had been developed during prewar time, helped to free design from tradition.
4. Commercial jet travel was introduced in 1957.
5. A growing number of American firms began to build a reputation for manufacturing and marketing well-designed, high-quality expensive furniture.
6. Italian designers embraced new materials and technologies to produce radically innovative designs.

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7. An alternative group of artist-designers who were interested in keeping alive the time-honored practices of hand-working traditional materials emerged during the 1960s.
8. The last quarter of the twentieth century saw a surge of unbridled consumerism manifested in a number of diverse, often contradictory, design currents.
9. Toward the end of the 1990s, designers, recognizing the inherent beauty of materials developed for science, began to employ them in a wide range of consumer products.
10. In the century's last decade, the environment became a major concern for designers offering "red", socially responsible solutions to design problems.

3. Discuss the following in pairs using the information from the text.
1. The years following World War II in the life of people.
2. A boom in design and production.
3. The most marked changes in the development of American design.
4. Italian designers in the after-war time.
5. Scandinavian design after World War II.
6. Changes in Japanese design after World War II.
7. The role of an alternative group of artist-designers.
8. A radically transformed "modern design".
9. A number of diverse, contradictory design currents.
10. "Green," solutions to design problems.

Text 8. FURNITURE DESIGN

Pre-reading Tasks

1. You can easily guess the meaning of these words, but their pronunciation may be difficult for you. Practice them:

aesthetic, social, tubular, laminates, assemblage, hygiene, homogeneous, rationing, bureaucracy, puritanism, intuitive, nostalgic, ceramics, absurd.

2. Think of as many words as possible related to the theme "furniture design". What do you know about the topic? Can you name any famous furniture designers?

3. Look up the following words in a dictionary to avoid any difficulty of understanding:

available	ignore	revitalize
bend	impetus	sheet
conduit	layer	switch
craftsmanship	mould	timber
cumbersome	multi-ply	traverse
damn	pattern	upholstery
edge	plane	veneer
embrace	rail	
emerge	remain	

4. Read the text.

Furniture – and the chair especially – has been used by 20th-century architects and designers as a means of making an aesthetic, social and ideological argument.

In the 1920s, European designers such as Marcel Breuer and Ludwig Mies van der Rohe (Germany, 1886–1969), developed new, minimalist conceptions for furniture, using tubular steel and thin upholstery.

In the 1940s, furniture designers were excited by the possibilities offered to them by new laminates, new bending techniques, and combinations of laminated wood, metal and plastic. By making a means of moulding materials in two directions at once, modern furniture designers were able to switch from constructed assemblage to sculptural forms. These new and rounder designs appeared also in Italy and to some extent in Britain.

Some of the most interesting furniture design in the early postwar years came from the USA, especially from the Cranbrook Academy of Art, founded in 1932 by George Booth, a newspaper baron, and Eliel Saarinen, the Finnish architect.

The American Look in furnishings and interior design was especially significant in the offices of Corporate America. American companies such as IBM, Ford, General Motors, Coca-Cola and Du Pont were regarded as supreme examples of business efficiency, and other companies in other countries wanted Jo copy their look. The characteristics of the official 'Look' were comfort, colour, brightness, order and hygiene. Surfaces were kept clear of cumbersome pattern or ornament, although the Look was tempered by simple pattern on the chair coverings or curtains or in the laminates that provided covering to the cupboard panelling. Ornamentation was provided by modern paintings, or through a reasonable number of potted plants. Overall, the style of decoration that became permitted in the interiors of the better homes, offices and reception areas might be described as 'intellectual gingham'.

In Britain there was a lot of well made, modestly Modern furniture design using multi-plywood construction. Multi-ply – dozens of layers of wood veneer, bonded and then pressed to form a homogeneous sheet – allowed a designer to specify thin curved legs and back rails for chairs. This enabled the designer to create 'drawings in space' – a popular ambition, which they shared with contemporary sculptors. Wood predominated, but some elegant, well-proportioned, apparently comfortable and durable designs in metal also appeared in Britain soon after the war. A now classic example is the aluminium BA3 chair, designed by Ernest Race using aircraft salvage.

And there was Utility furniture, a range of simple, cheap-to-make furniture designed for production during the war. Its standards improved after the war. Britain maintained rationing of food and materials until 1954 and, during the war, use had to be made of materials such as low-grade hardboard, which gave a ragged edge when sawn. When timber supplies eased in the late 1940s the Utility range was updated. The designs and specifications were extremely detailed, in order that a variety of firms, large and small, could produce the work without dispute. Though popular with some designers and architects, the stigmas of utility, bureaucracy and puritanism damned the furniture in the eyes of most consumers who, as soon as choice was available in the 1950s, threw it out.

But eventually in furniture, as in so many other areas of design, the impetus for new styles came from Italy. The postwar growth of various design-led manufacturing and retailing companies in Italy provided a conduit between the designer's ideals and the market place. Among the important companies were (and are) Cassina, Driade, Kartell and Tecno.

During the 1980s, architects were designing office furniture because the top end of the market could finance high quality manufacture and intelligent modern design. The internationally recognized architect Sir Norman Foster designed an office furniture system called Nomos for the Italian company Tecno. It appeared in 1986 and demonstrated the values Foster expresses in his architecture: the pleasure of engineering structure and the elegance of planes traversing wide spaces.

During the 1980s, one of Britain's most talented young designers emerged: Jasper Morrison. Like everyone else involved in design his subsequent breakthrough into manufacture came through his exposure in the design and fashion media. The first and main arena in which the 'new furniture' operated was the magazine and the colour photograph. The colour photograph and the press media's greed for new ideas replaced the rich patron as a launching pad for new ideas.

There were attempts to give the 'new furniture' movement an intellectual base. Although words such as 'discussion' and 'debate' attended exhibitions and seminars on furniture design, such as occurred at the "The Modern Chair"

exhibition at the ICA, London (1988), nothing very much was ever established; the discussion was always potential rather than actual. Thus it was asserted that 'the chair can legitimately be used to ask questions about our relationships with our possessions and our surroundings', but neither questions nor answers were really formulated. All that could be claimed was all that could be seen – which was that the form and material of a chair could be almost infinitely various. Indeed, in London there was a rapid retreat from discussion into romanticism, especially when artist-designers such as Tom Dixon and Andre Dubreuil emerged with their elegant and fanciful metal seating. These men were, it was said, operating 'on an intuitive level.'

Until the 1980s, wood was the only practical material that could be worked in solid planks but then, in the 19805, two new materials were developed that could be sawn and planed, and which found a ready use in furniture. The first, MDF (Medium Density Fibreboard) was the first of a generation of processed-wood boards that could be planed and treated like wood. It is strong, has a very smooth finish and is extremely heavy. It found favour with 'Postmodern' furniture designers who wanted the flexibility of wood without the grain and finish of wood.

The most famous furniture designer of the 19805 was the Frenchman Philippe Starck. Starck came to public renown through being commissioned by French President Mitterrand to design the furnishings for Mitterrand's private apartment in the Elysee palace. In the midst of colourful Postmodernism, with its references to Neoclassicism and Las Vegas vulgarity, Starck's designs were simple, neat and chic. Although Modern, they were also nostalgic for the Art-Modernc look of the French 19305. His preferred material was metal. His most famous designs remain those produced in the 19805 for the Italian company Driade – the Von Vogelsang chair (1984) and the Titos Apostos folding table (1985) are 'classics' of his style. Since the mid 1980s Starck's work has embraced interior and product design as well as architecture. He is quoted as saying: 'I work instinctively, and above all fast. I can design a good piece of furniture in fifteen minutes.' In the early 1990s, he was designing buildings in Japan.

Also in Japan, a designer had emerged who was a master of using metal in furniture and in interior design: Shiro Kuramata. His work often uses the lattice effects that are possible in metal to create optical games, and several of his chairs are designed as things to contemplate – in the tradition of Japanese gardens or ceramics. For Western critics, Kuramata revitalized the issue of furniture design communicating not only through its design but through the quality of its craftsmanship – the importance of craft that had become ignored in European experiments.

Furniture can be made in low-technology workshops, and it is not dependent upon clever electronics or sophisticated engineering. It has become, since

1945, an ideal medium for designers to make their visual statements and construct their individual manifestos. In furniture there is a ping-pong game played out between absurd and useful design, and this game is one way in which the design profession explores itself: the designing, re-designing and re-re-designing of the chair is the design profession's equivalent of publishing a short scientific paper asking 'What if?'

Vocabulary and Grammar Tasks

1. What do the following prefixes in bold mean?
   Example: re-means 'again'

   uppolstery   **sub**sequent
   postwar   **re**placed
   multi-ply   **re**treat
   predominate   **re**vitalized
   updated   **re**designing

2. Make as many words as you can by combining different parts of the box.

dis	**excite**	ful	ment
un	**real**	less	ness
im	**comfort**	able	ion
	construct	ly	
	fancy	y	
	infinite	ship	
	reason		
	colour		
	durability		
	bright		
	specify		
	relation		
	move		
	craftsman		

3. Look at the following characteristics and think of jobs for which each one is necessary. Use different jobs each time.

   strength   kindness   patience   ambition   reliability   creativity   attention to detail   utility   intuition

4. Match a first part (1–10) with a second part (a–j). Use all the parts.

1) The look was tempered   a) by modern paintings
2) Ornamentation was provided   b) by simple pattern on the chair

3) Furniture – and chair especially has been used
4) Tubular steel and thin upholstery was developed
5) Furniture designers were excited
6) Modestly modern furniture design in Britain was developed
7) The designer was allowed to create drawings in space
8) Modern furniture designers were able to switch from constructed assemblage to sculptural forms
9) Elegant, well-proportioned, comfortable and durable designs in metal were made
10) The aluminium BA3 chair was designed

c) by Marcel Breuer and Ludwig Mies van der Rohe
d) by combinations of laminated wood, metal and plastic
e) by 20th century architects and designers
f) by making a means of moulding materials in two directions at once
g) by postwar British designers
h) by Ernest Race
i) by using multi-ply wood construction
j) by multi-plying dozens of layers of wood veneer

Reading Comprehension and Discussion Tasks

1. Discuss the following questions:
1. How important is it to have fashionable furniture? What are current fashions at the moment?
    Do you like to have particular brands/ makes of furniture?
2. How much do you think you can tell about a person from the furniture he/she has at home?

2. Read the text again and make brief notes about the special features in chair constructions of different periods of time. Then, by looking at the brief notes, tell the class about history of the chair.

Text 9. FASHION DESIGN

Pre-reading Tasks

1. Think of as many words as possible related to casual and formal clothes. Which style do you like most and why?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Life-style, accessories, symbol, brand, Art Nouveau, Art Deco, corset, haute couture, garments, salons, era, arbiter of trends, fashion icons, French dominance, source of inspiration, sportswear, collection, exclusively, private customers, qualify, Syndical Chamber for Haute Couture, department of industry, standard, productions, unique, philosophy, theory, modeling, stylists, mass public, Academie of fine arts, interior design, sculptor, modeleurs, license.

3. Find the following words in a dictionary and memorize their meanings.

angle	dedicate	primacy
anonymous	demise	purchase
apply	descend	raise
apprentice	draper	retailer
assumption	evolve	rise
attach	handle	royal
cater	meld	seamstress
catwalk	originate	unprecedented
confection	pinpoint	

4. Read the text.

Fashion design is the applied art dedicated to the design of clothing and lifestyle accessories.

The first fashion designer who was not merely a dressmaker was Charles Frederick Worth (1826–1895). Before the former draper set up his maison couture (fashion house) in Paris, clothing design and creation was handled by largely anonymous seamstresses, and high fashion descended from styles worn at royal courts. Worth's success was such that he was able to dictate to his customers what they should wear, instead of following their lead as earlier dressmakers had done. With his unprecedented success, his customers could attach a name and a face to his designs once they learned that they were from the House of Worth, thus starting the tradition of having the designer of a house be not only the creative head but the symbol of the brand as well. Worth's former apprentice Paul Poiret opened his own fashion house in 1904, melding the styles of Art Nouveau and aesthetic dress with Paris fashion. His early Art Deco creations signalled the demise of the corset from female fashion.

Following in Worth's and Poiret's footsteps were: Patou, Vionnet, Fortuny, Lanvin, Chanel, Mainbocher, Schiaparelli, Balenciaga, and Dior. Hand in hand with clothing, haute couture accessories evolved internationally with such names as Guccio Gucci, Thierry Hermès, Judith Leiber, and others.

The early twentieth century

Throughout the 1920s and '80s, all high fashion originated in Paris. American and British fashion magazines sent editors to the Paris fashion shows. Department stores sent buyers to the Paris shows, where they purchased garments to copy. Both made-to-measure salons and ready-to-wear departments featured the latest Paris trends, adapted to the stores' assumptions about the lifestyles and pocket books of American customers.

Post-War fashion

The fashion houses closed during occupation of Paris during World War II, and several designers including Mainbocher permanently relocated to New York. Paris recovered its primacy in the post-war era with Dior's New Look, but Paris was never the sole arbiter of trends again.

By the early 1960s, celebrities were becoming the new Fashion icons, even though they in turn wore designs from the couturiers of the day: influential "partnerships" of celebrity and high-fashion designer included Audrey Hepburn and Givenchy, and Jackie Kennedy, Oleg Cassini.

The rise of British fashion in the mid-sixties and designers such as Mary Quant and Betsey Johnson signalled the end of French dominance. Taking their cue from street fashion, these designers catered to a younger consumer and offered retailers a new source of inspiration. Vivienne Westwood's street-inspired styles "created" the image which is now generally considered as Punk.

Later, New York designers including Calvin Klein and Ralph Lauren raised American sportswear to the level of high fashion.

The trend dictation of the old couture houses was over.

Modern fashion design and designers

Modern fashion design is roughly divided into two categories, haute couture, and ready-to-wear. A designer's haute-couture collection is meant exclusively for private customers and is custom sized, cut and sewn. To qualify as an official "haute couture" house, a designer or company must belong to the Syndical Chamber for Haute Couture, a Paris-based body of designers governed by the French Department of Industry that includes American, Italian, Japanese, and other designers as well. A haute couture house must show collections twice yearly with at least 35 separate outfits in each show. It is often shown on the catwalk and in private salons.

Ready-to-wear collections are not custom made. They are standard sized which makes them more suitable for larger productions. Ready-to-wear collections can also be divided into designers/createur collections and Confection collections. Designer/createur collections have a high quality, a superb finish and a unique cut and design. These collections are the most trendsetting compared to Haute Couture and Confection. Designer/createurs ready to wear col-

lections contain often concept items that represent a certain philosophy or theory. These items are not so much created for sales but just to make a statement. The designer's ready-to-wear collection is also presented on the international catwalks by people who do fashion modeling.

Confection collections are the ones we see most commonly in our shops. These collections are designed by stylists. The brands that produce these collections aim only for a mass public and are in general not searching for new grammar for the language or a new point of view on/of fashion.

Although many modern fashion designers work in a "traditional" way – making clothes that are fancy and expensive, but still based on standard/traditional construction and design concepts – some designers have broken these "rules" over the years. These include some now-deceased designers such as Elsa Schiaparelli, who worked in the thirties, forties, and fifties; Japanese designers Yohji Yamamoto, Comme des Garcons, and Clarence Davis from the early eighties to the present; and designers from the mid-nineties onward. An example of a modern-day rule-breaker is Martin Margiela. These designers approach clothing, Fashion and lifestyle from new angles and explore also the boundaries of Fashion itself in order to create new concepts and views for fashion design. Their collections are not only restricted to garments (ready to wear as well as couture) and other fashion-related products, but also contain work in other media. The works of this breed of designers can also be placed in a certain Art movement.

Most fashion designers attend an Academie of fine arts. Fashion design courses are considered applied arts just like graphic design and interior design.

The types of fashion designer – stylist versus designer – are often confused. A stylist inspires his/her designs on existing things, trends and designers collections. A designer starts from scratch; he/she develops a unique concept and translates this into garment collections, other lifestyle related products or a statement in various other types of media. Some designers approach their work just as a fine arts painter or sculptor.

Inspiration for fashion designers comes from a wide range of things and cannot be pinpointed exactly. However, just like all artists, they tend to keep an eye on things going on world-wide to inspire themselves towards making their future clothes lines.

Most fashion designers are trained as pattern makers and modeleurs. A typical design team is made up of one or more: designer(s), pattern maker(s) /modeleur(s), sample maker(s), buyer(s) and salesman (men). For presentations and catwalk shows the help of hair dressers, make-up artists, photographers, modeling agencies, the model and other support companies/professions is called upon.

As fashion became more and more a large business, designers also began to license products (for example, perfume and bags).

Vocabulary and Grammar Tasks

1. Find in the text the English for:

дома высокой моды, дизайн одежды, королевский двор, непредвиденный успех, женская мода, образ жизни, показы мод, первенство, знаменитости, воспользоваться чьим-либо указанием, угождать молодому потребителю, источник вдохновения, поднять до уровня высокой моды, показывать коллекции, коллекция предметов женского туалета, нарушать правила, границы моды, прикладные искусства, начинать с нуля, указать точно, модельные агентства, лицензионная продукция.

2. Match a word in A with a synonym in B.

A	B
fashion (n)	originate (v)
fashion house (n)	cater (v)
descend (v)	appear (v)
customer (n)	signal (v)
meld (v)	look for (v)
outfits (n)	client (n)
evolve (v)	maison couture (n)
purchase (v)	include (v)
couturiers (n)	trend (n)
contain (v)	buy (v)
aim (v)	garment (n)
search (v)	high-fashion designer (n)

3. Which of the following words can be combined with dressed to describe the way people look in their clothes?

well	over
casually	smartly
nice	attractive
bad	untidy
badly	untidily

Which of the expressions you have found is similar in meaning to the words below?

scruffy	disheveled
elegant	relaxed

4. Rewrite these passive sentences in the active ones making the underlined words the subject. Omit the agent if it is not necessary.

1. Clothing design and creation was handled by largely <u>anonymous seamstresses.</u>
2. The designer's ready-to-wear collection is also presented on the international catwalks by <u>people who do fashion modeling</u>.
3. Confection collections are designed <u>by stylists</u>.
4. A typical design team is made up of one or more: <u>designer(s), pattern maker(s)/modeleur(s), sample maker(s), buyer(s) and salesman (men)</u>.

Rewrite these active sentences in the passive ones.

1. Most fashion designers attend an Academie of fine arts.
2. A designer develops a unique concept and translates this into garment collections.
3. The rise of British fashion in the mid-sixties signalled the end of French dominance.
4. American and British fashion magazines sent editors to the Paris fashion shows.
5. New York designers including Calvin Klein and Ralph Lauren raised American sportswear to the level of high fashion.
6. Some designers have broken these "rules" over the years.

Reading Comprehension and Discussion Tasks

1. Find evidence in the text to support the following statements.

1. Fashion design is the applied art dedicated to the design of clothing and lifestyle accessories.
2. Frederick Worth was able to dictate to his customers what they should wear, instead of following their lead.
3. Throughout the 1920s and '80s, all high fashion originated in Paris.
4. The rise of British fashion in the mid-sixties signalled the end of French dominance.
5. Modern fashion design is roughly divided into two categories, haute couture, and ready-to-wear.
6. Confection collections aim for a mass public.
7. Many modern fashion designers have broken standard rules.
8. The types of fashion designers are often confused.
9. Fashion is becoming more and more a large business.

2. Discuss with a partner your ideas on the following subject.
  a) your attitude to the fashions currently popular in your country and in other places in the world;
  b) the influence fashion has on you when you choose clothes, and whether it is more important for you than price, style, comfort, colour, etc;
  c) the image of yourself that you try to convey through your clothes;
  d) how clothes affect the way we react to other people. Are they important?

3. Describe your favourite clothes. What would be in your ideal wardrobe? Find a picture of a model and describe the clothes he/she is wearing.

Text 10. GREEN DESIGN

Pre-reading Tasks

1. Make sure you look at the title of the text before you start reading. This should give you a good idea what to expect. What do you think the text is about?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.
   Eco-design, energy, efficiency, harmony, natural, resources, project, materials, recycle, radius, minimize, transportation, structure, artificial, organic, bamboo, phase, option, collector.

3. Find the following words in a dictionary and memorize their meanings.

bark	emit	insect
boric acid	feasible	insulation
compost bins	fiberglass	mantels
cork oak	flooring	reduce
damage	flush	salvage
demolish	glean	VOC (volatile-organic
denim	hardware	compound)
dependence	harvest	

4. Read the text.
   Green design is the catch-all term for a growing industry trend within the fields of architecture, construction, and interior design. Also referred to as "sustainable design" or "eco-design", the broad principles of green design are

fairly simple: choose energy efficiency wherever possible; work in harmony with the natural features and resources surrounding the project site; and use materials that are sustainably grown or recycled rather than new materials from non-renewable resources.

Building materials may be sought within a 500-mile radius of the building site to minimize the use of fuel for transportation. The building itself may be oriented a particular direction to take advantage of naturally occurring features such as wind direction and angle of the sun. When possible, building materials may be gleaned from the site itself; for example, if a new structure is being constructed in a wooded area, wood from the trees which were cut to make room for the building would be re-used as part of the building itself. Taking advantage of available natural light reduces dependence on artificial (energy-using) light sources. Well-insulated windows, doors, and walls help reduce energy loss, thereby reducing energy usage.

Low-impact building materials are used wherever feasible: for example, insulation may be made from low VOC (volatile organic compound)-emitting materials such as recycled denim, rather than the fiberglass insulation which is dangerous to breathe. To discourage insect damage, the insulation may be treated with boric acid. Organic or milk-based paints may be used.

Architectural salvage and reclaimed materials are used when appropriate as well. When older buildings are demolished, frequently any good wood is reclaimed, renewed, and sold as flooring. Many other parts are reused as well, such as doors, windows, mantels, and hardware, thus reducing the consumption of new goods. When new materials are employed, green designers look for materials that are rapidly replenished, such as bamboo, which can be harvested for commercial use after only 6 years of growth, or cork oak, in which only the outer bark is removed for use, thus preserving the tree.

Good green design also reduces waste, of both energy and material. During construction phase, the goal is to reduce the amount of material going to landfills. Astutely designed buildings also help reduce the amount of waste generated by the occupants as well, by providing onsite solutions such as compost bins to reduce matter going to landfills.

To reduce the impact on wells or water treatments plants, several options exist. "Greywater", wastewater from sources such as dishwashing or washing machines, can be used to flush toilets, water lawns, and wash cars. Rainwater collectors are used for similar purposes, and some homes use specially designed rainwater collectors to gather rainwater for all water use, including drinking water.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

эко-дизан, дизайн интерьера, строительная площадка, воспользоваться преимуществом, направление ветра, рубить деревья, сократить потерю энергии, дышать, сносить старые здания, потребление, выращивать для коммерческой цели, спустить воду в туалете, поливать лужайки, собирать дождевую воду, быстро испаряющийся материал, изоляционный материал, борная кислота, тщательно подбирать, стекловолокно.

2. Put the words in the following sentences in order.

1. reduces/ green/ of/ and/ energy/ material/ good/ design/ waste;
2. rainwater/ some/ use/ homes/ designed/ collectors;
3. VOC-emitting/ insulation/ may/ made/ be/ from/ materials;
4. doors/ walls/ well-insulated/ help/ windows/ loss/ reduce/ energy;
5. may/ organic/ be milk-based/ or/ used/ paints;
6. oak/ in/ cork/ the/ only/ outer/ is removed/ bark/ use/ for;
7. toilets/ wastewater/ dishwashing/ machines/ flush/ be/ can/ used/ from/ washing/ to;
8. fiberglass/ dangerous/ insulation/ breathe/ to/ is;
9. building/ itself/ wood/ the/ trees/ wood/ from/ can/ re-used/ be/ as/ part/ of;
10. growth/bamboo/harvested/can/commercial/after 6/only/be/for/use/years/ of.

3. Complete the blanks with the correct form of the word in brackets.

1. During construction phase, the goal is to … the amount of material going to landfills. (*reduction*)
2. Fiberglass is … to breathe. (*danger*)
3. To discourage insect damage, the insulation may be … with boric acid. (*treatment*)
4. Green design is the catch-all term for a … industry trend. (*growth*)
5. A broad principles of green design is to … energy efficiency wherever possible. (*choice*)
6. Many other parts of older buildings are reused to reduce the … of new goods. (*consume*)
7. When new materials are … green designers look for materials that are rapidly replenished. (*employ*)
8. Taking advantage of available natural light reduces … on artificial light sources. (*depend*)
9. Well-insulated doors reduce energy. (*loss*)
10. The building may be … to take advantage of wind direction and angle of the sun. (*orientation*)

4. Make Second Conditional or Mixed Conditional sentences for each of the following situations. Begin with the words given.

1. We work in harmony with the natural resources. We use recycled materials.
   If …
2. We seek building materials within a 500-mill radius of the building site. We minimize the use of fuel for transportation.
   If …
3. A new structure is being constructed in a wooded area. Building materials may be gleaned from the site itself.
   If building materials …
4. We use wastewater from dishwashing or washing machines. We reduce the impact on wells.
   If …
5. We demolish older buildings. Any good wood is reclaimed, renewed, or sold as flooring.
   If …
6. We don't cut trees to make room for the building. We re-use them as part of the building itself.
   If …
7. We take advantage of available natural light. We reduce dependence on artificial light sources
   If …
8. We use well-insulated windows. We reduce energy usage.
   If …
9. We don't use volatile organic compound emitting materials. It will be dangerous to breathe
   If …
10. We reuse many parts of old buildings. We reduce the consumption of new goods.
    If …

Reading Comprehension and Discussion Tasks

1. Read the text and decide if the following statements are True or False. Make a note of the part of the text which helps you decide.

1. Green design is the term for a growing industry trend within the fields of constructions, architecture, and painting.
2. The principles of green design are very complicated.
3. Taking advantage of available natural light reduces dependence on artificial light sources.

4. When new materials are employed, green designers look for materials that are slowly replenished.
5. During construction phase green designers increase waste, of both energy and material.
6. Rainwater collectors are designer to gather rainwater for all water use.

2. Read the text again and make notes under the following headings, then talk about the job of a green designer.

Principles of green design
Use of building materials
Architectural salvage
Reduction of waste
Rainwater collectors and water use

Text 11. COMPUTER DESIGN

Pre-reading Tasks

1. What do you think the job of graphic designers involve? What types of design do they specialize in?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Plastic substance, digital form, printer, studio methods, darkroom techniques, World Wide Web, CD-ROM technology, posters, interactivity, computer screen, website, radiate, symbols, segment, design theme, cinematic sense, typographic displays, to navigate the space, visual elegance, anonymous.

3. Find the following words in a dictionary and memorize their meanings.

angle	explore	relate
annotation	flat	rely
background	fluid	root
clarity	footnotes	saturated
coax	gap	screen
core	heat	shimmer
crop	imply	software
curve	include	spin
degree	intuitive	stained glass
demystify	luminous	store
display	master	succeed

embrace	mold	transmit
enable	position	trigger
enlarge	reduce	wave

4. Read the text.

Much of the freedom that today's designers enjoy is the result of the computer, which enables them to explore multiple approaches quickly and easily. With advanced graphics programs, type can be manipulated almost as a plastic substance – stretched, molded, turned in space, enlarged, reduced, colored and recolored. Images too can be enlarged, reduced, cropped, placed, and moved. A design can be completely worked out on the computer and transmitted in digital form to the printer. More often, the computer is used as simply another tool, although a powerful one, in a design process that also includes traditional studio methods and darkroom techniques.

With the dramatic expansion of the World Wide Web and the increasing popularity of CD-ROM technology, the computer has also become an exciting new place for design. Design for the Web draws on such traditional models as posters, magazine layout, and advertising. To these it adds the potential for motion and interactivity – reactions to choices made by a visitor to the site.

Light radiates from a computer screen as it does from a television, allowing a deeper and more luminous sense of space than traditional print media. Brothers and design partners – Christopher and Matthew Pacetti exploit this sense of space beautifully in their elegant design for a website for Polygram records. The layered background, whose repeating curves imply the motion of a spinning CD, subtly includes the word PolyGram, which also appears in violet to the left. The saturated, jewel-like colors radiate like stained glass. Against this layered ground, the navigation choices are clearly listed in while type with corresponding symbols, which also carry through to later pages.

An influential voice in the forefront of graphic design by and for the computer is John Maeda, head of the Media Laboratory at the Massachusetts Institute of Technology. As the director of the Aesthetics and Computation Group there, Maeda works to bridge the gap between engineers and artists. He believes that artists interested in using the computer must master the language of the computer itself, which is programming. To rely on off-the-shelf design software, he points out, is to accept the limits of someone else's imagination. To help artists understand the basics of computer design, Maeda published "Design by Numbers", a book that introduces a simple programming language he developed. The book, Maeda says, is "an attempt to demystify the technology behind computer art, to show how simple it is, and that people can do it".

Maeda's own work includes an interactive online calendar created for Shiseido, a Japanese cosmetics company. The calendar divides the year into six, two-month segments, with each segment programmed for a specific design theme. The July/August segment, for example, allows the user's mouse to coax the numbers of the days into animated fireworks displays. For September/October, users can trigger shimmering patterns in blue, recalling the heat of summer and ocean waves.

Many websites take the form of succeeding "pages". This way of presenting information is deeply rooted in our way of thinking, for we have been storing information on pages in books for almost 2,000 years. Yet the computer also permits a more fluid, cinematic sense of space whose graphic possibilities are only beginning to be explored. David Small's experimental "Shakespeare Project" may give us an idea of developments to come. A member of Maeda's Aesthetics and Computation Group, Small focuses on typographic displays that move away from the idea of a flat page toward three-dimensional "information environments". Here, the text of a play by Shakespeare is set in a single long column. Annotations, traditionally positioned as footnotes at the bottom of a page, are set at the same level as the lines they relate to, but at a 90-degree angle. Small developed a variety of intuitive interface devices that allow users to navigate the space freely, positioning themselves anywhere in the text, moving smoothly between detailed views and overviews, angling the columns to read now the text, now the annotations.

Although they are working with the most advanced technology of the day, designers such as Small and Maeda are actually quite conservative, for their work embraces the principles of visual elegance and communicative clarity that have been at the core of graphic design since anonymous scribes first developed writing.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

графические программы, увеличить изображение, сократить изображение, передавать в цифровом изображении, разрастание «всемирной паутины», CD-ROM-технологии, посетитель веб-сайтов, компьютерный экран, ощущение пространства, витраж, преодолеть разрыв, совершенствовать компьютерный язык, хранить информацию, трехмерное изображение, угол в 90°.

2. Use one of the nouns in an appropriate form to fill in each gap:

power	animation
excitement	development
tradition	division
radiation	root
influence	programme

1. An … voice in the forefront of graphic design by and for the computer is John Maeda.
2. Design for the Web draws on such … models as posters, magazine layout, and advertising.
3. More often, the computer is used as simply another tool, although a … one, in a design process that also includes traditional studio methods and darkroom techniques.
4. Maeda published "Design by Numbers", a book that introduces a simple … language he developed.
5. This way of presenting information is deeply … in our way of thinking.
6. The calendar … the year into six, two-month segments.
7. The July/August segment, for example, allows the user's mouse to coax the numbers of the days into … fireworks displays.
8. Small … a variety of intuitive interface devices.
9. Light … from a computer screen, allowing a deeper and more luminous sense of space than traditional print media.
10. With the dramatic expansion of the World Wide Web and the increasing popularity of CD-ROM technology, the computer has also become an … new place for design.

3. Combine the verbs from the column on the left with the suitable nouns from the column on the right.

to enable	approaches
to explore	the gap
to introduce	the technology
to demystify	information
to store	the space
to include	the principles
to navigate	programming language
to embrace	traditional studio methods
to bridge	the potential
to add	sense of space

4. Put a preposition into each gap.
1. A design can be completely worked out … the computer.
2. The computer has also become an exciting new place … design.
3. To rely … off-the-shelf design software, is to accept the limits of someone else's imagination.
4. We have been storing information … pages in books for almost 2,000 years.
5. Small focuses … typographic displays that move … from the idea of a flat page … three-dimensional "information environments".
6. Annotations, traditionally positioned as footnotes … the bottom of a page, are set … the same level as the lines they relate …, but … a 90-degree angle.
7. Design … the Web draws … such traditional models as posters, magazine layout, and advertising.
8. Light radiates … a computer screen as it does … a television.
9. The text of a play … Shakespeare is set … a single long column.
10. A design can be transmitted … digital form … the printer.

Reading Comprehension and Discussion Tasks

1. Check your understanding of the text by giving intensive answers to these questions.
1. How is the computer used in a design process? What does it enable?
2. What does the job of a graphic designer consist of?
3. What are the most common specializations of graphic designers include?
4. What tools and skills are required for graphic designers?
5. Web design is one of the fastest drawing braches of graphic design, isn't it?
6. What exactly do Web designers work with?
7. Is Web design similar to print and publication design?

2. Explain and expand on the following.
1. Much of the freedom that today's designers enjoy is the result of the computer.
2. Maeda works to bridge the gap between engineers and artists.
3. Small developed a variety of intuitive interface devices that allow users to navigate the space freely.

3. Using Ex. 1, 2, give a one-minute talk on graphic design.

Text 12. DESIGNING TO COMMUNICATE

Pre-reading Tasks

1. What is communication? What role does it play in our life? What are the main means for communication?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Scandinavia, Jean Heiberg, Paris, the National Academy, Oslo, Britain, Ekco, the Japanese, Sony, the German, Braun, Sony.

3. Find the following words in a dictionary and memorize their meaning.

acceptance	emblem	plywood
accommodate	eminent	predecessor
advance	ergonomic	psychological
bakelite	headphone	purchaser
cabinet	hook	solitary
communal	kiosk	subsidiary
complexity	outlet	thief
contemplation	overtone	valve-receiver
device	pattern	vandal
dial	physical	

4. Read the text.

Outlets for communications systems provide the contemporary designer with a great deal of his work. It is so often forgotten that a telephone, or a radio, or a television set are meaningless objects in themselves and meaningful only if we think of them in terms of organizational and technological complexities.

Of the three objects, the telephone has the longest history. It also bridges the gap between objects that have to accommodate themselves to the shape of the human body, and those where ergonomic considerations are only secondary. Early telephone designers thought of speaking and listening as two quite separate activities, and designed accordingly. In addition, automatic exchanges were not yet in use, and they did not have to think of ways to accommodate an additional feature, the dial.

A revolution in telephone design took place in the early 30s, and was pioneered in Scandinavia. The engineers decided to use bakelite, as plastic made it easy to achieve complex curves which were harder to make in metal, but the

actual design was the work of a young artist with no engineering background. Jean Heiberg had recently returned from Paris to become Professor at the National Academy of Fine Art in Oslo. The design he came up with had architectural overtones, but the total concept was so successful in gaining acceptance from the public that it was exported all over the world, and in Britain various versions of it have continued in current use until the present day.

Telephones brought a number of subsidiary design problems. The most complex of these were connected with the public, coin-operated phone. There was first of all the need to devise a coinbox mechanism sturdy enough to resist thieves and vandals and simple and reliable in operation. There was also the question of independent housing for public telephones, when these were not to be installed in buildings that already had a major role of their own. In Britain, telephone kiosks evolved from the early 20s towards the 1935 design which until recently remained standard.

The radio-set gives the consumer a way of linking himself to a different kind of communication system. During the pioneering days of radio in the early 20s, listeners used headphones linked to crystal sets. Listening to the radio was a solitary experience, and sets themselves looked like laboratory equipment.

The invention which brought the industrial designer into the picture was the valve-receiver which could be used to power a loudspeaker. This turned listening into a social act – indeed, for a long time people always faced towards the set when they listened, as if it were another person in the room, talking to them. In the late 20s, a radio had come to be regarded as a standard item of home furnishing.

In the 30s the British firm of Ekco began to use distinguished modern architects to design cabinets. Serge Chermayeff did a notably simple design in plywood in 1933, and this was followed the next year by Wells Coates's revolutionary design in bakelite.

The real transformation of radio design came about, not through the efforts of eminent industrial designers, but through technological advances that in turn brought a fresh wave of changes not only in how radio-sets looked, but in how they were used and in purchaser's attitudes towards them. The invention of the transistor made it possible to miniaturize the set to an extent that the designers of the 30s would have found unimaginable. In August 1955, the Japanese firm of Sony introduced the world's first mass-produced all-transistor radio – the TR-55. The innovation swept the world market. The German firm of Braun, for example, produced two notable designs that combined a radio and a record-player in a single unit. A battery-operated pocket-size version was designed in 1959 – the two parts coupled together for carrying, but could be

separated in use. This was the predecessor of the combined cassette player and radio designed to be hooked to the belt and listened to through lightweight a headphone that has become an emblem of a free, youthfully independent life-style in the short period since it was first introduced. Another notable Braun design dates from 1962, and also combines a radio and a record-player.

During the past 20 years the design of television sets has followed the same general physical and psychological pattern as that of radios. The first all-transistor television set was introduced by Sony in 1959 and started the trans-formation of television from something used for communal viewing into an object of solitary contemplation. Combining a radio and a television set in the same housing gave the way to another contemporary trend – that of bringing together two or more functions in the same electronic device.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

коммуникационные системы, бесполезный предмет, организационная и технологическая комплексность, "навести мосты", эргономические со-ображения, дополнительный признак, архитектурный оттенок, получить признание, детекторный приемник, отдельный процесс, лабораторное оборудование, технологический прогресс, предшественник чего-либо, независимый образ жизни, физическая и психологическая комбинация, электронное оборудование.

2. Put the words in the right order to make up a sentence.

1. telephone/ thought/ early/ quite/ separate/ listening/ speaking/ and/ of/ as/ two/ designers/ activities.
2. brought/ of/ a/ number/ design/ problems/ telephones/ subsidiary.
3. the/ the/ a/ a/ radio-set/ communication/ kind/ consumer/ way/ system/ gives/ linking/ himself/ different/ to/ of/ of.
4. be/ in/ 20s/ item/ radio/ come/ regarded/ as/ a/ the/ to/ a/ standard/ of/ had/ home/ late/ furnishing.
5. possible/ the/ miniaturize/of/the/made/it/to/ transistor/ the/ set/ invention.
6. the/ radio/ firm/ of/ produced/ notable/ that/ combined/ a/ two/ a/ record-player/ Braun/ in/ a/ single/ German/ unit/ designs/ and.
7. television/ introduced/ the/ all-transistor/ set/ Sony/ was/ in/ 1959/ by/ first.
8. the/ pioneering/ of/ during/ listeners/ used/ crystal/ radio/ headphones/ to/ days/ sets/ linked.

9. there/ the/ to/ a/ coinbox/ to/ vandals/ resist/ devise/ was/ mechanism/ thieves/ and/ need.

10. radio/ a/ listening/ the/ was/ experience/ solitary/ to.

3. Write questions for these answers.

1. Outlets for communications systems provide the contemporary designer with a great deal of his work. *(What…?)*
2. Early telephone designers thought of speaking and listening as two quite separate activities. *(Who…?)*
3. A revolution in telephone design took place in the early 30s, and was pioneered in Scandinavia. *(When…?)*
4. The real transformation of radio design came about, not through the efforts of eminent industrial designers, but through technological advances that in turn brought a fresh wave of changes. *(How…?)*
5. A battery-operated pocket-size version was designed in 1959. (*Alternative)*
6. Serge Chermayeff did a notably simple design in plywood in 1933. *(General)*

Reading Comprehension and Discussion Tasks

1. Make sure you know the meanings of these terms and match them with their definitions

   telephone, dial, engineer, radio, headphones, emblem, television.
1. A person who studies, plans and builds machines, ships, roads, bridges and etc.
2. Receivers fitting on to the head.
3. The system of broadcasting music, news, speeches, etc.
4. An instrument for transmitting the sound of the voice by electricity.
5. A symbol or representation.
6. The process by which scenes can be transmitted radio and reproduced on receiving instruments.
7. The part of an automatic telephone used when calling people.

2. Discuss the following in pairs:
1. What machines are important in your life?
2. Put inventions in order. Which do you think is the most important? Which has changed the world the most?
3. Mark the inventions mentioned below with **1** for the most important down to **10** for the least important:

the telephone	the atom bomb
the car	the space rocket
the television	the computer
the plane	the fax machine
the space satellite	the washing machine

3. Try to persuade the others that your order is the right one. Work in groups of four.
Talk together as a class. What other machines would you add to the list.

Text 13. DESIGNING FOR BUSINESS

Pre-reading Tasks

1. What kind of inventions are very important for business? What role do they play?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Dictaphone, miniaturization, cylinder, microphone, technologist, duplicator, primitive, photocopier, electrification, alphabet.

3. Find the following words in a dictionary and memorize their meaning.

ab initio	duplicator	hiatus
alter	efficient	manual
array	eponymous	rotary
astonish	evolve	smooth
beneath	expose	stencil
briefcase	fathom	tidy
bulky	gaze	typewriter
circuitry	grasp	yield
deliberate	harness	yoke

4. Read the text.

The design of office equipment is now quite closely related to the design of the electronic equipment used in the home. In many cases they all belong to the same technological family. The office dictaphone, for example, has undergone the same process of first tidying up, and then miniaturization, as the radio. And one exists to record sound, the other to transmit it. The eponymous Dictaphone Type A, current in 1934 exposes virtually all its works to the pub-

lic gaze, including the spare cylinders stored beneath the actual mechanics. When it was redesigned the designer did nothing to the way in which it functioned, but a good deal to improve the way it looked. It remained, however, a fairly bulky item of furniture.

What really changed the nature of dictating machines was the coming of the battery-powered recorder. The smallest of these were enough to be slipped in a pocket, and certainly into a briefcase, and did not require an external microphone. The busy executive could take one with him anywhere. Essentially the process whereby the dictaphone evolved was one in which the designer followed rather than led. He tried to find appropriate forms for the possibilities which technologists made available.

The first rotary duplicator was introduced in 1903, and it was manually operated. It has the technical simplicity, directness and functional logic of the best early typewriters. Like them, it kept the working parts exposed so that they were easy to service.

These duplicators look remarkably primitive when compared to the photocopiers which are now extensively employed. The duplicator with its wax stencil was something whose workings the operator could understand. The photocopying machine remains mysterious, and becomes steadily more so as it becomes ever more sophisticated.

An even stranger fate is in the process of overtaking the typewriter. The Underwood No. 1 typewriter of 1897 was a sturdy basic machine designed to stand up to a lot of hard use. This and similar models set a standard which lasted for half a century, and were subject only to the kind of cleaning-up process which overtook design in the 30s. The first radical change was the electrification of the typewriter. It was very little different from a manual model from the user's point of view. There was another hiatus before the electric typewriter was followed in turn by machines which were not only electric but electronic. These models did away the conventional array of keys, which was replaced by a golf-ball unit carrying the complete alphabet and any other necessary symbols. The final stage of the typewriter's evolution is the word processor. Here a use of computer technology enables the operator to record and store a text, and to recall and correct any part of it at will. Word processors are already undergoing the ritual process of miniaturization.

Computer technology now enables machines to undertake tasks which would have been considered impossible only a short time ago. Some of their functions are so complex that it still seems astonishing that they can be carried out mechanically.

Perhaps it is a reflection of the astonishment felt by the designers themselves that some computer designs carry inexpressiveness to a deliberate ex-

treme. The box with its discreetly ranged set of keys yields its secret only to the thoroughly instructed and initiated. In fact, given the nature of microchips and of computer circuitry in general, it is in any case very difficult for the designer to seek for an expressive form.

Nevertheless, it must also be recognized that the industrial designer's role in creating such things has in fact altered to a remarkably small extent though the actual technology may now be much more advanced.

To accomplish his task successfully he has to think of two things – ergonomics in the broad sense (that is, not only the way in which human bodies are constructed but about things such as reaction time); and what the object itself is supposed to accomplish. His aim is to harness the user to the used in the smoothest, simplest and most painless way. This means taking into account mental states as well as physical facts. Office machines, like machines in the home or even in the factory, need less and less physical effort on the part of the user. But a machine will be tiring, or annoying to use if it is not possible to grasp quickly and easily a basic principle of use. Too many designs for office equipment fail because the equipment is efficient once you have mastered it, but impossible to fathom if you are unfamiliar with the way it operates. An important part of modern design work is, therefore, to discover ways of seeing to it that the object educates the user in terms of its own use. This in turn means that the designer is often the traditionalist as well as the innovator in a team which yokes the designer on the one side to the technologist or engineer on the other. The engineer is anxious to create *ab initio;* the designer, perhaps surprisingly, must ask himself what is established in this particular field, and how people use it. It is much easier to teach someone to use a new machine if they can make a connection with a machine they already know how to use.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

офисное оборудование, громоздкий предмет мебели, подходящая форма, управляемый вручную, техническая простота, функциональная логика, легкий в обслуживании, широко применяемый, радикальная перемена, конечная ступень эволюции, компьютерная технология, детально инструктировать, принимать в расчет, физическое усилие, основной принцип.

2. Look through the text one more time and find the adjectives to each of the following nouns.

_____ family;	_____ process;
_____ machine;	_____ effort;
_____ equipment;	_____ principle;

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_____ form;	_____ technology;
_____ state;	_____ microphone;
_____ simplicity;	_____ item;
_____ array;	

3. Read the text and open the brackets using the appropriate tense form.

Television (not to be) with us all that long, but we already (begin) to forget what the world (to be) like without it. Before we (to admit) the one-eyed monster into our homes, we never (to find) it difficult to occupy our spare time. We (to use) to enjoy civilized pleasures. Now the monster (to demand) and (to obtain) absolute silence and attention. If any member of the family (to dare) to open his mouth during a programme, he quickly (to silence).Whole generations (to grow up) addicted to telly. Every day television (to consume) vast quantities of creative work. Television (to encourage) passive enjoyment.

Reading Comprehension and Discussion Tasks

1. Discuss in class what does it mean?

1. Technological progress has brought great changes in our social and economic organization.
2. Intelligent people are deeply concerned about the problem of directing the power of science.
3. The things that happen in nature are not accidental things.
4. Science affects many aspects of our lives.

2. Try to fined example of how technological progress has changed our lives.

3. Give reasons in favour of the argument that science can be neither good nor evil.

4. Work in groups. Think of the advantaged and disadvantages of computers in the world today.

5. Write an essay using the following quotations:

1. Science is the most important, the most magnificent and the most necessary element of life. (*A. Chekhov*)
2. I value experiment higher than a thousand opinions born of the imagination. (*M. Lomonosov*)
3. The job of science is to serve people. (*L. Tolstoy*)

SECTION 2

Text 1. ART

Pre-reading Tasks

1. What do you know about ART and its history? What is the origin of this term? (5–6 sentences)

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Philosophy, aesthetics, realist, objectivist, relativist, romantic, idealist, pre-historic art, contemporary art, Indo-European, Latin, creative art, fine art.

3. Find the following words in a dictionary and memorize their meanings.

abbreviation	encompass	rough
appeal	engage	sense
arrange	environment	sensibility
arrangement	evaluation	stimulate
consideration	explore	theory
creator	humankind	therefore
definition	philosophy	thinker
deliberately	prominence	usage
elusive	root	vehicle

4. Read the text.

Art is the process or product of deliberately arranging elements in a way that appeals to the senses or emotions. It encompasses a diverse range of human activities, creations, and modes of expression, including music, literature, film, sculpture, and paintings. The meaning of art is explored in a branch of philosophy known as aesthetics.

The definition and evaluation of art has become especially problematic since the early 20th century. Richard Wollheim distinguishes three approaches: the Realist, whereby aesthetic quality is an absolute value independent of any human view; the Objectivist, whereby it is also an absolute value, but is dependent on general human experience; and the Relativist position, whereby it is not an absolute value, but depends on, and varies with, the human experience of different humans. An object may be characterized by the intentions, or lack thereof, of its creator, regardless of its apparent purpose.

Traditionally, the term 'art' was used to refer to any skill or mastery. This conception changed during the Romantic period, when art came to be seen as

"a special faculty of the human mind to be classified with religion and science". Generally, art is made with the intention of stimulating thoughts and emotions.

The nature of art has been described by Richard Wollheim as "one of the most elusive of the traditional problems of human culture". It has been defined as a vehicle for the expression or communication of emotions and ideas. Leo Tolstoy identified art as a use of indirect means to communicate from one person to another. Benedetto Croce and R.G. Collingwood advanced the idealist view that art expresses emotions, and that the work of art therefore essentially exists in the mind of the creator. The theory of art as form has its roots in the philosophy of Immanuel Kant, and was developed in the early twentieth century by Roger Fry and Clive Bell.

The most common usage of the word "art," which rose to prominence after 1750, is understood to denote skill used to produce an aesthetic result. Britannica Online defines it as "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others." By any of these definitions of the word, artistic works have existed for almost as long as humankind: from early pre-historic art to contemporary art. The first and broadest sense of *art* is the one that has remained closest to the older Latin meaning, which roughly translates to "skill" or "craft," and also from an Indo-European root meaning "arrangement" or "to arrange".

The second and more recent sense of the word *art* is as an abbreviation for *creative art* or *fine art*. Fine art means that a skill is being used to express the artist's creativity, or to engage the audience's aesthetic sensibilities, or to draw the audience towards consideration of the finer things.

Art can describe several things: a study of creative skill, a process of using the creative skill, a product of the creative skill, or the audience's experience with the creative skill. Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. It is also an expression of an idea and it can take many different forms and serve many different purposes.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

чувства и эмоции, деятельность человека, форма выражения, раздел философии, развитие искусства, выделять три подхода, абсолютная ценность, зависеть от, очевидное намерение, рассматривать как, стимулировать мысли и эмоции, средство выражения и общения, косвенное средство, теория искусств, изобразительные искусства, творческие способности художника, творческий талант, стимулировать мысли индивида.

2. Use one of the nouns in appropriate form to fill each gap.

abbreviation	art	form	product	thing
aesthetic	humankind	mean	root	usage

1. Art is the process or … of deliberately arranging elements in a way that appeals to the senses or emotions.
2. The meaning of art is explored in a branch of philosophy known as … .
3. … is made with the intention of stimulating thoughts and emotions.
4. Leo Tolstoy identified art as a use of indirect … to communicate from one person to another.
5. The theory of art as form has its … in the philosophy of Immanuel Kant.
6. The most common … of the word "art" is understood to denote skill used to produce an aesthetic result.
7. Artistic works have existed for almost as long as … .
8. The second and more recent sense of the word *art* is as an … for *creative art* or *fine art*.
9. Art can describe several … .
10. It is also an expression of an idea and it can take many different … and serve many different purposes.

3. Decide why the italicized nouns are used with <u>a</u>*,* <u>the</u> *or* <u>zero</u> *article.*

1. The meaning of art is explored in a branch of *philosophy* known as aesthetics.
2. *An object* may be characterized by the intentions of its creator, regardless of its apparent purpose.
3. The most common usage of *the word* "art", is understood to denote skill used to produce an aesthetic result.
4. Art is something that stimulates *an individual's* thoughts, emotions, beliefs, or ideas through the senses.
5. The theory of art as form has its roots in *the philosophy* of Immanuel Kant.

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. It encompasses a diverse range of human activities, creations, and modes of expression, including sport and business.
2. The meaning of art is explored in a branch of philosophy known as aesthetics.
3. Richard Wollheim distinguishes three approaches in definition of art.
4. Leo Tolstoy identified art as a use of direct means to communicate from one person to another.

5. The theory of art as form does not have its roots in the philosophy of Immanuel Kant.
6. By any of the definitions of the word, artistic works have existed for almost as long as humankind.

2. Discuss the following:

a) Try to give your own definition of art.
b) What is your attitude to the following ideas about art.

Art is such a large part of our everyday lives, we hardly even stop to think about it. Look at the desk or table where you are, right this minute. Someone designed that. It is art. Your shoes are art. Your coffee cup is art. All functional design, well done, is art. So, you could say "Art is something that is both functional and (hopefully) aesthetically pleasing to our eyes" (*Shelley Isaak*).

Art plays a large part in making our lives infinitely rich. Imagine, just for a minute, a world without art! Art stimulates different parts of our brains to make us laugh or incite us to riot. Art gives us a way to be creative and express ourselves. For some people, art is the entire reason they get out of bed in the morning. You could say "Art is something that makes us more thoughtful and well-rounded humans" (*Shelley Isaak*).

Art causes people to look a little closer. To look closer at the social issues, at other people and their emotions, at the environment that surround them, and the everyday objects and life forms around them. It helps them see what is there but not easily perceived. The artist brings out that which cannot be seen or felt easily (*Brian Rice*).

c) Write a short essay: "What is art for me?"
d) Find additional information about Richard Wollheim, Benedetto Croce, Roger Fry and Clive Bell. What are they famous for?

Text 2. MARCEL DUCHAMP. "THE CREATIVE ACT"

Pre-reading Tasks

1. What do you know about art and its history? What is the origin of this term?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Posterity, mediumistic, consciousness, esthetic, intuition, self-analysis, transmute, spectator awareness, virtues, intention, coefficient, digit, phenomenon, transubstantiation, verdict.

3. Find the following words in a dictionary and memorize their meanings.

add	bear	contribution
approval	clarify	decipher
attribute	consecrate	determine
avoid	contain	digest
bear	obvious	refer
clarify	osmosis	refuse
consecrate	pain	rehabilitate
contain	pigment	relation
contribution	prompt	scale
decipher	pure	seek
determine	raw	transference

4. Read the text.

Let us consider two important factors, the two poles of the creation of art: the artist on one hand and on the other the spectator who later becomes the posterity.

To all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing.

If we give the attributes of a medium to the artist, we must then deny him the state of consciousness on the esthetic plane about what he is doing or why he is doing it. All his decisions in the artistic execution of the work rest with pure intuition and cannot be translated into a self-analysis, spoken or written, or eben thought out.

T. S. Eliot, in his essay on "Tradition and the Individual Talent", writes: "The more perfect the artist, the more completely will the mind digest and transmute the passions which are its material".

Millions of artists create; only a few thousands are discussed or accepted by the spectator and many less again are consecrated by posterity.

In the last analysis, the artist may shout from all the rooftops that he is a genius; he will have to wait for the verdict of the spectator in order that his declarations take a social value and that, finally, posterity includes him in the primers of Art History.

I know that this statement will not meet with approval of many artists who refuse this mediumistic role and insist on the validity of their awareness in the creative act – yet, art history has consistently decided upon the virtues of a work of art through considerations completely divorced from the rationalized explanations of the artist.

If the artist, as a human being, full of the best intentions toward himself and the whole world, plays no role at all in the judgment of his own work, how can one describe the phenomenon which prompts the spectator to react critically to the work of art? In other words how does this reaction come about?

This phenomenon is comparable to a transference from the artist to the spectator in the form of an esthetic osmosis taking place through the inert matter, such as pigment, piano or marble.

But before we go further, I want to clarify our understanding of the word "art" – to be sure, without an attempt to a definition.

What I have in mind is that art may be bad, good or indifferent, but, whatever adjective is used, we must call it art, and bad art is still art in the same way as a bad emotion is still an emotion.

Therefore, when I refer to "art coefficient", it will be understood that I refer not only to great art, but I am trying to describe the subjective mechanism which produces art in a raw state – *à l'etat brut* – bad, good of indifferent.

In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle toward the realization is a series of efforts, pains, satisfactions, refusals, decisions, which also cannot and must not be fully self-conscious, at least on the esthetic plane.

The result of this struggle is a difference between the intention and its realization, a difference which the artist is not aware of.

Consequently, in the chain of reactions accompanying the creative act, a link is missing. This gap which represents the inability of the artist to express fully his intention; this difference between what he intended to realize and did realize, is the personal "art coefficient" contained in the work.

In other words, the personal "art coefficient" is like an arithmetical relation between the unexpressed but intended and the unintentionally expressed.

To avoid a misunderstanding, we must remember that this "art coefficient" is a personal expression of art "*à l'etat brut*", that is, still in a raw state, which must be "refined" as pure sugar from molasses, by the spectator; the digit of this coefficient has no bearing whatsoever on his verdict. The creative act takes another aspect when the spectator experiences the phenomenon of transmutation; through the change from inert matter into a work of art, an actual transubstantiation has taken place, and the role of the spectator is to determine the weight of the work on the esthetic scale.

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act. This becomes even more obvious when posterity gives its final verdict and sometimes rehabilitates forgotten artists.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

последующие поколения, художественное исполнение, легко усвоить, посвящать, ждать приговора зрителя, критические относиться к произведению искусства, цепь субъективных реакций, эстетическая плоскость, творческий акт, полностью выразить свое намерение, избегать непонимания, феномен превращения, внешний мир, передать внутреннее состояние, высказать окончательный приговор, реабилитировать забытых художников.

2. Use one of the nouns in appropriate form to fill each gap.

qualify	weigh	clear	aware
differ	misunderstand	intend	pass

1. The artist acts like a mediumistic being who seeks his way out to a …
2. The more perfect the artist, the more completely will the mind digest and transmute the … which are its material.
3. Many artists refuse mediumistic role and insist on the validity of their … in the creative act.
4. In the creative act, the artist goes from … to realization through a chain of totally subjective reactions.
5. The result of this struggle is a … between the intention and its realization, a difference which the artist is not aware of.
6. To avoid a …, we must remember that this "art coefficient" is a personal expression of art in a raw state.
7. The role of the spectator is to determine the … of the work on the esthetic scale.
8. The spectator brings the work in contact with the external world by deciphering and interpreting its inner … .

3. Decide why the italicized nouns are used with a, the or zero article.

1. The artist acts like **a mediumistic being**.
2. Millions of artists create; only **a few thousands** are discussed or accepted by **the spectator**.
3. Let us consider two important factors, **the two poles** of **the creation** of art.
4. **The more perfect** the artist, **the more completely** will **the mind** digest and transmute **the passions** which are its material.
5. **The artist** will have to wait for **the verdict** of **the spectator**.

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6. <u>Art history</u> has consistently decided upon **the** <u>virtues</u> of **a** <u>work of art</u> through <u>considerations</u> completely divorced from **the** <u>rationalized explanations</u> of **the** <u>artist</u>.

7. In **the** <u>creative act</u>, **the** <u>artist</u> goes from <u>intention</u> to <u>realization</u> through **a** <u>chain</u> of totally subjective <u>reactions.</u>

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. Millions of artists create; only a few thousands are discussed or accepted by the spectator.
2. Many artists accept mediumistic role.
3. The artist, as a human being, plays no role at all in the judgment of his own work.
4. Bad art is still art in the same way as a bad emotion is still an emotion.
5. The struggle of an artist toward the realization is a series of efforts, pains, satisfactions, refusals, decisions, which can and must be fully self-conscious.
6. The artist is aware of a difference between the intention and its realization.
7. The creative act is performed by the artist alone.

2. Discuss the following:

What role or roles does the artist assume – experiencer, reporter, analyst, or activist? Works of art can possess aesthetic value – they can make our world a more beautiful place. Or they can have social value – they can enter the public arena to make our world a better place in which to live. How might you define a work of art as having an aesthetic as well as a social value?

Text 3. WORK OF ART. FORM AND CONTENT

Pre-reading Tasks

1. What is a work's form? What is work's content?

2. Practise the pronunciation of the words from the text. When in doubt use a dictionary.

Phenomenon, rectangle, triangle, grainstack, transient, pursuit, cyclic, purely, dynamism, infringement, exhibit, to shroud, taboo.

3. Find the following words in a dictionary and memorize their meanings.

composition	nonobjective
content	obviously
cyclic	phenomenon
descend	purely
dynamic	radiate
dynamism	rectangle
embody	rectangular
exhibit	reveal
form	revolve
harmony	shroud
infringement	taboo
inseparable	transient
misleadingly	triangle

4. Read the text.

When we speak of a work's **form**, we mean everything from the materials used to make it, to the way it employs the various formal elements, to the ways in which those elements are organized into a composition. Form is the overall structure of a work of art. Somewhat misleadingly, it is generally opposed to **content**, which is what the work of art expresses or means. Obviously, the content of nonobjective art *is* its form. Malevich's painting "Suprematist Painting. Black Rectangle, Blue Triangle" (1915) is really *about* the relation between the black rectangle, the blue triangle, and the white ground behind them. Though it is a uniform blue, notice that the blue triangle's color seems to be lighter where it is backed by the black rectangle, and darker when seen against the white ground. This phenomenon occurs because our perception of the relative lightness or darkness of a color depends upon the context in which we see it, even though the color never actually changes. If you stare for a moment at the line where the triangle crosses from white to black, you will begin to see a vibration. The two parts of the triangle will seem, in fact, to be at different visual depths. Malevich's painting demonstrates how purely formal relationships can transform otherwise static forms into a visually dynamic composition.

Claude Monet uses the same forms in his "Grainstack". In fact, compositionally, this work is almost as simple as Malevich's. That is, the grainstack is a triangle set on a rectangle, both set on a rectangular ground. Only the cast shadow adds compositional complexity. Yet Monet's painting has clear content. For nearly three years, from 1888 to 1891, Monet painted the grainstacks near his home in Giverny, France, over and over again, in all kinds of weather

and in all kinds of light. When these paintings were exhibited in May 1891, the critic Gustave Geffroy summed up their meaning: "These stacks, in this deserted field, are transient objects whose surfaces, like mirrors, catch the mood of the environment... Light and shade radiate from them, sun and shadow revolve around them in relentless pursuit; they reflect the dying heat, its last rays; they are shrouded in mist, soaked with rain, frozen with snow, in harmony with the distant horizon, the earth, the sky". This series of paintings, in other words, attempts to reveal the dynamism of the natural world, the variety of its cyclic change.

In a successful work of art, form and content are inseparable. Consider another two examples of the relation between form and content. Kenneth Clark compares the two on the second page of his famous book "Civilisation": "I don't think there is any doubt that the Apollo embodies a higher state of civilization than the mask. They both represent spirits, messengers from another world – that is to say, from a world of our own imagining. To the Negro imagination it is a world of fear and darkness, ready to inflict horrible punishment for the smallest infringement of a taboo. To the Hellenistic imagination it is a world of light and confidence, in which the gods are like ourselves, only more beautiful, and descend to earth in order to teach men reason and the laws of harmony".

Vocabulary and Grammar Tasks

1. Find in the text the English for:

общая структура, абстрактное искусство, статическая форма, динамичная композиция, наклонная тень, придавать композиционную сложность, быть окутанным туманом, показать динамизм мира природы, циклическое изменение, нарушение запрета.

2. Use one of the nouns in an appropriate form to fill each gap:

dynamism	content
form	triangle
rectangle	composition

1. … is the overall structure of a work of art.
2. Somewhat misleadingly, form is generally opposed to … , which is what the work of art expresses or means.
3. Malevich's painting "Suprematist Painting. Black …, Blue …" is really about the relation between the black …, the blue …, and the white ground behind them.

4. Malevich's painting demonstrates how purely formal relationships can transform otherwise static forms into a visually dynamic … .
5. Monet's "Grainstack", in other words, attempts to reveal the … of the natural world, the variety of its cyclic change.

3. Identify the type of the clauses in the following sentences.

1. When we speak of a work's form, we mean everything from the materials used to make it, to the way it employs the various formal elements, to the ways in which those elements are organized into a composition.
2. Though it is a uniform blue, notice that the blue triangle's color seems to be lighter where it is backed by the black rectangle, and darker when seen against the white ground.
3. This phenomenon occurs because our perception of the relative lightness or darkness of a color depends upon the context in which we see it, even though the color never actually changes.
4. If you stare for a moment at the line where the triangle crosses from white to black, you will begin to see a vibration.
5. To the Hellenistic imagination it is a world of light and confidence, in which the gods are like ourselves, only more beautiful, and descend to earth in order to teach men reason and the laws of harmony.

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.
1. Form is the overall structure of a work of art.
2. Content is what the work of art expresses or means.
3. For nearly five years Monet painted the grainstacks near his home in Giverny, France.
4. Monet painted the grainstacks in all kinds of weather and all kinds of light.
5. Malevich's painting "Suprematist Painting. Black Rectangle, Blue Triangle" demonstrates how purely formal relationships can transform otherwise static forms into a visually dynamic composition.
6. Compositionally, Claude Monet's work is more complex than Malevich's.
7. In a successful work of art, form and content are inseparable.

2. Discuss the following:
1. Talk about the relationship between form and content in art.
2. Read the following quotations. Do you agree with these ideas?
"Form is the shape of content…"   *(Ben Shahn)*

"A work of art is realized when form and content are indistinguishable. When they are in synthesis. In other words, when they fuse. When form predominates, meaning is blunted… When content predominates, interest lags" (*Paul Rand*).

Text 4. PABLO PICASSO

Pre-reading Tasks

1. What do you know about Pablo Picasso, his life and work. What is he famous for?

2. What nationality was he? What country was he born in?

3. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Pablo Picasso, Modern Art, Malaga, Spain, Barcelona, Fine Arts, the Blue Period, the Rose Period, Cubism, Basque, Queen Sofia Center of Art, Prado Museum, Fascism, General Franco, Paris World's Fair.

4. Find the following words in a dictionary and memorize their meanings.

aquatint	encounter	prolific
ballet	etching	prostrate
Barbaric	graphic	raid
canvas	grim	simultaneously
ceramic	lino cut	starve
charlatan	lithograph	synthetic
circus	melancholic	technique
companion	mural	vow
disallow	palette	weep
drypoint	printmaker	woodcut

5. Read the text.

You expect me to tell you what art is?
If I knew it, I would keep it for myself.

Pablo Picasso

No other artist is more associated with the term Modern Art than Pablo Picasso. He created thousands of paintings, prints, sculptures and ceramics during a time span of about 75 years. For many Picasso is the greatest art genius of the twentieth century. For others he is a gifted charlatan. Undisputed is the fact that he influenced and dominated the art of the twentieth century like no other modern artist.

Pablo Picasso was born on October 25, 1881 in Malaga, Spain, as the son of an art and drawing teacher. He was a brilliant student. He passed the entrance exam for the Barcelona School of Fine Arts at the age of 14 in just one day and was allowed to skip the first two classes. According to one of many legends about the artist's life, his father, recognizing the extraordinary talent of his son, gave him his brushes and palette and vowed to paint never again in his life.

Blue and Rose Period: During his lifetime, the artist went through different periods of characteristic painting styles. The Blue Period of Picasso lasted from about 1900 to 1904. It is characterized by the use of different shades of blue underlining the melancholic style of his subjects – people from the grim side of life with thin, half-starved bodies. During Picasso's Rose Period from about 1905 to 1906, his style moved away from the Blue Period to a friendly pink tone with subjects taken from the world of the circus.

Cubism: After several travels to Paris, the artist moved permanently to the "capital of arts" in 1904. Inspired by the works of Paul Cezanne, he developed the Cubist style. In Cubism, subjects are reduced to basic geometrical shapes. In a later version of Cubism, called synthetic cubism, several views of an object or a person are shown simultaneously from a different perspective in one picture.

Picasso and Guernica: In 1937 the artist created his landmark painting Guernica, a protest against the barbaric air raid against a Basque village during the Spanish Civil War. Picasso's Guernica is a huge mural on canvas in black, white and grey which was created for the Spanish Pavilion of the Paris World's Fair in 1937. In Guernica, Picasso used symbolic forms – that are repeatedly found in his works following Guernica – like a dying horse or a weeping woman.

Guernica was exhibited at the museum of Modern Art in New York until 1981. It was transferred to the Prado Museum in Madrid/Spain in 1981 and was later moved to the Queen Sofia Center of Art, Madrid in 1992. Picasso had disallowed the return of Guernica to Spain until the end of the rule of Fascism by General Franco.

Picasso changed his companions at least as often as his painting styles. The relationships with women influenced his mood and even his art styles. The shift from the "blue" to the "rose period" was probably a result of meeting Fernande Olivier, his first companion. The artist made numerous portraits of his wives and companions and of his children.

Pablo Picasso and Women: During his early years in Paris, he lived with Fernande Olivier for seven years. During World War I, from 1914 to 1918, Picasso worked in Rome where he met his first wife, Olga Koklova, a Russian ballet dancer. In 1927 he met Marie Therese Walther, a seventeen year old girl

and began a relationship with her. In 1936 another woman, Dora Maar, a photographer, steped into his life. In 1943 he encountered a young female painter, Francoise Gilot. In 1947 she gave birth to Claude, and in 1949 to Paloma, Picasso's third and fourth child. The artists's last companion was Jacqueline Roque. He met her in 1953 and married her in 1961.

In 1965 Pablo Picasso had to undergo a prostrate operation. After a period of rest, he concentrated on drawings and a series of 347 etchings. In spite of his health problems, he created a number of paintings during his last years. On April 8, 1973 he died at the age of 91. "I think about Death all the time. She is the only woman who never leaves me".

Picasso as a Printmaker: Picasso was not only a very prolific printmaker, but also a very diverse one in the use of a great variety of different techniques. He created lithographs, etchings, drypoints, lino cuts, woodcuts and aquatints. Always on the search for something new, he experimented a lot with these techniques. Some of Picasso's graphic works are combinations of several techniques.

Picasso created his first prints in 1905 – a series of 15 drypoints and etchings, Les Saltimbanques, published by the art dealer Vollard in 1913. More graphic works were produced in the early 1930's. But it was in the years after World War II that most of Picasso's prints were created.

Vocabulary and Grammar Tasks

1. Find in the text the English for:
ассоциироваться с, временной промежуток, одаренный шарлатан, сдать вступительный экзамен, экстраординарный талант, мир цирка, геометрические формы, синтетический кубизм, роспись на парусе, символические формы, запретить возвращение, плачущая женщина, переносить утомительную операцию, преуспевающий художник-гравер.

2. Use the verbs in brackets in an appropriate tense (active or passive).
1. Pablo Picasso … (to born) on October 25, 1881 in Malaga, Spain.
2. He … (to creat) thousands of paintings, prints, sculptures and ceramics during a time span of about 75 years.
3. He … (to pass) the entrance exam for the Barcelona School of Fine Arts at the age of 14.
4. The Blue Period … (to characterize) by the use of different shades of blue.
5. After several travels to Paris, the artist … (to move) permanently to the "capital of arts" in 1904.
6. In Cubism, subjects … (to reduce) to basic geometrical shapes.

7. In Guernica, Picasso used symbolic forms – that … (to find) repeatedly in his works following Guernica.
8. The artist … (to make) numerous portraits of his wives and companions and of his children.
9. In spite of his health problems, he … (to create) a number of paintings during his last years.
10. More graphic works … (to produce) in the early 1930's.

3. Give the missing forms of the verbs.

Infinitive	Past Simple	Past Participle	Russian
	was		
to give			
			идти
		begun	
to use			
			создавать
		published	
to meet			
	thought		
			показывать

Reading Comprehension and Discussion Tasks

1. Read additional information about Pablo Picasso and put questions of any types to the following sentences:
1. Pablo Picasso's birth was difficult and to help him breathe cigar smoke was blown into his nose.
2. Picasso showed his truly exceptional talent from a very young age. His first word was "pencil" and he learned to draw before he could talk.
3. He hated school and often refused to go unless his parents allowed him to take one of his father's pet pigeons with him.
4. One evening his father was painting a picture of his pigeons when he had to leave the room. He returned to find that Pablo had completed the picture, and it was so amazingly beautiful and lifelike that he gave his son his own palette and brushes.
5. He was always breaking the rules of artistic tradition and shocked the public with his strange and powerful pictures.
6. Once, the French Minister of Culture visited Picasso and the artist accidentally split some paint on the Minister's trousers. Picasso apologized and wanted to pay for them to be cleaned, but the Minister said, "Non! Please, Monsieur Picasso, just sign my trousers!"

2. In pairs discuss the following questions:

1. Where was he born?
2. When was he born?
3. What do you learn about his childhood?
4. Which people played a part in his career?
5. What do you think were the most important events in his life?
6. What do you learn of his works?
7. When did he die?
8. How do the following numbers or dates refer to Pablo Picasso?

75	**1927**	**From 1914 to 1918**
1913	**October 25, 1881**	**14**
April 8, 1973	**347**	**1992**

3. Choose one of Pablo Picasso's works and tell about it (10 sentences).

Text 5. STUDYING ART

Pre-reading Tasks

1. Do you know how to understand works of art?

2. Practise the pronunciation of the words from the text. When in doubt use a dictionary.

Appreciation, achievement, contemporary, equal, awareness, foreground, concrete, cypress, version, to bequeath, to intrigue, to duplicate.

3. Find the following words in a dictionary and memorize their meanings.

adapt	current
appreciation	differently
audience	duplicate
awareness	eternal
bequeath	evoke
carve	foreground
clay	insight
concrete	intrigue
contemporary	marble
contribute	merely

4. Read the text.

We can take great pleasure in merely looking at art, just as we take pleasure in the view of a distant mountain range or watching the sun set over the ocean. But art, unlike nature, is a human creation. It is one of the many ways we express ourselves and attempt to communicate. A work of art is the product of human intelligence, and we can meet it with our own intelligence on equal footing.

The understanding of process – *the how* – often contributes quite a lot to our appreciation of art. If you understand why painting in watercolor may be different from painting in oil, why clay responds differently to the artist's hands than does wood or glass, why a stone building has different structural needs than one made of poured concrete – you will have a richer appreciation of the artist's expression.

Knowing the place of a work of art in history – what went before and came after – can also deepen your understanding. Artists learn to make art by studying the achievements of the past and observing the efforts of their contemporaries. They adapt ideas to serve their own needs and then bequeath those ideas to future generations of artists. The more you know about this living current of artistic energy, the more interesting each work of art will become. For example, Matisse assumed that his audience would know that Venus was the ancient Roman goddess of love. But he also hoped that they would be familiar with one Venus in particular, a famous Greek statue known as the "Venus de Milo". Knowing the Greek work deepens our pleasure in Matisse's version, for we see that in "carving" his Venus out of a sheet of white paper he evokes the way a long-ago sculptor carved her out of a block of white marble.

An artist may create a specific work for any of a thousand reasons. An awareness of the *why* may give some insight as well. Looking at Van Gogh's "The Starry Night", it might help you to know that Van Gogh was intrigued by the belief that people journeyed to a star after their death, and that there they continued their lives. The tree that rises so dramatically in the foreground of the painting is a cypress, which has often served as a symbol of both death and eternal life. This knowledge might help you to understand why Van Gogh felt so strongly about the night sky, and what his painting might have meant to him.

But no matter how much you study, Van Gogh's painting will never mean for you exactly what it meant for him, nor should it. An artist's work grows from a lifetime of experiences, thoughts, and emotions; no one else can duplicate them exactly. Great works of art hold many meanings. The

greatest of them seem to speak anew to each generation and to each attentive observer. The most important thing is that some works of art come to mean something for *you,* that your own experiences, thoughts, and emotions find a place in them, for then you will have made them live.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

творение человека, понимание искусства, живопись масляными красками, живопись акварелью, равное основание, углубить понимание, уложенный бетон, белый мрамор, передний план картины, завещать идеи будущим поколениям, вечная жизнь, внимательный наблюдатель, говорить по-новому.

2. Use one of the nouns in appropriate form to fill in each gap.

contemporary	understanding
current	appreciation
intelligence	emotion
creation	insight

1. Art, unlike nature, is a human ... .
2. A work of art is the product of human … .
3. The understanding of the process – *the how* –often contributes quite a lot to our … of art.
4. Knowing the place of a work of art in history can also deepen your … .
5. Artists learn to make art by studying the achievements of the past and observing the efforts of their … .
6. The more you know about this living … of artistic energy, the more interesting each work of art will become.
7. An awareness of the *why* may give some … as well.
8. An artist's work grows from a lifetime of experiences, thoughts, and … .

3. Fill in the gaps with the right preposition, if necessary.

1. We can take great pleasure … merely looking … art, just as we take pleasure … the view … a distant mountain or watching the sun set over the ocean.
2. A work … art is the product … human intelligence, and we can meet it … our own intelligence … equal footing.

3. If you understand why painting … watercolor may be different … painting … oil, why clay responds differently … the artist's hands than does wood or glass, why a stone building has different structural needs than one made … poured concrete – you will have a richer appreciation … the artist's expression.

4. An artist's work grows … a lifetime of experiences, thoughts, and emotions; no one else can duplicate … them exactly.

5. The most important thing is that some works … art come to mean something … you, that your own experiences, thoughts, and emotions find a place …them, for then you will have made them live.

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. A work of art is the product of human intelligence.
2. The understanding of process – *the how* – often contributes quite a lot to our appreciation of art.
3. Artists learn to make art by observing the achievements of their contemporaries.
4. An artist may create a specific work for any of a thousand reasons.
5. Great works of art hold one meaning.
6. The most important thing is that some works of art come to mean something for you, that your own experiences, thoughts, and emotions find a place in them.

2. Discuss the following:

1. Talk about the process of understanding of works of art.
2. Do you agree with the following ideas about art:
"Art is not what you see, but what you make others see" (Miles David).

"Art is a microscope which the artist fixes on the secrets of his soul, and shows to people these secrets which are common to all" (Leo Tolstoy).

"It is the function of art to renew our perception. What we are familiar with we cease to see. The writer shakes up the familiar scene, and as if by magic, we see a new meaning in it" (Anais Nin).

Text 6. THE HISTORY OF ART

Pre-reading Tasks

1. What periods in the history of art can you single out?

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Prehistoric art, Palaeolithic era, Mesolithic, Venus of Willendorf, Neolithic, Iron Age, Ancient Egypt, Ancient China, Bronze Age, Byzantine, Greece, Mesopotamia, Gothic art, the Middle Ages, Rome, India, the Renaissance, Modern art, Contemporary art, Postmodern art.

3. Find the following words in a dictionary and memorize their meanings.

abstraction	corporeality	pottery
advent	depict	Prehistoric
ancient	dimensional	Preliterate
artifact	diversity	record-keeping
artisan	dominance	unique
bead	exaggerate	utilitarian
biblical	figurine	valuation
carve	paradigm	workmanship
cave	portable	

4. Read the text.

In the history of art, **prehistoric art** is all art produced in preliterate, prehistorical cultures beginning somewhere in very late geological history, and generally continuing until that culture either develops writing or other methods of record-keeping, or it makes significant contact with another culture that has.

The very earliest human artifacts showing evidence of workmanship with an artistic purpose are a subject of some debate; it is clear that such workmanship existed by 40,000 years ago in the Upper Palaeolithic era. From the Upper Palaeolithic through the Mesolithic, cave paintings and portable art like figurines and beads predominated, with decorative figured workings also seen on some utilitarian objects. One of the most famous examples, the so-called Venus of Willendorf (which is now being called "Woman from Willendorf" in contemporary art history texts) is a sculpture from the Paleolithic era, which depicts a woman with exaggerated female attributes. This sculpture, carved from stone, is remarkable in its roundness instead of a flat or low-relief depiction. In the Neolithic evidence of early pottery

appeared, as did sculpture and the construction of megaliths. Early rock art also first appeared in the Neolithic. The advent of metalworking in the Bronze Age brought another increase in mediums used for art, an increase in stylistic diversity, and the creation of objects that did not have any obvious function other than art. It also saw the development in some areas of artisans, a class of people specializing in the production of art, as well as early writing systems. By the Iron Age, civilizations with writing had arisen from Ancient Egypt to Ancient China.

Ancient art began when ancient civilizations developed a form of written language. The great traditions in art have a foundation in the art of one of the six great ancient civilizations: Ancient Egypt, Mesopotamia, Greece, Rome, India, or China. Each of these centers of early civilization developed a unique and characteristic style in their art. Because of their size and duration these civilizations and their art works have survived and transmitted to other cultures and later times. They have also provided us with the first records of how artists worked. Ancient Roman art depicted gods as idealized humans, shown with characteristic distinguishing features.

In Byzantine and Gothic art of the Middle Ages, the dominance of the church insisted on the expression of biblical truths. There was no need to depict the reality of the material world, in which man was born in a "state of sin", especially through the extensive use of gold in paintings, which also presented figures in idealised, patterned (i. e. "flat") forms.

The Renaissance is the return to valuation of the material world, and this paradigm shift is reflected in art forms, which show the corporeality of the human body, and the three dimensional reality of landscape.

Modern art is a term that refers to artistic works produced during the period extending roughly from the 1860s to the 1970s, and denotes the style and philosophy of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing, and with fresh ideas about the nature of materials and functions of art. A tendency toward abstraction is characteristic of much modern art. More recent artistic production is often called Contemporary art or Postmodern art.

Contemporary art can be defined variously as art produced at this present point in time or art produced since World War II. The definition of the word contemporary would support the first view, but museums of contemporary art commonly define their collections as consisting of art produced since World War II.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

доисторические культуры, геологическая история, пещерные рисунки, портативное искусство, утилитарные (полезные) предметы, преувеличенные женские признаки, вырезанный из камня, низкорельефные изображения, наскальное искусство, стилистическое разнообразие, ранние системы письма, письменный язык, характерные отличительные черты, выражение библейской правды, широкое использование, три пространственных измерения.

2. Use one of the prepositions to fill the gaps:

at   from   in   of   on   to   toward   with

1. This sculpture, carved … stone, is remarkable in its roundness instead of a flat or low-relief depiction.
2. Early rock art also first appeared … the Neolithic.
3. The Bronze Age brought an increase … stylistic diversity.
4. Because … their size and duration these civilizations and their art works have survived and transmitted … other cultures and later times.
5. Ancient Roman art depicted gods as idealized humans, shown … characteristic distinguishing features.
6. In Byzantine and Gothic art of the Middle Ages, the dominance of the church insisted … the expression of biblical truths.
7. Modern art is a term that refers … artistic works produced during the period extending roughly from the 1860s to the 1970s
8. The term is usually associated … art in which the traditions of the past have been thrown aside in a spirit of experimentation.
9. A tendency … abstraction is characteristic of much modern art.
10. Contemporary art can be defined variously as art produced … this present point in time or art produced since World War II.

3. Circle the suitable preposition.

1. (In, At) the history of art, prehistoric art is all art produced in preliterate, prehistorical cultures.
2. The very earliest human artifacts showing evidence of workmanship (with, in) an artistic purpose are a subject of some debate.
3. By the Iron Age, civilizations with writing had arisen from Ancient Egypt (to, at) Ancient China.
4. The Renaissance is the return (to, with) valuation of the material world, and this paradigm shift is reflected in art forms.
5. The term is usually associated (with, for) art in which the traditions of the past have been thrown aside in a spirit of experimentation.

Reading Comprehension and Discussion Tasks

1. Match the description of historical era with its name:

a) the Palaeolithic era   c) the Middle Ages   e) Modern art

b) the Neolithic era   d) the Renaissance

1) the dominance of the church insisted on the expression of biblical truths;
2) showed the corporeality of the human body, and the three dimensional reality of landscape;
3) predominated cave paintings and portable art like figurines and beads, decorative figured workings on some utilitarian objects;
4) the evidence of early pottery appeared;
5) the traditions of the past have been thrown aside in a spirit of experimentation.

2. Answer the questions:

1. What is prehistoric art?
2. When did artifacts showing evidence of workmanship appeare?
3. What is "Woman from Willendorf"?
4. What are artisans?
5. When did Ancient art begin?
6. What are six great ancient civilizations?
7. How did Ancient Roman art depict gods?
8. What are the features of Byzantine and Gothic art?
9. What did modern artists experiment with?
10. How contemporary art can be defined?

3. Read the poem and discuss it. Translate the poem into Russian or write your own:

Art can find the lost

Art can find the lost.
The lost can find the way by seeing, doing, being art.
We can get lost in the seeing, the doing, the being... to forget.
We can find our way by seeing, doing, being.

Art can show the way.
Art explores the void, the darkness, the chaos.
Art heals the pain by turning into an image.
The image can be beautiful or ugly.

Art can make us angry.
It makes us ask if it is for us or against us.
It questions us by asking who the public is.
It helps us to understand where we stand.
Art tells us who we are or who we will be.

<div align="right">

Laura Lengyel,
painter, performance artist

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4. Find extra information about different historical eras and periods in art development.

Text 7. ENGLISH PAINTING

Pre-reading Tasks

1. One needs the ability to appreciate and share the vision of artists, lacking such ability one may develop it. The best way to get understanding and greater enjoyment of art is to view many paintings, looking at them thoughtfully, honestly. Great works of art seem to look different every time one stands before them. Do you agree with it? Share your opinions.

2. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Flemish, genre, portrait, vivid, character, success, allusion, passage, ceremonial, the Royal Academy, idealization, the "Family Portrait", "Cupid Untying the Zone of Venus", "Shortly after the Marriage", the "Shrimp Girl".

3. Find the following words in a dictionary and memorize their meanings.

allusion	merchant
alter	mythological
ceremonial	owe
cockney	passage
confirmation	personage
convey	prevailing
earl	render
faith	subject-matter
fame	success
foreign	vanity
glorification	vigorous
grace	vivacity

harmonious   vividly
heroic   would-be
impressive

4. Read the text.

Painting in England in the 17th–19th centuries is represented by a number of great artists and during that period it was greatly influenced by foreign painters. The Flemish painter Van Dyck was really the father of English portrait school. The English king personally invited Van Dyck to London and during his first year in England the painter spent most of his time painting the King and the Queen. Yan Dyck created the impressive, formal type of portrait and such masters as Reynolds, Gainsborough, Lawrence and Raeburn owed much to their study of his works. He created a genre of aristocratic and intellectual portrait which influenced much the development of English painting. Van Dyck created the type of portrait which helped him to convey the sitter's individual psychology.

The sitter's individuality is vividly expressed in the "Family Portrait". One can easily follow the gentle and even character of the young woman and the outstanding searching, restless personality of her husband. The artist managed to create the impression of spiritual relationship in spite of the difference of characters. The colour scheme of this canvas is very beautiful. The prevailing tones are red, golden and brown.

During the 18th century the truly national school of painting was created, William Hogarth was the first great English painter who raised British pictorial art to a high level of importance. Hogarth (1697–1764) wasn't a success as a portrait painter. But his pictures of social life which he called "modern moral subjects" brought him fame and position. Among his favourite works are six pictures united under the title "Marriage a la Mode". This famous series is really a novel in paint telling the story of the marriage of an earl's son and city merchant's daughter, a marriage made for reasons of vanity and money. Despite the satirical, often amusing details, the painter's purpose is serious. He expects his pictures to be read and they are perhaps full of allusions. At the same time Hogarth remained an artist and passages especially in "Shortly after the Marriage" show how attractively he could paint. The free handing of the "Shrimp Girl" is combined with cockney vivacity. The girl is brushed onto the canvas in a vigorous impressive style. As a painter Hogarth was harmonious in his colouring, very capable and direct in his theme and composition. He painted many pictures. He is well known as a humorist and satirist on canvas.

In the second half of the 18th century narrative and satirical themes lost their leading role in the English art. The ruling classes tried to show in art a

confirmation and glorification of their social position. The most popular form of painting became ceremonial portraits of representatives of the ruling class. Sir Joshua Reynolds was the most outstanding portraitist of the period. In December 1768 the Royal Academy was found and Reynolds became its first president. He created a whole gallery of portraits of the most famous of his contemporaries. He usually painted his characters in heroic style and showed them as the best people of the nation. As a result his paintings are not free of a certain idealization of the characters. Reynolds was greatly influenced as a painter by the old masters. This influence can be seen in his "Cupid Untying the Zone of Venus". The picture is close to Titian's style in the use of colour, but it is typical of the 18th century English school of its approach to subject-matter. He often included real personages in his mythological works (Venus-Lady Hamilton). Reynolds did not want British art to be provincial and isolated. It was he who insisted that artists should be brought up in line with European art and that they should develop the Grand style of painting. As a president of the Royal Academy Reynolds delivered lectures. These lectures were regarded as the most sensible exposition of the Academic view that by well-directed work it was possible to learn the rules of art and use discoveries and ideas of the old masters to create a new style of one's own. He recommended that a would-be painter should put his faith in old masters from whom he should be ready to borrow. He advised that in portraits the grace should consist more in taking the general air than in exact rendering of every feature. He suggested that the proportions of a sitter's figure should be altered in accordance with a fixed ideal.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

иностранные художники, портретная школа, влиять на развитие, аристократический портрет, передавать индивидуальную психологию, различия характеров, преобладающий тон, занимательные детали, английская оживленность, стремительный стиль, ведущая роль, церемониальный портрет, героический стиль.

2. Learn the following:

What can we find in the painter's studio? *Easel, crayon, brush, paint-box, charecoal, water-colour, oil, stretcher, canvas, nude model, drapery.*

Colours can be *light, dark, vivid, brilliant, intense, warm, cool, strong, harsh, soft, subdued, delicate.*

Remember the primary colours: *red, blue, yellow, black, brown, green, white, orange, ochre, beige, pink.*

Exhibitions can be *art exhibitions, special exhibitions, permanent exhibitions, one-man exhibitions, traveling exhibitions.*

A scene is used in various expressions specifying the subject of the picture: *street scene, city scene, country scene, hunting scene, historical scene, battle scene.*

3. Match the notion with its definition:

Fresco   still life   sitter   portrait   seascape   landscape

1. A picture representing a tract of country with the various objects it contains.
2. A painting or other artistic representation of the sea.
3. A painting, picture or representation of a person, especially of a face generally drawn from life.
4. A person who is having his portrait painted.
5. A painting of such unanimated subjects as fruit, flowers and other decorative things.
6. A picture on a wall or ceiling where a plast is still wet or damp.

Reading Comprehension and Discussion Tasks

1. Translate the following dialogue into English.
1. Я знаю, что у вас есть репродукции картин английских художников. Не могли бы вы показать их мне?
2. С удовольствием. У меня с собой репродукции картин Тернера и Гейсборо.
3. Мне хотелось бы взглянуть на портреты г-жи Сиддонс и «голубого» мальчика.
4. Вот портрет г-жи Сиддонс.
5. Замечательно. Какой изящный портрет. Голубые тона великолепны.
6. А это портрет «голубого» мальчика.
7. Великолепный портрет.
8. Да, это лучшие портреты Гейсборо, я бы сказал, его шедевры.

2. Discuss a portrait painting according to the following plan

1. THE GENERAL EFFECT: the title and the name of the artist; the period or trend represented; does it appear natural and spontaneous or contrived and artificial?
2. THE CONTENTS OF THE PICTURE: place, time and setting; the accessories, the dress and environment; any attempt to render the emotions of the model; what does the artist accentuate in his subject?
3. THE COMPOSITION AND COLOUTING: how is the sitter represented? Against what background? Any prevailing format? Is the picture bold or rigid? Do the hands (head, body) look natural and informal? how do the eyes gaze? Foes the painter concentrate in the colour analysis of details? What tints predominate in the colour scheme? Do the colours blend imperceptible?
4. INTERPRETATION AND EVALUATION: Does it exemplify a high degree of artistic skill? What feelings or ideas does it evoke in the viewer?

3. Work in pairs. Discuss the following

1. What makes good art? Do you think art can be great if it is not linked with the people's lives, their interests and ideals. Give tour reasons.
2. True art elevates the mind and the soul of people.
3. How does art help us understand the outside world?

4. Describe different pictures in words. Use the following words and word combinations

1) to evoke, intense, to capture the sitter's vitality, to paint from life, special insight into the psychology, spontaneity;
2) conception, brilliant, poetic in tone and atmosphere, to anticipate, investigation of colour, range of colours;
3) vivid, life-like, supreme mastery of technique, to achieve lightness of tone, high artistic quality, to be impressed by, to retain freshness;
4) pure, vivid, to look natural, intensity, to emphasize;
5) appeal, brilliance, primary colours, to convey, to produce impression, to affect, to render;
6) soft, delicate colours, elegant gesture, spiritual face, the impression of, airness and lightness;
7) to combine form and colour, spirituality, harmonious unity, romantic, poetic in tone and atmosphere, to ignore the rules;
8) emotion, natural and characteristic pose, to convey, finished technique, to produce impression, to penetrate.

Text 8. MEDIA OF ART: THE MAGIC OF WATERCOLOR

Pre-reading Tasks

1. What is watercolor?

2. Who of the artists used watercolor in their work?

3. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Charm, mysterious, elegance, carbohydrate, technique, Paleaolithic, manuscript, Renaissance, Baroque, illustration, autonomous, procedure, variation, scheme.

4. Find the following words in a dictionary and memorize their meanings.

alteration	fluid	raw
backrun	hatch	refine
blend	hue	resemblance
binder	imperfection	ridge
borrow	judicious	saturate
cling-film	lacquer	serrate
cluster	medium	soluble
coarse	mill	sprinkle
comprise	penetrable	stroke
consummate	plow	subtlest
diffuse	plunge	tilting
dilute	pointillism	tip
dissolve	precisely	translucent
draft	precision	varnish
edge	random	wick

5. Read the text.

Watercolor is one of the most complex and mysterious art techniques. It seems at first glance that its secret is relatively simple – pigments very finely ground and dissolved in water form a translucent layer of paint color penetrable for sun beams which, reflecting from the white surface of paper, enhance the intensity of color. Interactions of hues, a softness of color transitions and an intensity of the clusters of colors, with the high profile of paper, its color and texture – all this imparts to the artistic language of watercolor paintings as unmatched charm and elegance. Works in watercolor hardly allow alterations

and corrections in the course of their creation, and this technique requires from artists a special sensitivity, precision of eye and hand, and a consummate mastery of color and form. For an accomplished painter, watercolor affords the opportunity of endless diversity of effects, subtlest shading and decorative color contrasts.

The term **watercolor** refers to paints that use water soluble, complex carbohydrates as a binder. The history of the technique is complex and extremely old, dating perhaps to the cave paintings of Paleolithic Europe, and has been used for manuscript illumination since at least Egyptian times but especially in the European Middle Ages, its continuous history as an art medium begins in the Renaissance. The German artist Albrecht Dürer (1471–1528) who painted several fine botanical, wildlife and landscape watercolors is generally considered among the earliest exponents of the medium. An important school of watercolor painting in Germany was led by Hans Bol (1534–1593) as part of the Dürer Renaissance. Despite this early start, watercolors were generally used by Baroque painters only for sketches, copies or cartoons. Among notable early practitioners of watercolor painting were Van Dyck (during his stay in England), Claude Lorrain, Giovanni Benedetto Castiglione, and many Dutch and Flemish artists. However, botanical and wildlife illustrations are perhaps the oldest and most important tradition in watercolor painting. Botanical artists have always been among the most exacting and accomplished watercolor painters, and even today watercolors – with their unique ability to summarize, clarify and idealize in full color – are used to illustrate scientific and museum publications. Wildlife illustration reached its peak in the 19th century and today many naturalist field guides are still illustrated with watercolor paintings.

Watercolor as a medium appeared in Russia in the 18th century – the technique was used for "illuminating" prints and architectural drafts. By the late 18th century watercolor already was an autonomous art with some distinct means of expression and artistic language.

Russia, like many other European countries, borrowed the watercolor technique from England. The English watercolor artists developed a special set of techniques termed "wet in wet". Wet in wet includes any application of paint or water to an area of the painting that is already wet with either paint or water. In general, wet in wet is one of the most distinctive features of watercolor painting.

The essential idea is to wet the entire sheet of paper, laid flat, until the surface no longer wicks up water but lets it sit on the surface, then to plunge in with a large brush saturated with paint. This is normally done to define the large areas of the painting with irregularly defined color, which is then sharpened and refined with more controlled painting as the paper dries.

Wet in wet actually comprises a variety of specific painting effects, each produced through different procedures. Among the most common and characteristic are:

backruns – water and wet paint have a strong tendency to migrate from wetter to drier surfaces of the painting. As the wetter area pushes into the dryer, it plows up pigment along its edge, leaving a lighter colored area behind it and a darker band of pigment along an irregular, serrated edge;

paint diffusion – concentrated paint applied to a prewetted paper has a tendency to diffuse or expand into the pure water surrounding it, especially if the paint has been milled using a dispersant;

pouring color – some artists pour large quantities of slightly diluted paint onto separate areas of the painting surface, then by using a brush, spray bottle of water and/or judicious tilting of the painting support, cause the wet areas to gently merge and mix. After the color has been mixed and allowed to set for a few minutes, the painting is tipped vertically to sheet off all excess moisture, leaving behind a paper stained with random, delicate color variations, which can be further shaped with a wet brush or added paint while the paper is still wet;

dropping in color – in this technique a color area is first precisely defined with diluted paint or clear water, then more concentrated paint is dropped into it by touching the wet area with a brush charged with paint;

salt texture – grains of coarse salt, sprinkled into moist paint, produce small, snowflake like imperfections in the color;

cling-film technique – the use of kitchen cling-film to create special effects in watercolor painting. A wash of watercolor is applied to paper and cling-film is laid over the wet pigment. The cling-film is then manipulated manually using fingers to form a series of ridges that resemble ripples in water or long grasses. Once the pigment is completely dry, the cling-film is removed and the texture is revealed in greater clarity.

Another type of watercolor, which came into its own a little while later, originated in Italy. In Italian watercolor, the artist applies a drybrush technique whereby one shade of color is applied over another gradually, after the preceding layer has dried, touch by touch, intensifying the shades of color from light to dark. Raw paint is picked up with a premoistened, small brush, then applied to the paper with small hatching or crisscrossing brushstrokes. The brush tip must be wetted but not overcharged with paint, and the paint must be just fluid enough to transfer to the paper with slight pressure and without dissolving the paint layer underneath. The goal is to build up or mix the paint colors with short precise touches that blend to avoid the appearance of pointilism. Often it is impossible to distinguish a good drybrush watercolor

from a color photograph or oil painting, and many drybrush watercolors are varnished or lacquered after they are completed to enhance this resemblance. Italian watercolors are marked by their diversity of rich colors, plasticity, contrasts of light, brightness and intensity of color scheme.

Vocabulary and Grammar Tasks

1. Find in the text the English for:
таинственная техника, на первый взгляд, полупрозрачный слой, глубина цвета, взаимодействие оттенков, переход цветов, точность глаза и руки, виртуозное владение цветом и формой, рукописное истолкование, достичь своего пика, архитектурный проект, специфический эффект, зубчатая кромка, разбавленная краска, изящная разнооттеночность, прикосновение за прикосновением, кончик кисти, точное прикосновение.

2. Fill in the gaps with the correct prepositions or postpositions:
1. All this imparts … the artistic language of watercolor paintings as unmatched charm and elegance.
2. The term watercolor refers … paints that use water soluble.
3. An important school of watercolor painting in Germany was led … Hans Bol.
4. The essential idea is to wet the entire sheet of paper, laid flat, until the surface no longer wicks … water but lets it sit on the surface, then to plunge … with a large brush saturated with paint.
5. As the wetter area pushes into the dryer, it plows … pigment along its edge.
6. Concentrated paint applied … a prewetted paper has a tendency to diffuse or expand into the pure water surrounding it.
7. A color area is first precisely defined … diluted paint or clear water, then more concentrated paint is dropped … it by touching the wet area with a brush charged … paint.
8. Another type of watercolor, which came into its own a little while later, originated … Italy.
9. The goal is to build … or mix the paint colors with short precise touches that blend to avoid the appearance of pointillism.
10. Often it is impossible to distinguish a good drybrush watercolor … a color photograph.

3. Use the appropriate degrees of comparison of adjectives given in brackets:
1. Watercolor is one of *(complex)* and mysterious art techniques.
2. The German artist Albrecht Dürer painted several *(fine)* botanical, wildlife and landscape watercolors.

3. Botanical and wildlife illustrations are perhaps the *(old)* and *(important)* tradition in watercolor painting.
4. Botanical artists have always been among the *(exacting)* and accomplished watercolor painters.
5. Wet in wet is one of the *(distinctive)* features of watercolor painting.
6. Water and wet paint have a strong tendency to migrate from *(wet)* to *(dry)* surfaces of the painting.
7. More concentrated paint is dropped into it by touching the *(wet)* area with a brush charged with paint.
8. Concentrated paint applied to a prewetted paper has a tendency to diffuse or expand into the *(pure)* water surrounding.
9. Once the pigment is completely dry, the cling-film is removed and the texture is revealed in *(great)* clarity.
10. Italian watercolors are marked by their diversity of *(rich)* colors, plasticity, contrasts of light, brightness and intensity of color scheme.

4. Give one word for:
a. a method used by an expert;
b. a particular substance used for making paint or dye;
c. a shade of color;
d. compare things with others in such a way that the differences are seen;
e. red, blue, yellow, …
f. a thing made of hair or bristles, which are fastened in a flat piece of wood or bone or in a handle, used for cleaning, sweeping, painting, writing, etc.;
g. a material in the form of thin sheets, made from the fiber of wood, straw, etc., and used for writing, printing, and drawing on, wrapping things in, covering walls;
h. solid coloring matter which may be mixed with water, oil, etc. and spread over a surface with a brush;
i. a degree of color;
j. one who paints pictures.

Reading Comprehension and Discussion Tasks

1. Explain the meaning of the following:

- watercolor;
- wet in wet technique ;
- backruns;
- paint diffusion;
- pouring color;
- dropping in color;
- salt texture;
- cling-film technique;
- drybrush technique.

2. Answer the questions:

a. What kind of technique is called watercolor?
b. Do works in watercolor allow alterations and corrections?
c. What is the history of watercolor dating to?
d. What was an important school of watercolor painting in Germany led by?
e. Who were notable early practitioners of watercolor painting?
f. What illustrations are the oldest and most important tradition in watercolor painting?
g. When did watercolour appear in Russia?
h. What is an idea of wet in wet technique?
i. What are the most common procedures in wet in wet technique?
j. What is a drybrush technique?

3. Write down the names of colors you know. If in doubt use a dictionary.

4. Work in two groups. Draw a verbal picture of winter forest (one group) and summer forest (another group).

Text 9. CULTURAL HERITAGE. CONSERVATION AND RESTORATION

Pre-reading Tasks

1. What do you know about conservation and restoration?

2. Practise the pronunciation of the words from the text. When in doubt use a dictionary.

Conservation, preservation, alteration, deterioration, inherent, precaution, inadvertently, amateur, authenticity, reversibility, resin, warping, adhesive, fumigation, fungicide, insecticide, cleavage, craquelure, transparency, fugitive, moisture, deacidification, susceptible, gum tragacanth, exude, charcoal, fluctuation.

3. Find the following words in a dictionary and memorize their meanings.

conservation	exude	pentimento
abrasion	fabric	pigment
acidity	faulty	pollution
adhesive	fumigation	precaution
alkalinity	glue	preservation

alteration	hinder	preventive
alum	hinge	resinate
authenticity	humidity	restorer
chalk	inadvertently	resin
charcoal	inevitable	smalt
cleavage	inherent	splitting
conservator	irreversible	storage
deacidification	lake	stretcher
decay	mishandling	susceptible
deterioration	mold	transparency
dimensional	mounting	warping
entail	multilayered	
excessively	panel	

4. Read the text.

Conservation involves the care and preservation of works of art, all of which are, over a period of time, subject to alteration and deterioration. This may be due to several factors: chemical, physical, and biological changes which occur through the inherent instability of the materials of an object, or result from faulty technique; accelerated decay as a result of poor environmental conditions, mishandling, or accidental damage and deliberate intervention by owners or restorers. Changes in the states of materials are largely inevitable and irreversible but deterioration can be reduced by proper conservation treatment. This, however, demands sound knowledge of the historic and artistic value of the object, as well as its chemical and physical structure.

There is an increasing awareness that environmental factors are vitally important in determining the lifespan of objects, and that much restoration work carried out in the past might have been avoided by careful handling, storage, and display. Organic materials including canvas, wood, paper, some pigments, and most media, are particularly sensitive to environmental changes. Excessively high or low levels of humidity and temperature, excessive light, and atmospheric pollution contribute to the deterioration of objects which is accelerated by dramatic fluctuations in conditions. Museums and art galleries usually attempt to maintain a stable atmosphere but conditions in private homes and historic houses are more difficult to regulate.

If, despite all precautions, active restoration treatment becomes necessary it should only be undertaken by a skilled and experienced conservator working in the appropriate specialized field; irreparable damage can inadvertently be caused by enthusiastic amateur methods. Professional conservation preserves the authenticity of the object while avoiding unnecessary treatment. Methods

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and materials are chosen for their stability and reversibility, and therefore will not hinder future conservation.

Paintings. Paintings are usually on wood panels or canvas and have a multilayered structure in which one or more of the components may break down.

SUPPORTS. Both wood and canvas are subject to dimensional changes with variations in relative humidity and temperature. Panels, especially if composed of several pieces of wood joined together, are prone to splitting and warping. In the past this was corrected by applying a wooden framework (cradle) to the back, or by reinforcing joins and splits with wooden buttons; these methods may, however, cause further damage by introducing new stresses. Canvas weakens with age, particularly at points of high stress such as the edges where it is attached to the stretcher, and becomes incapable of supporting the ground and paint layers. The usual remedy is to line the painting; this involves attaching a new canvas to the back of the original with a glue, resin, or wax-based adhesive. The majority of paintings more than 100 years old have been lined, sometimes as a preventive measure. Nowadays much research is carried out into improved lining methods, which use synthetic fabrics and adhesives; nevertheless lining is avoided whenever possible because it entails the risk of permanently altering the appearance and surface texture of the painting. In conditions of high humidity (above 70 percent relative humidity) supports ma be attacked by mold or insects, requiring fumigation with fungicide or insecticide.

GROUND AND PAINT LAYERS. Movement of the support and faulty painting technique may cause cleavage o paint and ground, which cracks and becomes detached. If unchecked this will result in paint loss, therefore loose flakes must be consolidated with adhesive and reattached.

VARNISH. Natural resin varnishes, and some synthetic varnishes, eventually become yellow, brittle, or cloudy, and the paint surface is dulled or concealed. Removal of varnish should only be carried out by a conservator.

Irreversible changes in paintings. CRAQUELURE. The network of cracks apparent in most paintings, craquelure, develops as the medium dries, or as a result of movement of the dried, brittle paint film which occurs with age. This may be visually disturbing but cannot be corrected.

YELLOWING. This occurs with all drying oils, such as linseed. It may cause color changes, particularly in pale areas and blues.

PENTIMENTI. The increased transparency of the oil medium, as it ages, may result in changes made by the artist in the course of painting (pentimenti) becoming visible through the upper paint layers.

COLOR CHANGES. If fugitive pigments such as some red and yellow organic lakes have been used, they tend to fade under the action of light and cannot be restored. Green copper resinate often turns brown, and the blue pigment smalt may become gray in an oil medium.

In general, paintings are best kept framed and glazed, preferably with some backing to the frame to exclude dust.

Paper. Paper is composed of cellulose fibers from rag or wood pulp. Its chief enemies are acidity and air pollution.

ACIDITY. Acidity may result from the processing of wood pulp into paper and from the introduction of alum. A neutral pH of about 7 is ideal for paper, since excess alkalinity is also harmful. All deacidification processes are short-term measures, since acidity may also be increased by atmospheric pollution.

LIGHT AND HEAT. The recommended light level for paper is 50 lux. High light levels may alter the color of paper but, more significantly, will fade pigments. High temperatures increase the rate of all chemical reactions; works on paper should therefore not be displayed too high on walls, over fires, or in direct sunlight.

HUMIDITY. A level of 50 percent RH is recommended since fungus and mold thrive in high humidity, which should in any case never exceed 65 percent. Mold feeds on size, cellulose, and binders such as gum arabic or gum tragacanth which are used in watercolors and pastels. Insect pests tend to attack paper and glue, and may leave brown acidic deposits which eat into the paper.

MOUNTING AND FRAMING. A major cause of deterioration of paper is mounting and framing on cheap board, which can transmit acidity to the paper, or on wood, which exudes resins into the paper. "Museum board" – high grade, acid-free board made from cotton fibers – should always be used. Paper must not be stuck down all over on to a board but hinged with good-quality Japanese paper, to allow expansion and contraction as atmospheric conditions vary.

The mounting of works of art on paper protects them from unnecessary handling; the mount must also be deep enough to prevent the work from coming into contact with the glass when framed. This is particularly applicable to fragile pastel, chalk, and charcoal drawings which are highly susceptible to abrasion.

Any treatment of fumigation, flattening creases, bleaching papers, mending tears, or resizing should only be carried out by an expert, since it involves the use of moisture and toxic chemicals.

Vocabulary and Grammar Tasks

1. Find in the text the English for:

плохие условия окружающей среды, несоблюдение правил эксплуатации, случайное повреждение, твердые познания, химическая и физическая структура, меры предосторожности, многоуровневая структура, относительная влажность, предрасположенный к деформации, грунтовый слой, предупредительные меры, синтетические материалы, трещины по красочному слою, рисунок углем, канифольный лак.

2. Use one of the nouns in an appropriate form to fill each gap:

mounting	deterioration
cleavage	structure
stretcher	pollution
fumigation	layer
conservation	pigment

1. …. involves the care and preservation of works of art, all of which are, over a period of time, subject to alteration and deterioration.
2. Changes in the states of materials are largely inevitable and irreversible but … can be reduced by proper conservation treatment.
3. Paintings are usually on wood panels or canvas and have a multilayered … in which one or more of the components may break down.
4. Canvas weakens with age, particularly at points of high stress, such as the edges where it is attached to the … , and becomes incapable of supporting the ground and paint … .
5. Movement of the support and faulty painting technique may cause … of paint and ground, which cracks and becomes detached.
6. In conditions of high humidity supports may be attacked by mold or insects, requiring … .
7. All … processes are short-term measures, since acidity may also be increased by atmospheric … .
8. High light levels may alter the color of paper, but, more significantly, will fade … .

3. Complete the following table by inserting the missing forms.

Noun	Verb	Adjective
		reversible
	to alter	
restoration		
		preventive
moisture		
	to expand	
		applicable
	to protect	

Reading Comprehension and Discussion Tasks

1. Decide whether the following statements are true or false according to the text.

1. Conservation involves the care and preservation of works of art, all of which are, over a period of time, subject to alteration and deterioration.
2. Changes in the states of materials are largely inevitable and irreversible but deterioration can be reduced by proper conservation treatment.
3. Canvas weakens with age, particularly at points of high stress such as the edges where it is attached to the stretcher, but it is capable of supporting the ground and paint layers.
4. If active restoration treatment becomes necessary it should only be undertaken by a skilled and experienced conservator working in the appropriate specialized field.
5. The increased transparency of the oil medium, as it ages, may result in changes made by the artist in the course of painting becoming visible through the upper paint layers.
6. If fugitive pigments such as some red and yellow organic lakes have been used, they tend to fade under the action of light, but they van be restored.
7. Acidity may result from the processing of wood pulp into paper and from the introduction of alum.
8. A neutral pH of about 7 is harmful for paper.
9. The recommended light level for paper is 70 lux.
10. Any treatment of fumigation, flattening creases, bleaching papers, mending tears, or resizing should only be carried out by an expert, since it involves the use of moisture and toxic chemicals.

2. Discuss the following:
1. Talk about the processes of conservation and restoration.
2. Talk about irreversible changes in paintings.
3. Talk about the causes of deterioration of paper and the ways how to protect it.

Text 10. HOW TO TALK TO AN ARTIST

Pre-reading Tasks

1. Why are artists often hesitant about displaying their work to the public?

2. Why are visitors often hesitant to approach an artist?

3. Practice the pronunciation of the words from the text. When in doubt use a dictionary.

Genre, process, critique, reputation, style, subject, commission, budget, installment, adequate, discipline.

4. Find the following words in a dictionary and memorize their meanings.

assume	odd
commission	offend
convey	overlap
coy	patronize
dye	pursue
estate	response
intense	subjective
intricate	tempt
loft	tremendous
ludicrous	vulnerable

5. Read the text.

Most artists are very interested in their visitors' responses, and are happy to listen and answer thoughtful questions, but some artists have difficulty explaining their own work, or feel vulnerable to criticism. And sometimes visitors are tactless because of a lack of experience in looking at art or talking about it. If a visitor seems patronizing, asks personal questions, or criticizes the work, communication between the artist and viewer can shut down. I hope the following suggestions will offer some perspective.

What you shouldn't say	What the Artist is tempted to reply	Why this can offend an artist	What you should say
Wow. That painting is really good or . . . cool /interesting /different	You don't know anything about art and you don't know what you mean by "good."	Be more thoughtful. "Good" doesn't describe what the art does for the viewer and is very subjective. 'Different' or 'interesting' seem like a coy way of saying 'I don't get it.' Instead, tell the artist what moves you, reminds you, interests you. . .	Wow. The lines in that painting are really provocative. It makes me think of …
What is it?	Why should I tell you?	Every work of art does not have to literally represent something. Sometimes the artist is trying to convey a sense of mystery, or show something indescribable. If you don't have experience with art critique or art terms, try to de-	That's inspiring. I wonder does it represent a figure in the dark, or a shadow, or am I totally

		scribe what you see or feel, and then ask questions about what the artist intended to convey.	off the mark?
I have a friend who runs a crafts gallery. I'll tell her about you.	That's great. I'll tell my Great Grand-mother about her.	Artists do all kinds of art work, from installation and politically provocative art to video and per-formance to modern abstraction paintings, etc. There is no single kind of art and galleries usually focus on different types of work. Find out what the artists does, and who the gallery represents, before you attempt to help.	What kind of art do you do? Would it fit under the genre of crafts, or do you do some-thing totally different?
You should use brighter colors.	You should lose weight or. . . You should dye your hair purple.	Yours is a subjective opinion. Part of the beauty of art is being able to say something just as the creator wants to say it.	Your work seems dark and intense. I would like to know more about your ideas and creative proc-ess. or. . . Nothing.
How can you charge that much for this piece? I could buy a car for that amount.	I have a car in the back that I haven't been able to fix be-cause I spend 3 times as much money on my art as you would on a car.	The cost of a piece may be based on a number of factors: the artists' reputation (and market worth of their work) the success of the piece, the difficulty of production and presentation, the years of training behind the creation of the piece, as well as time and materi-als costs. Artists spend an incredi-ble amount of time and money on art. The costs may be invisible to you, but the artist may devote an entire life to their profession with-out the promise of a return.	That's really nice. I would buy it if I had the money.
I have a friend who wants a portrait of his cat. Can you do it?	Sure. While I'm doing that, since you're an engineer, can you fix my car?	Not all artists do all kinds of art. Don't assume that every artist will do cat portraits. Pay attention to the style and subject of the art-ist's work, and commission them to do something similar. Unless	Do you do animal por-traits?

		you see animal or other portraits among their work, the artist will probably not be interested, and the question will seem odd.	
I would like a drawing for my boyfriend's birthday. Can you give me a discount?	Sure. I hear you manage a department store. Can you give me a discount?	If the artist thought the work was worth less, the price would already be lower. If the work is worth the price, why would the artist lower it?	I'd like to give my boyfriend a piece of art for his birthday. Do you have anything in this price range? or. . . I like this piece, but don't have the budget for it right now. Can you offer an installment plan?
We need a painting to match our couch. Can you do it?	After I'm done painting the house next door.	Pay attention to the style and subject of the artist's work, and commission them to do something similar.	Do you know any interior decorators?
You should paint happier pictures.	You should get rid of your husband.	Yours is a subjective opinion. Part of the beauty of art is being able to say something just as the creator wants to say it.	Your work seems dark and intense. I would like to know more about your ideas and creative process. or. . . Nothing.
You shouldn't be wasting your time as a secretary. You could make a lot more	Thanks. Yes, I would like to work lots of overtime, create images of products, work on other people's	While artists often work in jobs that mean nothing to them in order to keep an adequate cash flow going to pursue their artwork, making more money is not necessarily the most important goal. On their	Are you interested in pursuing a career where you can use your creative

money in advertising. You shouldn't be wasting your time painting. You could make a lot more money in advertising.	ideas, and forget about my own art-work.	own time, artists get tremendous satisfaction in pursuing their own art. Working in advertising, illustration and marketing demand different skills from fine art, none of which include self-expression, and are not necessarily a good match for the artist's goals.	skills or does your day job give you time to pursue your art?
You should have your own studio. (Bigger studio.) (Own gallery.)	You should buy at least 10 pieces of my art every year.	If the artist had the money, they would almost certainly have their own studio. Money is usually a painful subject for the artist. Rent is high, supplies, framing, promotions, etc. are very expensive.	This is a nice studio.
How long did it take you to do that?	My whole life or. . . Why does it matter how long it took?	Contrary to what many people believe, artists are not born artists. Most spend countless hours training, perfecting their craft, researching, schooling, etc. Many artists labor for hours to get the perfect piece, others sketch thousands of drawings for one idea, and some may create an expressive image very quickly. The price of a work of art is generally not calculated by the hour. The question sounds as ludicrous as if you asked your doctor, "How long did it take you to come up with this diagnosis?"	That's a really intricate piece. It must have taken a lot of work /thought/ discipline.
I have a cousin who's an illustrator. You should talk to him.	So?	If you're talking to a fine artist, it's like telling a cat you know a dog. There is some overlap in training and experience, but these two professions have less to do with each other than you might think, particularly in their approach to self-expression.	Do also you do any illustration?
How much rent do you pay for your studio?	How much do you pay for insurance?	The artist would like to assume that you are looking at their work, not their real estate. If you are looking for a loft, talk to a realtor.	This is a nice studio

by Gigi Conot

Vocabulary and Grammar Tasks

1. Find in the text the English for:

слушать и отвечать на вопросы, нехватка опыта, задавать личные вопросы, оскорблять художника, представлять что-либо буквально, чувство тайны, политически провокационное искусство, субъективное мнение, ряд факторов, сложность производства, посвятить всю жизнь, ценная работа, самая важная цель, требовать навыки, творческие способности, противоположный чему-либо, трудиться часами, делать наброски.

2. Use one of the words or word combination from the box in an appropriate form to fill each gap.

> to work, to try, to be, to assume, to be expensive, to worth,
> to explain, to talk, to say, to be not born

1. Some artists have difficulty … their own work, or feel vulnerable to criticism.
2. Sometimes the artist … to convey a sense of mystery.
3. There … no single kind of art and galleries usually focus on different types of work.
4. Part of the beauty of art is being able … something just as the creator wants to say it.
5. If the work … the price, why would the artist lower it?
6. … in advertising, illustration and marketing demand different skills from fine art.
7. Contrary to what many people believe, artists … artists.
8. If you … to a fine artist, it's like telling a cat you know a dog.
9. The artist would like … that you are looking at their work, not their real estate.
10. Rent is high, supplies, framing, promotions, etc. … very… .

3. Choose the right form of pronouns given in the brackets.

1. Most artists are very interested in (they, their, them) visitors' responses.
2. If (I, you, we) don't have experience with art critique or art terms, try to describe what (I, you, we) see or feel.
3. (Yours, your, you) is a subjective opinion.
4. Part of the beauty of art is being able to say (something, nothing, anything) just as the creator wants to say it.
5. Artists often work in jobs that mean (something, nothing, anything) to (they, them, their) in order to keep an adequate cash flow.
6. Contrary to what (much, many, little) people believe, artists are not born artists.

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7. There is (any, no, some) overlap in training and experience, but (this, these, those) two professions have less to do with each other than you might think.
8. You shouldn't be wasting (your, his, her) time painting.
9. You don't know (something, anything, nothing) about art.
10. There is (no, not, none) single kind of art and galleries usually focus on different types of work.

Reading Comprehension and Discussion Tasks

1. Match each word with its definition

Artist,	visitor,	critique,	mystery,	installation,	gallery,
creator,	portrait,	satisfaction,	skill		

1. An essay or review in criticism of a work or literature, art, etc.
2. A person who visits.
3. The state of being pleased or contented; the feeling that one's desires are fulfilled.
4. A person who practices one of the fine arts, esp. painting.
5. The ability to do something.
6. A long, usually narrow room in which works of art are shown.
7. Something that is installed, esp. an apparatus set up ready for use.
8. A picture, painting or photograph of a person, a picture in words.
9. One who creates.
10. Something strange or secret; a matter that is hidden or that cannot be understood or explain.

2. Think of questions you would like to ask a famous artist. Write down at least five.

3. Work in pairs. Make dialogues, using your own questions, questions, ideas and replies from the text.

4. Work in pairs. Comment on the following:
"Art washes away from the soul the dust of everyday life" (*Pablo Picasso*)**.**

SECTION 3

SUPPLEMENTARY READING

Text 1

The beginnings of art are shrouded in prehistoric mists and revealed metaphorically in ancient myths and legends. Human progressive inventiveness separates us, for better and for worse, from the animals. It rests on a complex system of communication and is activated by a hunger for knowing life and for meeting the forces that shape it. Art is likely to have had its origin in public and social roles: worship, travel, and territorial signs, hunting and agriculture. We can only speculate on how and why precisely men and women found it was not only possible but significant to give form to two- and three-dimensional matter beyond the demands of immediate utility, and why they found value in such activity. The very action ascribed to the Gods in creating our world and ourselves is an enlargement to superhuman scale of a power sensed by man in man.

It is likely that abstract "decoration" appeared before representational "art", the former being a natural extension of the making process of some objects. Both processes seem to be innate to humanity: the characterizing of an object by stressing its structure or also by counteracting its structure, affording it an individuality that was probably associated with special functions, and also that of re-presenting, re-enacting. In children this important activity is called echopraxis; it is thought to play an essential role in determining the child's awareness of self and other and more especially of its sense of its body by analogy with others, and its earlier stages are thought to be independent of mental images. It may be that in adult humans too such an activity was performed instinctually before being recognized as being associated with special skills and functions. The quality and degree of imitation that warrants speaking of "likeness" can have been achieved and recognized only gradually as differentiation proceeded; there have been cultures in which likeness never played a part and others where a high degree of verisimilitude in some products was matched by a high degree of stylization or abstraction in others, according to their purposes.

In Western culture the concept of likeness, at times pushed to the extreme of illusionism, has long been dominant, so that it still seems central to most people's expectations from art whilst abstract forms are associated with pattern and thus with decoration and afforded a secondary rank. It is asserted that easy access to art, and of course the multiplication of works of art through reproductions, has finally deprived it of all reverence and awe, but this would seem

to be a partial truth at best. What is more remarkable is art's power to survive these abrogations. New works of art as well as old can exercise a strange power to this day and the devoted labor of many an artist testifies to a commitment well beyond the calls of reason. One of the special characteristics of modern art has indeed been a shift of emphasis away from art as a well managed and sophisticated performance to art as an archetypal act of creation, dependent not on trusted models but on a search for the roots of artistic action.

The Classical emphasis on imitation had left little room, for long periods, for another concept valued by the ancients, that of inspiration. This appeared to be the prerogative of the poet, possessed by supernatural powers in his moments of invention; the artist, charged with the imitation of visible nature, could seek to elevate his work by using nature selectively in pursuit of his vision of ideal beauty and by ordering his forms according to systems of measurement that related them directly to cosmic laws. Any individual artist who aspired to more exalted processes of invention akin to those of the poet – which Plato described as close to madness – had to prove himself of it through work that unambiguously distinguished him from his fellows: Michelangelo is the prime instance of a Renaissance artist with this ambition, and because of him the academies usually warned their students against following the example of a powerful artist to excess. That is, until the end of the i8th century: then Michelangelo could be accepted as the outstanding example of a genius-artist whose activity transcends rules and decorum, and soon also Rembrandt. These high models were held up for everyone, every artist being implicitly challenged to prove himself likewise a genius. And at this point the concept of inspiration makes way for another concept for the source of creative action: the unconscious.

Lynton N. The origins and sources of Art // The Encyclopedia of Visual Art. Vol. 10: Encyclopedia Britannica International. London, 1994. P. 2–3.

Text 2

Colour is a term for the range of differences in light that the eye can register; it is most commonly used for those differences dependent on the wavelength of light within the electromagnetic spectrum. Besides such differences of 'hue', colour may also be described scientifically in terms of the amount of light perceived ('brightness', as opposed to dark) and in terms of the amount of a distinct hue ('saturation', as opposed to the colourlessness of white or black).

The relationships and connections between the theoretical literature on colour and the practice of painting in the Western world since the Middle Ages have been complex and problematic. Aristotle held the belief with regard

to painting that the most beautiful colours are less valuable than a clear outline; thus colour has only a local and limited significance. Insofar as medieval thought remained dominated by Aristotelianism, this attitude was influential. In the 13th century Thomas Aquinas wrote that 'beauty' consists of order, rationality and integrity. Line conveys rationality and is therefore more important than colour. This view, in various forms, recurred often in subsequent centuries. By contrast, Plotinus, the Neo-Platonist philosopher of the 3rd century AD, pointed the way to a medieval metaphysics of light by asserting the divine nature of colour and brightness. Along these lines, light was seen in the later Middle Ages as a metaphor for divine grace, *claritas* as a constituent of beauty. There was an emphasis on *splendor* as seen in the light on polished surfaces; this was reflected in artistic practice in the extensive use of gold in panel paintings. However, the late 13th-century treatises of Roger Bacon (1214–1292) and John Pecham (1292) on optics posit a more scientific view of colour that seems in many ways to forecast Giotto's practice in the following decades. Giotto's modulation of colour by light, his sense of everyday reality and his restraint demonstrate a clear movement away from the metaphysical to the observed. His limited, sober range of colours clarifies the narrative content and differs greatly from the strident rainbow effects of many of his contemporaries. Colour for Giotto identified specific substances rather than being 'beautiful' in itself.

The first important treatise on painting during the Italian Renaissance was Alberti's "De picture", written in Latin in 1435. This concurred with Masaccio's practice insofar as Alberti treated colour under the heading 'reception of light' rather than as a divine radiance or as an element in the creation of decorative pattern. In the Italian version of the text (1436), however, he established a colour system based on four primaries: red, blue, green and grey.

It can be held that from the Renaissance onwards painters in Europe increasingly used colour to amplify tonal differences rather than for its significance in itself; hence the development of chiaroscuro from Leonardo to Caravaggio and Rembrandt. Leonardo, in his "Trattato della pittura", wrote that 'what is beautiful' in colour 'is not always good'; for example, the painter needs to sacrifice bright colour to suggest brightness, which is most readily attained through contrast with darker tones. The softness and gentleness of Leonardo's tonal contrasts – his characteristic sfumato – and the employment of aerial perspective also involved an avoidance of strong colour contrasts. He stated specifically, following Alberti, that the 'illusion of relief' is more important than colour.

Giorgione's work in Venice can be said to have initiated an approach to colour at least as important as Leonardo's. As Jan van Eyck had done nearly a

century earlier, he painted with rich colours on light grounds; but additionally, by uniting intense local colour with chiaroscuro and maintaining an equality of emphasis that avoids sudden or dramatic contrasts of colour and tone, he gave to the forms in his painting an 'inner light', as in the "Tempest" (1507; Venice). Such an approach was echoed not only in the work of Titian but also much later in Vermeer and even in Chardin.

During the late 16th century and beyond a common concern of critical theory was the contrast between 'design' and colour. Vasari, writing in Florence in the late 16th century, regretted that Titian did not study disegno more; in contrast he celebrated Raphael as having 'brought invention, colouring and execution to perfection'. Venetian artistic theory of the same period put much greater stress on colour.

Poussin stated that the aim of painting is to delight. This is perhaps surprising, given that his work was the principal influence for those who advocated disegno in later 17th-century academic doctrine in France. On the other hand, the advocacy of colore was upheld by the Rubénistes, who had their chief spokesman in Roger de Piles. In his "Dialogue sur le coloris" (1673) he expressed the view that colour was particularly characteristic of painting as distinct from other arts, a view that was revived in the 20th century by artists concerned with asserting the autonomy and particularity of painting, as compared, for example, with sculpture. De Piles criticized Poussin for neglecting colour and admired Rubens as the ultimate master in terms of the imitation of nature.

At the time de Piles was writing, Isaac Newton was using the prism to demonstrate (1666) the polychromatic composition of white light: but the new scientific understanding of pure light did not immediately impinge on debate among painters. The controversy between Poussinisme and Rubénisme was reopened a century later, between the adherents of Neo-classicism and the philosophers, theorists and painters who were associated with Romanticism. Johann Joachim Winckelmann, in his "Geschichte der Kunst des Alterthums" (1764), upheld the views of colour's being 'sensual' and beauty's consisting not of colour but of shape. Kant took a similar view, placing design above colour, and stressing that colour 'belongs to the stimulus' of the senses. At the same time, however, Goethe, Hegel and particularly the German painter and theorist Philipp Otto Runge held somewhat different beliefs, which were revived in the 20th century. Goethe, although writing as a scientist, emphasized the 'symbolism of colour, which comes from nature and is addressed to the eye and to feeling; thus colour sensations are endowed with meaning and emotion. Hegel believed that painting becomes more 'spiritual' through colour,

and Runge insisted that colour is more than a sensual impression: he emphasized its 'mystical' significance.

Newnan G. Colour // The Dictionary of Art / ed. by J. Turner. Vol. 7: Grove's Dictionaries Inc. New York, 1996. P. 626–629.

Text 3

By 1820 Turner had begun to organize his work colouristically on the basis of the 'colour-beginning', a method which began with watercolours, but which by the early 1830s had also become his standard procedure in oil. It is a procedure closely associated with Turner's work in series, of which the "French Rivers" is one of the finest, and certainly one of the most sustained examples, where the painter worked simultaneously on many separate images, taking each of them to completion through a series of stages; and this serial process was also applied increasingly to oils in the 1830s.

The 'colour-beginning' divided canvas or paper into large areas of distinct colour, sometimes pure and sometimes surprisingly bright, and these areas had little direct connection with the nature of the objects which were to be represented. The colours which came to be chosen were for the most part the three subtractive primary colours, yellow, red and blue, which Turner felt were an epitome of the whole of visible creation. As he wrote in a lecture of 1818, yellow represented the medium (i.e. light), red the material objects, and blue, distance (i.e. air) in landscape, and in terms of natural time, morning, evening, and dawn. In common with many artists of his generation Turner was fascinated by the idea of discovering an irreducible number of elements in nature and art; his interest in primary colours is matched by a belief in the underlying geometrical simplicity of forms.

That tradition in the understanding of colour in France which runs from Chevreul to the Neo-Impressionists was essentially perceptual; it concerned itself chiefly with optical functions; Complementary colours acquired a special status because they are 'objectively' the colours of light and of the shadows cast by objects placed in that light, and because they are 'subjectively' the colours of after-images, of those pairs of colours which seem to be demanded by the natural functioning of the eye. Nothing is more indicative of Turner's lack of concern with this aspect of colour in nature and in perception than his adaptation of one of the earliest colour-circles to arrange the 'prismatic' colours in a complementary sequence: the circle devised by the entomologist Moses Harris about 1776.Turner used this circle as the basis for one of his lecture diagrams in 1827, but he denied precisely these complementary functions of colour in favour of those traditional functions of value: light and dark, day and night. Turner's abiding interest in the symbolic attributes of colour is clear

from the series of small paintings, conceived in pairs, which he produced in the early 1840s, and of which the best known is "Shade and Darkness: the Evening of the Deluge", and "Light and Colour (Goethe's Tlieory): the Morning after the Deluge – Moses writing the Book of Genesis". In these two paintings, with their convoluted iconography, Turner was concerned first of all with the capacity of colour to convey an idea, rather than with the sensations of darkness and light.

Turner's insistence on the essentially symbolic value of colour in nature is bound up with his belief that colour and light are substances, a view which was presented to him in a number of literary sources from the Renaissance and the late eighteenth century. It must have been a particularly attractive notion to a painter whose handling of his materials, whether in watercolour or in oil, showed such a delight in their substantiality. Light in his paintings, and particularly the disc of the sun in, for example, "The Festival of the Vintage at Mâcon and Calais Sands", is rendered by a thick impasto of white or vermilion, 'standing out', as one commentator on the "Regulus" of 1837 put it, 'like the boss of a shield'. One of Turner's sources, Edward Hussey Delaval, also suggested that the production of colours in animals, plants and minerals was analogous to the procedure of the watercolourist (extended to oils in Turner's latest practice), which functioned 'by the transmission of light from a white ground through a transparent coloured medium'. The idea that all the colours of the visible world could be subsumed under the three primaries, red, yellow and blue, was also of se derived from the painterly experience of mixing material pigments, rather than from an analysis of the prismatic spectrum, and all these notions allowed Turner to resist the conclusion that colour, even as it is perceived, is simply a function of the action of light on surfaces.

Gage J. Turner as a Colourist // Color and Meaning: Art, Science, and Symbolism. University of California Press, 2000. P. 164–167.

Text 4

In the thirteenth number of the arts review "Verve" (1945), which its editor, Matisse's friend Tériade, devoted to the painter's recent work under the title "De la Couleur", the elderly artist gave a new twist to his life-long preoccupation with art as process by setting beside each of the sixteen colour-reproductions a diagram of the precise palette he had used for the painting, even to the extent of giving, in some cases, the name of the colour-supplier, Lefranc. These 'palettes' were surely made to satisfy a public curiosity, rather than as an *aide-memoire* for the artist himself, and one of the colours listed on them most intriguingly is 'black'. Thus the door of "La Porte Noire" of 1942 was painted with 'pure Prussian blue', but the darkest blues in "Le Tabac

Royal" of 1943 were made with 'pure black on blue'. The background darks of "La Robe Jaune et la Robe Écossaise" of 1941 were 'black on red'; and the black of "Danseuse, fond noir, fauteille rocaille" of 1942 was specified as 'ivory black'. Other blacks in the series were simply described as *noir,* but in a striking paradox, the grey dress in "L'Idole" of 1942 is characterized as 'black white'. An even greater paradox, perhaps, is the original stencilled print of 1943 which served as the title-page to the album, where, above the title "De la Couleur" initialled by Matisse, and above two landscape-like strips of yellow and brown, rises a multi-rayed sun which is entirely black.

"On Colour" included a short untitled essay by Matisse on the relationships of modern painters to tradition, which barely mentions colour. It has been suggested that, as Matisse wrote to Tériade in 1944, he was too exhausted to write on a subject which 'disgusted' him. But a year after the "Verve" article, Matisse wrote in another review a short note on black as a colour in its own right in which he appealed to the example of Japanese prints, of Manet, and of a painting of his own, "The Moroccans", painted more than thirty years earlier.

A remark in a treatise on colour by the nineteenth-century Japanese draughtsman, painter and printmaker Hokusai – which could well have been familiar to Matisse, since it had been published in a French translation in an 1895 article on Hokusai's technical treatises – also listed a whole range of blacks: "There is a black which is old and a black which is fresh. Lustrous black and matt black, black in sunlight and black in shadow. For the old black one must use an admixture of blue, for the matt black an admixture of white; for the lustrous black gum *[colle]* must be added. Black in sunlight must have grey reflections".

Here, with the addition of a highly reflective medium, black may have lustre or brilliance; but it was in modern French painting that Matisse detected that even matt black, as in his black sun in *Verve,* was not simply used as a colour, but specifically as a colour of light.

Gage J. Matisse's Black Light // Color and Meaning: Art, Science, and Symbolism. University of California Press. Berkeley; Los Angeles; California, 2000. P. 228–230.

Text 5

Light is a form of electromagnetic radiation directly emitted from luminous sources (sun, lamps, candles), absorbed and reflected by opaque surfaces and refracted through transparent surfaces. The visual characteristics of surfaces are distinguished by their response to light. All surfaces either absorb, reflect or refract light, or perform these actions jointly, to some degree.

Some works of art use colour, surface texture and materials with the specific aim of reflecting a high proportion of the ambient light; this is a characteristic of paintings that employ gold and other precious metals, including Byzantine painting and mosaic, Romanesque illuminated manuscripts and Italian panel paintings from the 13th to 14th centuries. Other works create an illusion of the presence of light within the picture by arranging colours in combinations that reflect the distribution of light and shadow values in nature. Most Western representational painting from the Renaissance to the present creates pictorial light by colour juxtapositions. The illusion of pictorial light is created through the interaction of the painting surface with the light that strikes it (the 'incident light').

Tonal modelling is the most commonly used practice to create the illusion of three-dimensional relief. It depends on gradations of lighter and darker tones of the same colour, which describe the variations in light intensity over the surface of a form. In addition to mixing colours to get these variations, tonal modelling has also been accomplished by layering translucent colour over gradated un-derpaintings, and by the juxtaposition of small colour areas to create optical mixing. Scholars have identified different approaches to tonal modelling, including the use of pure colour in the shadows mixed with white to create lighter tones (described by Cennino Cennini and used in Italian painting, 1290–1450); the use of saturated colour in the mid-tones with light and dark additives to create chiaroscuro (described by Leon Battista Alberti and used in Italian painting from 1440); the use of saturated colour in the highlights with gradual darkening to create shadows through tonal underpainting (used by Leonardo da Vinci in the "Virgin of the Rocks", 1485; and other works); and hue-based modelling known as *cangianti,* in which a lighter hue such as yellow represents illuminated portions of drapery, while a darker hue such as violet represents shadowed portions (used by Michelangelo in the lunettes on the vault of the Sistine Chapel, 1508–1512, in Rome).

Colour juxtapositions contribute to the illusion of pictorial light, because the perceived brightness or an object depends on its relationship to other brightness values in the total visual field. Contrasts of light with dark result in the light looking brighter and the dark, darker. Since saturated colours are perceived as more vivid and brighter than greyed colours, the use of saturated colours or the juxtaposition of saturated with greyed colours can enhance the illusion of brightness. Contrasts of complementary colours mutually intensify the perceived saturation of each colour and, when juxtaposed, may create luminous, scintillating perceptual effects. Pictorial light has a more limited tonal range than light in most natural conditions; therefore, painters frequently use bold contrasts to create enhanced perceptual effects. Frequently white as a lo-

cal colour is toned down so that pure white, juxtaposed with darks, serves to imitate the intensity of lustres.

The pattern of light and shadow follows optical principles that give information about the location and quality of the light. Surfaces close to the source of light appear to be brighter than those which are remote. Shadows vary in darkness, shape, colour and clarity of edges according to their distance from the light, their orientation to the light source and their relation to other reflective surfaces. The description of pictorial light should take into account the following elements: the type of light represented, whether natural (daylight), artificial (lamps, candles, torches), supernatural or a combination; the quality of light, whether direct and focused or indirect and diffused; the level of illumination; the direction of light, whether frontal, lateral, cross-light, backlight, overhead or from below; the colour of the light; and the relationship between the pictorial light and the actual light.

The direction of the light source is indicated by the size, shape and position of shadows and highlights. When the light source is high, as at midday, cast shadows will be short; when the light is low, as at twilight, cast shadows are long. Cast shadows are projected according to the laws of linear perspective and are shown as foreshortened if seen at an oblique angle. If the light source is smaller than the object, the cast shadows will diverge and gradually lessen in intensity; sources larger than the object cause the cast shadows to converge to a point and lighten rapidly. Sunlight results in cast shadows that are parallel because at the great distance of the sun from the earth. The quality of light is indicated both by colour and design: high or strong contrasts indicate an intense light, while low contrasts indicate a weak light. Crisp edges on forms and cast shadows indicate a focused light, while soft blurred edges and penumbra suggest diffused light. Bright light reveals colour at its most saturated; dazzling light makes colour appear washed-out; colours in dim light appear greyed or pale. Incandescent illumination has a warm, reddish-yellow colour; daylight and fluorescent light have a cool, bluish tonality. In moderate conditions, reflected light is particularly evident; the light reflected into shadows makes them appear lighter and more transparent, enabling us to see the contours, details and colour of the shaded object. Reflected light picks up the colours of adjacent surfaces and transforms the colour of objects.

The most typical placement of the light in Western European painting is frontal-lateral from above – at about a 45° angle – which illuminates about three-quarters of the surface of objects and seems most natural. Frontal lighting tends to give bold, direct effects; Edouard Manet used this to great advantage in "Le Déjeuner sur l'herbe" (1863) and the "Bar at the Folies-Bergère" (1882). Backlighting (also known as *contre-jour)* creates dramatic effects, as

in Rembrandt's "Blinding of Samson" (1638), "Supper at Emmaus" (1628-1629) and other works from his early years. Lateral lighting produces alternating zones of light and shadow, which were exploited for spatial effects by such Baroque landscape artists as Claude Lorrain. Cross-lighting (two or more sources) was used by Domenichino (e.g. the "Last Communion of St Jerome", 1614) to mitigate the obscurity of shadows, rendering shadowed forms visible without disregarding the laws of nature. Light from below was frequently used by Georges de La Tour, Gerrit van Honthorst and other tenebrist painters for its eerie, disturbing quality.

Bell J. C. Light // The Dictionary of Art / ed. by J. Turner. Vol. 19: Grove's Dictionaries Inc., New York, 1996. P. 351–353.

Text 6

Italian 13th-century and 14th-century fresco painters and mosaicists revived the Classical practice of creating an illusion of pictorial light. In the mosaics at S Maria in Trastevere, Rome, Pietro Cavallini introduced tonal modelling and rejected outlines that tended to interfere with the illusion of light. In the Arena Chapel frescoes, Padua, Giotto showed how to imitate diffuse overhead illumination by indicating shadows cast by overhanging roofs, how to distinguish flat surfaces from curved surfaces by the absence or presence of gradients, and how to distinguish the orientation of flat surfaces by three tones: lightest for horizontal surfaces, medium for frontal vertical surfaces, darkest for receding vertical surfaces.

This interest in the illusion of natural light continued to develop throughout the Italian Renaissance, Gentile da Fabriano distinguished natural, artificial and supernatural light sources in the predella panels of the "Adoration of the Magi" (1423) and integrated gold leaf and *sgraffito* techniques with tonal modelling to create the illusion of light. Masaccio represented bright, focused light coming from specific directions in the "Virgin and Child with Angels" (1426) by depicting cast shadows on the throne of the Virgin. Leonardo da Vinci showed how the subtle indirect light of a loggia could lend softness and relief to faces in the portrait of "Mona Lisa" (1503–1508). Raphael represented dramatic effects of night light in the "Deliverance of St Peter" (1512–1513).

In the Netherlands, Jan and Hubert van Eyck and the Master of Flemalle were particularly accomplished at distinguishing the play of light on surfaces of differing textures and sheen, at imitating the reflections of light on mirrors and metallic surfaces and at representing the lustrous quality of coloured gems. They frequently represented daylight and artificial light in the same paintings. Hugo van der Goes represented cross-lighting on the fictive statues on the outside of the Portinari Altarpiece (1476).

The representation of natural light became a focus of 17th-century painting, and painters began to show preferences for different types of lighting. Vermeer is praised for his great skill in representing bright daylight and diffused interior light; in the "Woman with a Water Pitcher" (1660), he used small white, grey and ochre dots to suggest the scintillation of light on lustrous surfaces. Rembrandt is renowned for his dramatic and expressive light, created by bold contrasts held together with colour built up in complex layers with glazes that allow light to permeate his flesh tones and reflect back from the white underpainting. Poussin revealed his interest in the scientific optics of light in paintings of the Seven Sacraments executed for Cassiano dal Pozzo and Paul Freart de Chantelou.

In the 18th century Rococo artists tended to prefer evenly illuminated scenes in bright daylight, or colourful sunrises and sunsets. Giambattista Tiepolo's light-filled celestial visions, created with high-value pastels and broken colours, decorated the walls and ceilings of churches and palaces.

In the early 19th century Corot and the Barbizon school took to painting out of doors *(en plein air)* in order to capture the shifting quality of natural light. J. M. W. Turner equated light with colour and tried to create a natural symbolism based on the role of colour in nature; he created paintings based on the antithesis of light and dark with a dominant tonality, as in the "Slave Ship" (1840), in which he introduced spectacular expressive effects of light and colour. Such sublime natural light effects as sunsets and storms particularly interested German Romantic painters (e.g. Caspar David Friedrich's "Polar Sea", 1824; and Philip Otto Runge's "Morning", 1809), while, later in the century, the American landscape painters known as the Luminists captured subtle nuances of sunlight and moonlight, creating moods of stillness and tranquillity.

The Impressionists devoted attention to the momentary effects of light and atmosphere, executing small landscapes and scenes of middle-class leisure activities with pure colours and juxtaposed brushstrokes. Moving away from black and earth tones, they produced effects of sunlight without strong value contrasts by exploiting effects of hue contrast, as in Renoir's "Ball at the Moiifin de la Galette" (1876).

By the early 20th century the size of the patches or strokes of colour representing the effects of light or shadow grew as the scale of the works increased. Important scientific studies on the nature of light as a form of electromagnetic radiation by Max Planck and Albert Einstein coincided with such developments as Orphism and Futurism, in which light became symbolic of the energy and dynamism of the modern world. In the 1960s Op artists explored chromatic and achromatic contrast effects that produced the illusion of both luminous areas, and even movement, in painting. Light became a medium in its

own right, used, for example, by Laszlo Moholy Nagy in "Light-Space Modulator" (1930), in the experiments of the Groupe de Recherche d'Art Visuel, in Dan Flavin's arrangements of neon tubes and fluorescent light fixtures and in Charles Ross's work with prisms. Multi media images include light through reflective surfaces such as mirrors, water and highly polished steel. Laser light is used to make a three-dimensional image in the hologram.

Bell J. C. Light // The Dictionary of Art / ed. by J. Turner. Vol. 19: Grove's Dictionaries Inc. New York, 1996. P. 353–355.

Text 7

The term 'perspective' used in two main senses with respect to art: generally, for any systematic technique that renders the illusion of recession behind a two-dimensional surface (including receding lines, gradients of colour, tone and texture, degrees of clarity etc); but also more specifically, for the geometrical technique of linear perspective, the modern form of which was invented in the early Renaissance.

The word perspective derives from the Latin *perspectiva*, which in the Middle Ages came to denote the whole science of optics, including the study of the eye, reflections and refractions. With the invention of linear perspective in the early 15th century, the scientific term was annexed by writers on art. Existing literature on the subject has paid enormous attention to linear perspective, and full-scale historical reviews are available, while other forms of perspective have been relatively neglected. This article gives more attention to the neglected topics, particularly the forms of depth illusion that use gradients of colour, acuity and chiaroscuro, methods collectively referred to as non-linear perspective. Although linear and non-linear perspective have often been used together in works of art, they are examined here separately in a historical context.

The various perspectival techniques have proved continuously effective and robust in providing the artist with a means of constructing an illusion of space on a two-dimensional surface, but the precise status of perspective as an optically and perceptually accurate way of representing the world has been subject to sustained controversy. On the one hand, it is claimed that perspective (especially linear perspective) corresponds in a direct and non-arbitrary manner to the way in which visual stimuli are received and understood (*Ernst Gombrich*), while on the other it is argued that it is purely a convention characterizing a certain phase of Western representation, which has no claim to superior representational value (*Erwin Panofsky*). It has also been claimed that linear perspective instituted a new way of seeing and that it was a major causative factor in the scientific revolution (*Edgerton*).

Linear devices have featured in any phase of painting, drawing or relief sculpture in which a sustained attempt was made to evoke the appearance of forms in illusory space. Even the art forms of eras when the naturalistic representation of objects in space was not a primary goal (e. g. Byzantine painting) resorted to some form of rudimentary linear perspective to suggest the presence of, for example, a chair or building. Non-scientific systems do not necessarily exploit the effect that parallel lines appear to converge towards a focus as they move away from us; rather they show lines as more or less retaining their parallel relationship or even as diverging in the distance (as 'inverted perspective'). Just such a form of inverted perspective entered Italian 13th-century art via Byzantine painting. In the later phases of medieval painting and in Netherlandish painting in the first half of the 15th century various systems were adopted that rely on the apparent convergence of parallel lines to broad zones of focus or towards axes. The practice of Giotto established that lines below the viewer's sight appear to slant upwards and those above to slant downwards, while those at a central (horizontal) level remain horizontal. He may have been responsible for establishing a technique by which selected sets of parallel lines (e.g. in the coffers of a ceiling) converge to a single point. By the time of Ambrogio and Pietro Lorenzetti in the 1340s, this rule of convergence and the intervals for horizontal lines had been clearly established for individual motifs within paintings but not for the overall space.

The invention of linear perspective in the 'scientific' sense is credited to the Florentine sculptor and architect Filippo Brunelleschi probably before 1413. Unfortunately, Brunelleschi's demonstration panels of the Baptistery and Palazzo Vecchio in Florence are known only through written descriptions by his biographer, and we have no precise account of his methods. The earliest text to codify linear perspective was Leon Battista Alberti's treatise "Depictura" (1435–1436). Alberti attempted to demonstrate the optical foundation of perspective in the visual pyramid, the vertex of which is in the eye. He describes a step-by-step procedure for the portrayal of parallel lines passing to the 'centric point' (later called the vanishing point) and how to determine the correct intervals for horizontal lines at progressively deeper positions in space. On the basis of the resulting construction (a kind of tiled floor), any given form can be drawn in space in due proportion.

The basic technique was rapidly adopted by leading artists from the 1430s onwards and used with particular effect for the construction of space in narrative paintings and in a new form of unified altarpiece. Particularly subtle use was made of perspective by Domenico Veneziano in his "St Lucy" altarpiece (1445), while Paolo Uccello worked a series of obsessionally complex and eccentric variations on the basic method. The sculptor Lorenzo Ghiberti, in

the third of his "Commentaries", compiled an anthology of medieval optical texts as a way of annexing optics for the theory of art but was unable to demonstrate that linear perspective was a logical outcome of earlier science. The greatest perspecrivist of the mid-15th century was Piero della Francesca, whose book "De prospectiva pingendi" outlined two basic methods: one relying on the transfer of forms to a plane foreshortened in the manner of Alberti; the other using a step-by-step projection of key points from the plan and elevation of an object on to a plane.

Practical problems with linear perspective, especially when dealing with wide visual angles, had been apparent at an early date, but it was Leonardo da Vinci who first tackled the full range of geometrical and optical difficulties. He undertook systematic investigations of optical changes occurring when the relative positions of object, picture plane and viewer are altered; contrived various devices for the automatic drawing of forms in perspective; looked at the functioning of the eye and the consequences of optical science for the theory and practice of painters' perspective; and experimented with unusual systems. The result of his varied inquiries was that he moved away from a straightforward faith in the kind of pictorial system outlined by Alberti and became more aware of the deceptions and complications of the visual process. He never abandoned linear perspective entirely as an effective method but did attempt to minimize its shortcomings while increasingly relying on other forms of perspective.

From the 16th century European artists were increasingly expected to have a command of basic perspective, and a series of treatises was published to meet the demand for instruction. In the 17th and 18th centuries competence in basic perspective was taken for granted by artists and patrons, and it continued to be of special importance in some branches of art, such as Dutch topographical painting (especially church interiors, such as those by Pieter Saenredam), and in illusionistic decoration of the kind that some Bolognese artists came to regard as their specialization. The most important theorists of linear perspective during the 18th century were Brook Taylor, an English disciple of Isaac Newton, and the German mathematician Johann Heinrich Lambert.

Generally speaking, overt and virtuoso use of perspective became increasingly less important during the later 18th century and the 19th, although the numbers of instructional books certainly did not diminish. During the earlier 19th century the large-scale, walk-in "Panorama" became a popular form of public entertainment, following the lead of Robert Barker. One area in which perspective flourished was technical drawing, whether in the service of architecture or engineering, and various specialized systems were developed.

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Avant-garde artists of the 20th century mostly rejected orthodox perspective theory, and instruction in schools and academies became increasingly reserved for architects and other draughtsmen in technical fields.

Bell J. C. Perspective // The Dictionary of Art / ed. by J. Turner. Vol. 24: Grove's Dictionaries Inc. New York, 1996. P. 485–490.

Text 8

The space created by means of linear perspective is closely related to the space created by photography, the medium we accept as representing "real" space with the highest degree of accuracy. The picture drawn in perspective and the photograph both employ a monocular, that is, one-eyed, point of view that defines the picture plane as the base of a pyramid, the apex of which is the single lens or eye. Our actual vision, however, is binocular.

Painters can make up for the distortions in ways that photographers cannot. If the artist portrayed in Durer's woodcut "Draftsman Drawing a Reclining Nude" were to draw exactly what he sees before his eyes, he would end up with a composition not unlike that achieved by Phillip Pearlstein in his watercolor "Model on Dogon Chair, Leg Crossed" (1979), a nude whose feet and calves are much larger than the rest of her body. Pearlstein deliberately paints exactly what he sees, in order to draw our attention to certain formal repetitions and patterns in the figure. Note, for instance, the way that the shape of the nearest foot repeats the shape of the shadowed area beneath the model's buttocks and thigh. But Andrea Mantegna was not interested at all in depicting "The Dead Christ" (1501) with disproportionately large feet. Such a representation would make comic or ridiculous a scene of high seriousness and consequence. It would be indecorous. Thus Mantegna has employed foreshortening in order to represent Christ's body. In foreshortening, the dimensions of the closer extremities are adjusted in order to make up for the distortion created by the point of view.

As we saw in the Pearlstein watercolor, modern artists often intentionally violate the rules of perspective to draw the attention of the viewer to elements of the composition other than its verisimilitude, or the apparent "truth" of its representation of reality. In his large painting "Harmony in Red" (1908–1909), Henri Matisse has almost completely eliminated any sense of three-dimensionality by uniting the different spaces of the painting in one large field of uniform color and design. The wallpaper and the tablecloth are made of the same fabric. The chair at the left seems abnormally large, as if very close to our point of view, yet its back stands at the same height as the chair between the table and the wall. Shapes are repeated throughout: The spindles of the chairs and the tops of the decanters echo one another, as do the maid's hair

and the white foliage of the large tree outside the window. The tree's trunk repeats the arabesque design on the tablecloth directly below it. Even the window can be read in two ways: It could, in fact, be a window opening to the world outside, or it could be the corner of a painting, a framed canvas lying flat against the wall. In traditional perspective, the picture frame functions as a window. Here the window has been transformed into a frame.

What one notices most of all in Paul Cezanne's "Mme. Cezanne in a Red Armchair" is its very lack of spatial depth. Although the arm of the chair seems to project forward on the right, on the left the painting is almost totally flat. The blue flower pattern on the wallpaper seems to float above the spiraled end of the arm, as does the tassel that hangs below it, drawing the wall far forward into the composition. The line that establishes the bottom of the baseboard on the left seems to ripple on through Mme. Cezanne's dress. But most of all, the assertive vertical stripes of that dress, which appear to rise straight up from her feet parallel to the picture plane, deny Mme. Cezanne her lap. It is almost as if a second, striped vertical plane lies between her and the viewer. By this means Cezanne announces that it is not so much the accurate representation of the figure that interests him as it is the design of the canvas and the activity of painting itself, the play of its pattern and color.

Sayre H. M. A World of Art // Prentice-Hall, Inc.: Upper Saddle River. 3rd ed. New Jersey, 2000. P. 103–106.

Text 9

Many of the rules and factors that govern our perception of the world govern our perception of works of art. The system called perspective is directly based on this principle. This rests on the idea that, because light travels in straight lines, it is possible to locate the position of any point on any object seen in space on a plane lying between the object and the eye. If both the eye and the plane remain still and the color of each point matches the sensation, the result is an accurate representation of what is seen. That is, the same image is presented to the eye by the points on the plane as by the points in space.

Needless to say there are differences. The most important is that you have two eyes looking at the world from slightly different points of view all the time; these eyes focus, like the lens of a camera, so some points may be more sharply focused than others. The brain interprets these differences, as well as the way shapes and relationships change as you move your head, in terms of distance. The picture, being fiat, cannot offer the same differences but the effect of the fact that objects become smaller as they move further away, which perspective reproduces, is enough for most of us to be able to interpret the space in pictures even when we are not looking at them from the original or correct distance.

Other facts of perception are common to both paintings and objects. One of these is the effect of contrast. Colors that are "opposite" make each other look stronger if placed close together. This is an effect of the nervous system and will be the same for most people. On the other hand it has been conjectured that distortions, such as elongated figures or strange colors that appear in certain painters' work, are a result of defects or oddities of their eyes. Against this it can be argued that if a painter sees people as taller than others do, then he will see his own painted images of people lengthened and so would have to give his painted figures the same proportions as other painters would in order for them to look as he sees them.

The same applies to color and to the effect of color contrast mentioned above. It is unnecessary to paint contrasting colors more strongly when they are together on a canvas because the eye produces the effect, without any help, as it looks at the painting just as it does when it looks at nature.

However, there may be a point in trying to paint the effect of what is seen rather than just to produce an image that will produce the effect. This is because our attitude to works of art is different to our attitude to nature. We expect pictures to correspond to what we know about the appearance of things rather than to correspond exactly to the appearance of things. We can easily understand, for example, the outlines that appear in drawings even though they do not exist normally in nature. Curiously, the difference between the way we look at paintings and the way we look at nature may be used to teach us what in a sense we already know but ignore or think of wrongly – in other words it may effect consciousness. An example is that Impressionist paintings allowed people to "see" correctly what they had been missing for a long time: that the color of shadows depends on the colors of the light and of the surrounding objects. Another rather different example is also that of perspective. Although objects far away look smaller – indeed they are projected on to the nerve endings in the back of the eye in this way – we do not see people shrink when they walk away from us. The nervous system has means for compensating for this effect in ordinary circumstances. The practice of perspective taught people to see the changes that take place in such circumstances. But we are never quite convinced; we see ovals in a painting as round plates if they are placed on tables drawn as trapezia and we can still do so even if we are looking at the picture from an angle so that the shapes in the picture are themselves distorted: so we both see and do not see the distortions. As soon as we become conscious of the contradiction we understand more about how we interpret our sensations of the world in order to live in it. The practice of Abstract art began partly as a result of artists trying to paint what scientists and philosophers were writing visual perception. Among these theories was the proposal that specific

colors could directly affect the feelings of a viewer in specific ways that were independent of the associations of the colors. Similar ideas were related to lines and shapes, and to combinations of these. In general these ideas have not been borne out either by scientific experiment or by experience, except perhaps at a very crude level. Painters have continued to paint Abstract pictures but they are as far as ever from deploying a range of scientifically proven devices to play on the emotions of the viewers.

Compton M. Painting and visual perception // The Encyclopedia of Visual Art. Vol. 10: Encyclopaedia Britannica International. London, 1994. P. 22–25.

Text 10

Cubism, probably, is the most radical attempt to stamp out ambiguity and to enforce one reading of the picture-that of a man-made construction, a colored canvas. If illusion is due to the interaction of clues and the absence of contradictory evidence, the only way to fight its transforming influence is to make the clues contradict each other and to prevent a coherent image of reality from destroying the pattern in the plane. Unlike the Fantin-Latour, a still life by Braque will marshal all the forces of perspective, texture, and shading, not to work in harmony, but to clash in virtual deadlock. Perhaps the most telling of these contradictions is Braque's treatment of light. There are black patches on the apples where Fantin-Latour painted highlights. In thus inverting the relationships, the painter drives home the message that this is an exercise in painting, not in illusion.

Cubism has sometimes been explained as an extreme attempt in compensation for the shortcomings of one-eyed vision. The picture embodies clues of which we could become aware only through movement or touch. We are made to see the outline of the table even under and behind the objects, and it can be claimed that this corresponds to our actual experience in life, where we always remain aware of the continued existence of objects half hidden by overlap.

But whatever the theories of the cubists may have been and whatever whiffs of conversations may have reached them from the discussions of the critics, they were, after all, artists and not psychologists. The main impulse behind cubism must have been an artistic one. It is hardly just to look at cubism mainly as a device to increase our awareness of space. If that was its aim, it should be pronounced a failure. Where it succeeds is in countering the transforming effects of an illusionist reading. It does so by the introduction of contrary clues which will resist all attempts to apply the test of consistency. Try as we may to see the guitar or the jug suggested to us as a three-dimensional object and thereby to transform it, we will always come across a contradiction somewhere which compels us to start afresh.

Some of the effects exploited by the cubists were known to art for a long time, though they remained in comparative obscurity as decorative devices. The mosaicists of the ancient world were fond of the *trompe l'œil*, but they also knew how to tease the eye with ambiguities. We have seen that they knew ambiguous patterns of the type discussed by the Gestalt psychologists. But the mosaicists of Antioch and Rome may have been as eager to counteract a purely spatial reading as were the cubists two thousand years later. The pattern of mosaic will suggest a spatial reading in every detail but tends to resist the effort to complete it consistently so that we are driven round and round. Experimental psychology is familiar with this effect from the configuration called "Thiéry's figure". It is practically impossible to keep this figure fixed because it presents contradictory clues. The result is that the frequent reversals force our attention to the plane.

Thiéry's figure, presents the quintessence of cubism. But this device of artful contrariety is supplemented by other methods designed to prevent a consistent reading. Again we may go back to classical mosaics to find the first prototypes of these visual teasers. The whirling pattern from a floor in Rome will set us searching for a point of rest from which to start interpreting. We cannot find it, and so we have no means of telling which of the overlapping arcs is supposed to lie on top and which below. An analysis of cubist painting would reveal a great number of such devices to baffle our perception by the scrambling of clues. To see them in isolation, we had better return to the methods of commercial artists who have profited from these experiments. The most familiar is the divergence between outline and silhouette that results in the feeling that two images have been superimposed on each other. But the word "superimposed" somehow begs the question. It is precisely the point of these devices that it is often impossible to tell which of the shapes is meant to lie at the top and which below. A more complex device results in the impression of transparent forms piled one upon the other but with the same ambiguity as to their sequence. The cubists discovered that we can read and interpret familiar shapes even across a complete change of color and outline. In earlier art the figure had to stand out unambiguously against the ground. In many contemporary posters, even letters or symbols are no longer formed of positive shapes. Relationships are reversed and still remain readable. These simple methods give the artist one extra dimension for the arrangement of forms without at the same time committing him or us to any one special reading. This type of ambiguity is cleverly exploited in a poster by McKnight Kauffer. We can read it in any number of ways for we cannot tell which of the "early birds" is actually leading, and though we may not be aware of it, his checkerboard shapes contribute to the impression of rapid flight, just as the Roman

artist's whirl resulted in a feeling of movement. The device recalls Eraser's spiral, but the effect is the opposite. There our baffled perception finds refuge in an illusionary cohesion of forms. In cubism even coherent forms are made to play hide-and-seek in the elusive tangle of unresolved ambiguities.

Gombrich E. H. Ambiguities of the Third Dimension // Art and Illusion: A Study in the Psychology of Pictorial Representation. New York, 1965. P. 281–285.

T e x t 11

There are a number of general types of mass-composition which are constantly encountered and which require examination. The simplest form is that of a central mass with balancing figures to right and left by which bilateral symmetry is attained; this form is usually that of a pyramid, and achieves the sense of stability and rhythm in an obvious form. It is illustrated in most of Raphael's Madonnas, but with him it is so stereotyped as to indicate a poverty of imagination. However, this form, although in itself trite, may be combined with other qualities, color, light, line, of such personal and distinctive character, as in the Castel-franco Giorgione, that it is redeemed from banality. Greater personal expressiveness is achieved in the distribution of masses when instead of a complete bilateral symmetry we have volumes different in kind but similar in function, which surprise and yet fulfil the normal desire for balance. In Titian's "Disciples at Emmaus", the number of figures on the left of the central figure is greater than on the right, but there is in addition on the right a window opening out on a landscape, which adds to the interest of the design; thus unity is not disturbed and variety is increased.

In the foregoing, it is their relation to a central mass that ties together the separate masses. The central figure is usually in these cases the one of greatest interest, so that there is an obvious parallel between plastic and narrative or human values of the several units. But the object that ties up the parts of a picture may be in itself trivial from the illustrative point of view as, for example, the Cupid in Titian's "Jupiter and Antiope", or the tree in Cosimo Rosselli's "Pharaoh's Destruction in the Red Sea". A radically different type of composition is achieved when the central mass is not the main focus of interest as in Giorgione's "Concert in the Open Air", or is discarded, as in some of the Assist Giottos. In these pictures the elements are kept from falling apart by subtle relationships, by which the artist's feeling for grouping is expressed. This "feeling for grouping" means a feeling for harmonious relationships, and in plastic art it may vary independently of the other factors: in Raphael, for example, it is much better than his color.

In a good painting all the factors are integrated, and disposition of masses is one of these factors. Paintings of the highest value are composed with color,

so that the two factors, composition and color, are blended. In Piero della Francesca and Giotto, firm integration makes their pictures highly personal and individual. In Giorgione's "Concert in the Open Air," the color-rhythms bind the picture together, along with the sequence of line and mass. In Titian's "Entombment", the color, rich, varied, and deep, permeates the entire canvas and ties the units together. The color in the cloaks of the bending figures, at the right and left of the central group, functions as a frame to enclose and unify it. In Tintoretto's "Paradise", the rhythmic succession of color unites with the rhythm of line to give the effect of swirling movement which is the keynote of the picture's design. Here, as always, the greater the fusion of means the more living, convincing, real, individual, is the effect, and the farther removed from mechanism or academicism.

Barnes A. C. Composition // The Art in Painting. 3rd ed. New York; Harcourt: Brace and Company, 1937. P. 102–103.

Text 12

Transition to space-composition may be made if we consider relation of figures and masses to background. In work of the greatest esthetic power many-features of composition depend upon representation of the third dimension. Even in painting which tends to be flat, such as Matisse's or Manet's, not everything depicted is shown as on the same plane, and though spatial depth is not emphasized, it is by no means eliminated. The relation of a single head, as in a portrait, to what is back of it, should be considered a part of the composition of the picture. This relation is partly determined by color, partly by compositional means in the narrower sense. The pattern of lines in a portrait may be carried into the background, or there may be superficially no relation, as in the Pisanello "Princess of the Este Family". Here the background of foliage and flowers may seem plastically unrelated to the girl's head; really, however, the relation is an organic one established by duplication of rhythmic patterns. In Fra Filippo Lippi's "Virgin Adoring the Child", the relation between the central figures and the background is exceedingly important, though the objects in the background are felt like the pattern on a screen. On the other hand the background may be extremely simple, as in Rembrandt's "Hendrickje Stoffels", or Titian's "Man with Glove", in both of which, by means that are very subtle, the figure is distinguished, set out from what is back of it. The effect of infinite depth achieved in both these pictures is an extraordinary triumph of space-composition. In Rubens' "Baron Henri de Vicq", though the placing of the head against the background is effective, the means employed, that is, sharply contrasting colors, are obvious and more facile, and the lesser economy of means reduces the esthetic value in comparison with the Titian and Rembrandt.

In composition in three dimensions, all the effects of two-dimensional composition are amplified. Thrust and counter-thrust, balance, rhythm, the effects of light and shadow, are heightened in variety and power. The sense of real space, harmoniously subdivided, appears in Claude, in Poussin, in Perugino, in Raphael, in all the great Venetians. In regard to space alone Raphael is a really important artist. He and Perugino were doubtless influenced to achieve it by the clear air and mountainous country of Central Italy, in which striking relations of masses in obvious deep space are almost forced upon the attention.

In practically all of Poussin's pictures we find not only a clear indication of distance everywhere, but great appeal in the intervals themselves. The masses are related backward and forward as well as on the surface of the canvas, and these relationships form an integral part of the general plastic design. This design in space is reenforced by color, both in its appealing sensuous quality and in the relations of the colors to each other, and by line and light and shadow; all these elements combine to give a distinctively clear, light, airy, and charming design. In Giorgione's "Concert in the Open Air", the relation of all parts of the landscape to the blue and golden distance contributes greatly to the impression of mystery, romance, and glamour. Claude's effects are more romantic, more majestic, and they would be impossible but for the unlimited spaciousness of his pictures, which gives reality to the vast patterns of light. In addition, the ways in which the intervals are proportioned and related to one another are also immediately pleasing in themselves. A final example of space-composition is Giotto's: his perspective, from the academic standpoint, is very faulty, but he had the utmost genius for placing objects, in deep space, in relations which are varied, powerful, absolutely unstereo-typed, but always appropriate and in harmony with the general design.

Space-composition, like the other plastic functions, reaches its greatest height when color takes the most active part in it. Cezanne's dynamic organization of volumes in deep space is a partial illustration of this compositional role of color, since color is the material and organizing force in all his painting; but an even better example is to be found in Renoir's work, especially that done after 1900. Color extends over contours so freely that spatial intervals are felt primarily as color-relations, and in many of his paintings a suffusion of color floods every part of the picture, uniting each compositional element with all the others in an indissoluble entity.

Barnes A. C. Composition // The Art in Painting. 3rd ed. New York; Harcourt: Brace and Company, 1937. P. 102–103.

Text 13

The principle of neo-plasticism is a dialectic roughly reminiscent of Hegel, which Mondrian also calls the "general principle of plastic equivalence." It involves not merely the plastic arts or even the arts as such, but all human activity, all cultural production, all social existence. It is an apparent dualism meant to dissolve all particularity, all center, all hierarchy; any harmony that is not double, not constituted by an "equivalent opposition," is merely an illusion. Whatever is not "determined by its contrary" is "vague," "individual," "tragic." A certain return to traditional principles of composition occurs. Mondrian's texts of the twenties refer to a universal "repose" and absolute balance, and dream of a perfectly equilibrated future society where every element will be "determined." Mondrian considers each of his neo-plastic canvases as the theoretical and microcosmic model of a macrocosm yet to come. Painting is reduced to a group of "universal," atomic elements: planes of primary color opposing planes of "non-color" – gray, black, white; vertical lines opposing horizontal lines while probing the various planes that they delimit on the surface of the canvas. From 1920 to 1932, these elements are indefinitely combined into independent totalities, which have become the matrix for a universe where movement is entirely banished.

In the early thirties, both the art and the theory undergo a radical change. The immobility of "repose" is displaced in favor of the concept of "dynamic equilibrium". (Thereafter, "repose" will be associated with symmetry, thus with "similitude" and repetition, thus with the natural.) This yields an immediate pictorial translation: the lines, hitherto regarded as being of secondary importance in relation to planes – functioning only to "determine" them – now become the most active element of the composition. Mondrian proceeds to give a destructive function to lines: their crossing annihilates the monumental and static identity of the planes, abolishes them as rectangles (as form).

The next stage is to abolish line itself (as form) by means of "mutual oppositions," which Mondrian explicitly attempts in his New York work. But this last destruction only becomes possible when repetition is openly accepted; and the acceptance of this possibility – whose exclusion is the point of departure for neo-plasticism – prepares the way for another radical transformation in Mondrian's theoretical machine; he discovers a need to destroy the entity known as the "surface." But far from just returning to the optical oscillations of the modular grids of 1918–1919, which perturb our perception, Mondrian imagines another way to prevent our formal apprehension of the picture's surface: a weaving in thickness of colored strips whose complexity overwhelms us. The last New York canvases, including the unfinished "Victory Boogie Woogie", whose structure he worked to complicate a week before his death,

are the exploration of this last possibility, offering the spectator the vertigo of a shallow depth that is charged with the task of "liberating our vision."

Bois Y. A. Piet Mondrian // Joop Joosten, Angelica Zander Rudenstine, Hans Janssen. Boston; New York; Toronto; London, 1994, P. 315–316.

Text 14

The term 'style' is used for a coherence of qualities in periods or people. This is a provisional definition for one of the most difficult concepts in the lexicon of art, and one of the chief areas of debate in aesthetics and art history. Each of the component terms of style has been disputed, and style itself has been rejected on various grounds; yet it remains inseparable from working concepts of art and its history. Its difficulty is easily demonstrated by comparing definitions. The 'provisional definition' above may be set beside others: 'the constant form – and sometimes the constant elements, qualities, and expression – in the art of an individual or a group' (*Meyer Schapiro*); 'any distinctive ... way in which an act is performed' (*Ernst Gombrich*); 'non-durational, synchronous situations composed of related events' (*George Kubler*); 'a distinctive manner or mode' (*Jules David Prown*).

Style has a complex etymology, which has been pressed into use for various purposes. Its use in modern European languages derives principally from Latin *stilus,* originally denoting the needle used to write on wax-coated tablets. The term itself was first applied to writing in the 1st century AD by Horace and Virgil. Another Latin usage, largely disregarded today, is Vitruvius' use of the Greek *stylos* (column) to denote the proportional differences between the orders of architecture. This Greek term, which influenced the English spelling of the term in the 18th century, has been proposed as a complementary etymology in an attempt to give style a double origin in spatial *(stylos)* and temporal *(stilus)* forms.

Another complication in describing the history of the term's usage is that understandings of it have diverged: it may be taken to mean 'ideal'. Style has sometimes been assumed to mean 'ancient style', 'decadent style' or 'academic style'. A full history of style would have to show how these concepts are related.

The use of style in the visual arts has a simpler history. It developed chiefly from Johann Joachim Winckelmann's "Geschichte der Kunst des Alterhums" (1764), which applies the term to ancient Greek art. Winckelmann made a step-by-step parallel between Greek art and the Renaissance, paving the way for similar analyses of other periods. The fact that Winckelmann was concerned with ancient Greece is not incidental to the concept of style itself, because style periods subsequently have been characterized either by their de-

pendence on or deviation from a Classical norm, and the ultimate referent of that norm has remained ancient Greek art. It is often remarked that many style periods were coined as pejorative terms. This is a reminder that style periods can never be neutral, and they always carry hints of their negative origins as part of their meaning. For these reasons Hellenic art is still exemplary, and Winckelmann's text remains central in the historiography of style.

Georg Wilhelm Friedrich Hegel codified the notion that each historical period will have a typical style. All forms of a culture, he thought, will be harmonious expressions of its spirit (*Zeitgeist*). One style will succeed another according to inexorable law. Authors influenced by Hegel have tended to search for the laws of style and its development. It follows that the *Zeitgeist* can be deduced from any time, and from any object: Baroque chairs, chariots and churches will all share certain forms, and each will express a commensurate spirit. In terms of style, this disallows the accidental and bends everything to a unified law.

Winckelmann's idealistic sense of style, in which the medium would ideally pose no obstacle to the transmutation from 'idea' to work of art, proved too anaemic for later generations. In Alois Riegl's earlier writing, style is treated as 'the mechanical result of raw material and technique'. 'Style' here means 'freedom from nature', since the craftsman must obey inner laws of style rather than nature, fantasy or invention. In Riegl's thinking, 'style' denotes convention rather than the idealistic naturalism envisioned by Winckelmann.

The more idealistic strains of criticism are epitomized in Heinrich Wolfflin's "Kunstgeschichtliche Grundbegriffe" (1915), which posits a two-step progression from Renaissance to Baroque style. Works of art of any period are to be analysed with the help of five polar categories of form, the first term in each pair being the 'Renaissance' moment and the second the 'Baroque': (I) linear versus painterly, (II) forms parallel to the picture plane versus those receding into distance, (III) closed versus open, (IV) multiplicity versus unity and (V) clarity versus unclarity. The central place that Wolfflin continues to occupy in the study of art history cannot be adequately explained by the supposedly utilitarian nature of his categories, since they are not used even at the student level. But his book contains exceptionally eloquent closely observed descriptions, curiously offset by a problematic and often Hegelian framing text; its ongoing popularity probably also stems from the sense it gives that if art history were to have a solid foundation, a clear -governing doctrine, then this would be it.

Ernst Gombrich sought to relieve the concept of its burden of Hegelian essentialism by distinguishing between normative and descriptive usages of style. The former is the conventional sense, according to which style can refer

to a tendency in culture as a whole. Gombrich proposed that style only be applied in a descriptive sense. But this and similar restrictions prove to be less than useful, since the word 'style' is reached for most often precisely in cases where there is no conceivable alternate practice. Must the word 'style' be avoided when describing a Gothic sculpture, simply because the sculptor did not conceive the idea of stylistic choice? Purely in terms of logic, this is correct (the idea of the possibility of choosing styles came into practice in the 15th century), but it does not answer to the common experience of style as an object of study.

From the mid-20th century onwards, style analysis has been opposed to the study of meaning. In that way iconology and the study of cultural significance have come to be seen as a complement to style analysis, as if a work of art were a composite object made of a perfect balance of non-verbal style and verbal meaning. Scholars rejecting this view have also tended to be wary of style analysis, trying to avoid using it in their teaching and writing.

Elkins J. Style // The Dictionary of Art / ed. by J. Turner. Vol. 29: Grove's Dictionaries Inc., New York, 1996. P. 876–880.

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It should go without saying that modernism, expressly devoted to divorcing art from literature and to rejecting the parental control exercised by the academies, would also renounce the genres. Walter Pater's monitory assertion that "all art constantly aspires to the condition of music", in an essay on the paintings of Giorgione, was echoed by many artists of the modern movement.

Yet even if we leave aside those who made a point of adhering to the traditional categories and look only at the work of artists associated with the avant-garde, we find that the genres survive for the artist as matrices controlling not only content but also form and, for the spectator, as a system of signals guiding us in our approach to works that sometimes lack identifiable images. It is suggested that Abstract art relies particularly on the genres – so much so that it would seem the system, far from imposing artificial divisions on an activity routinely valued for its freedom, reflects inalienably common human experience and our grasp upon it.

Since the later 18th century the genres have often been interbred, mostly with the intention of enhancing the meaning or communicative weight of the lower categories. The way to achieve this was to introduce into them unmistakable elements of history painting's strategies and mien. An aspiration "to the condition of *istoria*" typifies much in Romantic art and since; the problem is to show that this parody of Pater's dictum is not actually contradictory of it. It was in fact Pater's generation that made it possible to adopt both. Upgrading

genre subjects to the level of history by means of manner, scale, and symbolism provides striking examples of the promotion process before that time. For obvious reasons it was condemned by the conservative majority of artists and public whereas the grafting of history elements on to the portrait did not. A famous instance is Millet's "The Sower" (1850): a typical peasant and a typical task but on the physical and spiritual scale of the Michelangelo, so that the image brings with it not only echoes of medieval and early Renaissance representations of the seasons but also, through its epic presence, thoughts of life and death as well as of the dignity of labor and of the common man. Baudelaire asked for an art celebrating modern man in his increasingly normal habitat, the city, but it was some time before urban man found epic celebration. The quick visual response of the Impressionist was not suited to epic statements but the Neo-Impressionists showed a positive inclination to monumentality and Seurat's masterpiece, "Sunday Afternoon on the Island of the Grande Jatte" (1886), may be seen as the first fully-fledged instance of the type – Courbet's "A Burial at Ornans (1850), a generation earlier, offers a fitting country-town comparison. A triumphant 20th-century example is Leger's "The Constructors" (1950): the valuable but ordinary activity of ordinary men ("worse than ourselves") is made into an heroic image by the use of scale, idealized rather than detailed and individualized representation, and compositional echoes of a much-used theme in religious history painting, always an occasion for particularly affecting images, the Deposition of Christ. George Grosz stated his wish to produce "modern history painting", and his "Pillars of Society (1926) shows caricature of a genre sort adapted to *istoria* purpose, and it is reminiscent not only of the work of Hogarth – to whom Grosz specifically pointed – but also to the Northern tradition of the young Christ among the Doctors and its inverted reprise, later in the story, in "Christ before Pilate or Ecce Homo". The Symbolists, in the 1880s and 1890s prized suggestion and mystery above the more direct instruction associated with epic poetry and *istoria,* encouraging artists to explore a level of human experience known to us all and recognized since Romanticism as a source for artistic invention: the level of dream and fantasy and of unformed intimations all the more poignant for lack of verbal definition. This was Pater's generation. His praise fur Giorgione reminds us that elements of irrational communication, perhaps inescapable in the visual arts, had played a major role in his art and that of artists who may be seen as his successors: Titian, Rubens, Rembrandt, Delacroix, all renowned for a markedly personal vein of expression. The late 19th-century's belief in the efficacy of imprecise meaning, conveyed by images and also by the appeal of color, tone, and line, brilliantly expressed in Gauguin's "Where Do We Come From?" was strengthened by scientific investigation into the ef-

fective role of visual stimuli. This meant that a 20th-century painter like Kandinsky could erase even the vestiges of recognizable imagery from his works and reasonably claim to communicate at a superrational level, like music and like the mystical doctrines to which he and others were drawn by Theosophy and similar spiritualist movement.

Abstract painting did not elude the pull of tradition and can be shown to owe much of its efficacy to our shared conditioning by established types. To stress this association is not to question the validity or the originality of Abstract art but, again, to point to constants that reflect human processes. Many spectators have sensed formal conventions belonging to still life and to landscape when confronting Abstract compositions. It is at least possible that the deeply religious effect exercised by Rothko's famous two-part compositions depends on echoes struck in us of paintings of the "Transfiguration" and other scenes setting a supernatural event above a terrestrial plane. And the efficacy of Albers' long "Homage to the Square" series, throughout which he employed the same geometrical arrangement, derives from its echoing the rich tradition of the head-and-shoulders portrait in the way the High Renaissance, especially Raphael, established it, strongly constructed and monumental yet at the same time intimate. Such suggestions are of course speculative but there can be no doubt that, as formal types associated with particular dispositions of solids and spaces, and also as vehicles of meaning, the genres continue to exercise some benign control over art, often at the subconscious level.

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