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ИСКУССТВО = THE ARTS

Методические указания
к практическим занятиям по дисциплине
«Практика устной речи»
для студентов 3-го курса
специальности 7.030507 «Перевод»
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Искусство = The Arts: метод. указания к практическим занятиям по дисциплине «Практика устной речи» для студентов 3-го курса специальности 7.030507 «Перевод» дневной формы обучения/Сост. И.Ю. Осадчая, В.А.Медведкова. – Севастополь: Изд-во СевНТУ, 2007. – 44с.

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LESSON 1

Lead-in

In 1839, the French artist and inventor Louis-Jacques Mande Daguerre developed a method of reproducing images by a photochemical process. The process was soon improved upon, and became known all over Europe. A remarkable technical feat, photography led to a profound ideological and cultural revolution that was to transform the art of painting.

Ex 1. In the retrospect of time, can you explain the essence of the evolved crisis, and how was the art of painting to overcome it?

Ex.2. Read and give the summary of the text.

Art plays an important role in upbringing our emotions, tastes and feelings, it changes our views and outlook and mood, enriches our inner world and cultivate love for people and nature. Great works of art enable man to look at the world as if through a magnifying glass, bringing into focus all that is most important and significant. They allow him to glimpse that spiritual exaltation from which a work of art is born.

While visiting Art museums we make a journey through the centuries, acquainting us with the works of the greatest painters. Their art is distinguished by humanism, the vital truth and realism.

There is one more quality essential to their art – each of the great masters of the past was a link in the chain of mankind's spiritual progress, and each of them played a part in it, revealing new aspects of man's spirit, finding new possibilities of its artistic expression.

Art museums preserve numerous masterpieces which testify that art painting goes back through thousands years. Even now we can admire the mosaic and fresco images, icons which have survived the ravages of time. Among the best known icons is "The Trinity" by Andrey Rublyov, a painter who opened a new era in world painting with his celebration of human strength and beauty. His works are imbued with spirituality and grace, and the fervour of his faith, with the support of his luminous colours, endows his painting with immense forcefulness.



The canvases of the painters, whether Italian, German, English, Dutch, French, Ukrainian or Russian, are always marked by a profound humanism together with an acute insight into life, and are distinguished by inspired innovatory ideas and consummate artistic mastery.

The canvases by Leonardo da Vinci, "The Litta Madonna" and "Benois Madonna" embody the Renaissance artists' desire to comprehend emotion through reason, and to create in accordance with the rules of harmony an ideal of the perfect human being. The works of El Greco ("The Apostles Peter and Paul", "Portrait of Don Rodrigo Vasquez", etc.) amuse us with the artist's penetration into the depths of the human spirit and its eternal discontent. Rembrand's works ("Danaya", "Young Woman with Earrings", "The Return of the Prodigal Son", etc.) are striking for their profound insight into man's inner world. The art of this great painter is concerned with man's relationship to the world, to life and death, youth and age, the joy of spiritual intimacy and the despair of loneliness.

Flemish painter, Peter Paul Rubens, reveals the charmingly innocent nature of the young girl in his famous work "Portrait of Lady of the Chamber".

The names of the greatest Impressionists C. Monet, Renoir, Degas are well-known for their individual and inimitable art. In the town views and landscapes of blossoming fields, so beloved by Claude Monet ("Boulevard des Capucines in Paris") the world seems to be constantly changing, shimmering in the streams of air and sunlight. August Renoir's favourite theme is the bright and boisterous crowd of a merry Parisian festival. No less known are his nudes, each of them a joyful, exultant hymn to human beauty ("A Nude", "Portrait of the Actress Jeanne Samary", etc.).

Painters Cezanne and Van Gogh expressed in their works the desire to return to an integrated perception of the world.

The eighteenth century in Russia is distinguished by a blossoming of the art of portraiture. F. Rokotov and D. Levitsky, contemporaries of the renowned English portrait painters Gainsborough and Reynolds, excite us with their profound insight into a spiritual world of a man, with their ability to reveal their strength and characters.

The nineteenth century gave us such prominent Russian painters as K. Birullov, A. Ivanov, I. Repin, V. Surikov and I. Levatan. Russian art at the turn of this century saw the search for a new content and a new form, complex and acute images.

In the middle of the nineteenth century Ukrainian art found itself under the strong influence of Taras Shevchenko's art and verse. He created attractive, emotionally saturated images and acquired his own vision of Ukrainian folk

life ("Kateryna" 1842, "A Peasant Family" 1843, and "The Scenic Ukraine" 1842).

Bewitching Ukrainian environs inspired many Russian and Ukrainian painters to create poetic landscapes (for instance, those by V. Tropinin, A. Kuindzi, author of the well-known "Moonlit Night over the Dnieper"). Nowadays Ukrainian art encompasses probably every conceivable trend, ranging from Neorealism to Post-modernism.

Vocabulary

1. to enable – давать возможность;
2. to glimpse – увидеть мельком, мелькать;
3. spiritual exaltation – духовный восторг;
4. to distinguish by smth. – выделяться, отличаться чем-либо; стать известным благодаря ч-л;
5. masterpiece – шедевр;
6. to testify – свидетельствовать;
7. mosaic – мозаика, мозаичный;
8. fresco – фреска, фресковая живопись;
9. icon – икона;
10. ravages – разрушительное действие;
11. "The Trinity" – «Троица», картина русского художника Андрея Рублева (1360-1430);
12. to imbue – насыщать, пропитывать;
13. spirituality – духовность, одухотворенность;
14. fervour – пыл, жар, страсть;
15. luminous colour – светлый тон;
16. to endow – одарять, облекать;
17. immense forcefulness – огромная сила;
18. canvas – полотно, холст;
19. profound humanism – высокий гуманизм;
20. acute insight into life – поэтическое восприятие жизни;
21. inspired innovatory idea – вдохновенная новаторская мысль;
22. consummate artistic mastery – покоряющее совершенством художественное мастерство;
23. "The Litta Madonna", "Benois Madonna" – «Мадонна Лита», «Мадонна Бенуа». Картины итальянского художника Леонардо да Винчи (1452-1519);
24. to embody – воплощать, олицетворять;
25. Renaissance – эпоха Возрождения, Ренессанс;
26. to comprehend emotion through reason – постичь чувство разумом;



27. in accordance with the rules of harmony – по законам гармонии;
28. an ideal of perfect human being – идеал прекрасного человека;
29. The Apostles Peter and Paul”, “Portrait of Don Rodrigo Vasquez” – «Апостолы Петр и Павел», «Портрет дона Родриго Васкеса», картины испанского художника Эль Греко (1541-1614);
30. penetration – проникновение, проницаемость, постижение;
31. the depths of the human spirit – глубины человеческой души;
32. eternal discontent – вечное неудовлетворенное томление;
33. “Danaya”, “Young Woman with Earrings”, “The Return of the Prodigal Son” – «Даная», «Молодая женщина, примеряющая серьги», «Возвращение блудного сына», картины голландского художника Рембрандта Ван Рейна (1606-1669);
34. profound insight into man’s inner world – глубина проникновение в духовный мир человека;
35. charmingly innocent nature of the young girl- очаровательно невинная натура молодой девушки;
36. Impressionists – импрессионисты (импрессионизм – одно из крупнейших направлений французской живописи последней трети XIX века, в основе которого лежит целая философская система, характерная для позитивизма XIX века).
38. boisterous – шумный;
39. nude – обнаженная фигура, тело (в живописи, скульптуре);
40. exultant hymn to human beauty – ликующий гимн красоте человека;
41. “A Nude”, “Portrait of the Actress Jeanne Samary” – «Обнаженная», «Портрет актрисы Жанны Самарии», картины французского художника Огюста Ренуара (1841-1919);
42. to return to an integrated perception of the world – вернуться к целостному восприятию мира;
43. portraiture – портретная живопись, портрет;
44. “Kateryna”, “a Peasant Family” – «Катерина», «Семья крестьянина», картины украинского художника и поэта Тараса Шевченко (1814-1861);
45. bewitching Ukrainian environs – живописная природа Украины;
46. to encompass – заключать, представлять.

Ex 3. Read the text below, familiarise yourselves with this artistic trend and answer the questions that follow.

Impressionism

Impressionism was born in the 1860s. It arose out of dissatisfaction with the classical and sentimental subjects and dry, precise techniques

of paintings that were approved by the Academy of Fine Arts in Paris and done in the studio. The Academy traditionally set the standards of French art and sponsored the official Paris Salon exhibitions. Rejecting these standards, the impressionists preferred to paint outdoors, choosing landscapes and street scenes, as well as figures from everyday life. The foremost impressionists included Edgar Degas, Claude Monet, Berthe Morisot, Camilla Pissarro, Pierre Auguste Renoir, and Alfred Sisley. They were joined by the artists Pissarro, Cezanne, and Guillaumin. In 1874, spurred on by the rejection of their works by the Salon, the group organized its first official exhibition in a Parisian photographic studio. The term "Impressionism" was first used on this occasion when the journalist Louis Leroy made a sarcastic attack on one of Monet's paintings, *Impression: Sunrise*. The seven exhibitions that followed were received with increasing acceptance by the critics, and witnessed an ever-growing public success. The outline lost importance, as colour became the main element used to express and communicate emotions and feelings. Their primary object was to achieve a spontaneous, undetailed rendering of the world through careful representation of the effect of natural light on objects. The critics of the Impressionist movement found in Pissarro and Monet their favourite targets. Pissarro, who had been accepted as a member of the Salon, but rejected his rigorous academic approach, was now harshly condemned for his stylistic innovations, such as the lack of shadows and revolutionary use of colour. He would later become the role model for younger artists such as Gauguin.

1. How did Impressionism emerge?
2. Who stood at the outset of the trend?
3. What is the origin of the trend's name?
4. What and who were the subjects of Impressionist canvases?
5. What was their novel approach characterized by?
6. What was the reaction of the official art elite?



Ex.4. Read the excerpts from the biography of one of the world's greatest artists, Paul Gauguin (1848-1903). Study the language of the text and find the bits that will be useful for the analysis of the illustrating canvases after you have completed the reading.

1879-81: The First Exhibitions ...

The 12 works he showed in 1882 attracted many negative reviews, and were seen as less innovative than his earlier paintings. In the meantime, his wife Mette witnessed with growing concern the way in which Gauguin's hobby was turning into an all-consuming passion. She tried to remind him of his duties as a husband and father, but her complaints had the opposite effect, and drove him away for good. Gauguin tried to transmit his love for paintings to her, but clashed against Mette's manipulative, cold personality.



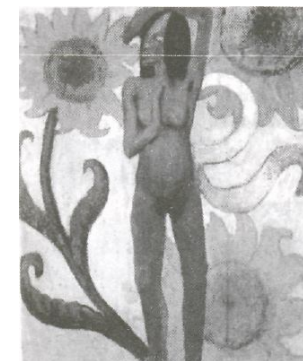
1882-85: Rouen and Copenhagen.

As a consequence of the collapse of the Union Generale in 1883, Gauguin lost his job and decided, against his wife's advice, to devote himself to painting on a full-time basis. In November they moved to Rouen, in Normandy, partly because life was not so expensive as in Paris. The new environment, however, did not respond favourably to Gauguin's innovative art, and success eluded him. Unable to sell his paintings, he soon exhausted his savings. After eight months, Mette, frustrated by her husband's inability to provide a decent living for his family, returned with their children to her parents' home in Copenhagen. Paul followed her, expecting to find an environment more receptive to his art, but he was deluding himself: an exhibition organized by the Society of the Friends of the Arts, went virtually unnoticed and closed after only five days. Bitter by his failure, Gauguin decided to return to France, and leave his family behind. "Right now I feel low on courage

and resources... Each day I wonder whether I should go to the barn and put a rope around my neck. Painting is the only thing that keeps me alive."

1887: the first trip to Martinique.

In 1887 Gauguin wrote to



Mette: "What I want most of all is to get out of Paris. My reputation as an artist grows by the day, yet at times I cannot find anything to eat for three days in a row, with serious consequences for my health, but most of all for my energy!". That year, accompanied by Charles Laval, Gauguin decided to leave France, where he felt his career had no opportunity to develop, to "live like a savage" and work. Out of money, Gauguin was forced to work in the excavation of the Panama Canal. In the first week of June, they moved to the nearby island of Martinique, in the 19th century seen as a paradise on earth. Gauguin wrote to a friend: "Not far from us there is a sandy beach and the sea where we swim. And everywhere we look there are palm and other fruit trees that are ideal for a landscape artist". Unfortunately, Gauguin himself became a victim of malaria and he was forced to seek repatriation. Although ill and poor, he still managed to find the physical and mental energy to execute many sketches and paint a dozen canvases before his return. Gauguin said: "What I find so bewitching are the figures, and every day here there is a continual coming and going of black women". Impressed by their imposing beauty, Gauguin often made Martinican women subjects of his canvases. In spite of his poor health and financial difficulties, his painting had never been so full of light and vitality.

The Loss of Virginity



Imbued with literary and pictorial references, from Manet's *Olympic* to Holbein's *Dead Christ*, this painting became the quintessential example of Symbolism. At the girl's head is a fox, the artist's symbolic representation of perversity. While the Impressionists wanted to celebrate the beauty of nature, Gauguin preferred to look inward and explore the subconscious mind. His works are the creative expression of his anxiety, fears, and imaginary visions. This painting is also known as *Spring Awakening*. In her right hand she holds a red flower, and with the left hand she strokes a fox. The animal rests one of his paws on the girl's breast in a subtly erotic fashion. Symbolist artists were the forerunners of the Surrealists. Inspired by the art of Edgar Allan Poe, Baudelaire, Flaubert, Wagner, and Burne Jones, they never acknowledged themselves as or gathered into a distinct cultural movement, nor did they adopt the same style or technique. Indeed, the term "symbolism" has only recently been coined by critics to indicate some unifying elements in the works of several painters with different artistic backgrounds and theories. This new current developed in France at the end of the 19th century, just as the Decadent style was flourishing.

Ex.5. Transcribe the following words to avoid possible mispronunciation and miscommunication.

Elude, chiaroscuro, contour, consummate, portraiture, Polynesian, rapport, Panama, Martinique, malaria, execute, pictorial, Surrealists, Tahiti, statuesque

Ex.6. Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text

nonconformist, foremost, elude, receptive, delude, exponent, chiaroscuro, delimit, contour, landmark, rustic, shun, imbue, quintessentia, coin, execute, consummate, reading, hue, statuesque, evoke, unmoved

Ex.7. Fill in the gaps in the sentences with appropriate words from the list. When finished take the sentences for back translation (from your native language into English without the text) in paired practice.

forerunners, unmoved, reading, acknowledged, shunned, quintessential, adopted, indicated, emanate, consummate, coined, imbued, portraiture, captures

- The newly formed group of artists found their exhibition _____ by art critics.
- Many new talented painters were _____ with Gauguin's ingenious style.
- The catalogue represents author's _____ works over the last 20 years.
- The suffragettes were _____ of the modern women's movement.
- The rethink of approaches in painting spawned a number of _____ cultural movements.
- The term Impressionism was _____ by a journalist when he attempted to ridicule at the new trend.
- The new interpretation of colour _____ a shift towards the new artistic conception.
- The road exhibition included some _____ exhibits from several landmark galleries.
- This array of preparatory sketches of faces indicate the period when the artist tried his hand at _____.
- With the political and cultural context the canvas receives a new _____.
- The landscapes of Martinique _____ the atmosphere of a paradise on earth.
- We attended the current exhibition, but, for the most part, were left _____.

Ex.8. Comment on the statements below. Give your opinion, explain if they are true, or disprove as false.

- Impressionism came into being as a crash measure to save painting from obscurity.
- Impressionism proved to be a temporary deviation from academic tradition and had no following.



3. Paul Gauguin is a quintessential exponent of the Impressionist tradition.
4. Public's volatile tastes will always greedily accept all possible innovations in visual arts.
5. Public will often be superstitious towards innovations and stay clear of avant-garde shows.
6. "Beaten road is the safest" is as true for common sense jobs as for artists.
7. Artists will always be poor and art dealers rich.
8. Paul Gauguin went the hard way, because he was too conservative in his artistic tastes.
9. Gauguin's many difficulties are explained by his half-hearted attitude to painting - as a leisure activity or a side job.
10. For quick success Gauguin needed a smart, hard-headed and businesslike wife to manage his affairs.

Gauguin could have done better "celebrating the beauty of nature" as an impressionist, rather than looking inward and exploring the subconscious mind".

11. The saying "Art is long and life is short" is especially true for Gauguin.

Ex.9. To conclude the discussion above, compare Gauguin's life story to one of another artist. Find confirmation of the discussed ideas. Make it in the form of a written narrative.

Ex.10. Imagine you are a museum curator and you have a "special" visitor who suddenly becomes keen on one of Gauguin's pictures. The visitor would love to have a copy of that piece of art at home, however he/she would have a few details in the canvas altered (e.g. give the orange dog a more conventional colour). Alas, this is out of the question. The meanwhile, you are giving him a tour of "Gauguin's Room" and believe that the visitor's dislike of some details stems from his ignorance of the style, unawareness of the biographical and social context of that period. You patiently explain the ingenuity of style, the specificity of palette and things, based on the available information and results of previous discussions. The visitor will, naturally, ask questions or just support the conversation.

Ex.11. Assume a situation when the police have received evidence about a planned burglary/robbery of the local museum of fine Arts. The museum is large and there are a number of rooms, exhibiting paintings of different periods. The suspected thieves are to be after Gauguin. Now it's important to set up the trap in the right place. The detective, in charge of the case, has an appointment with museum's leading expert in modern art. He/she has to identify the most likely target - the picture the thieves are likely to be after. The expert will have their opinions, while the detective will ask questions to make sure he is on the right track. Some of the expert's suggestions might sound ridiculous, and, at times, the detective's ignorance might be matching. Act out the conversation with ultimate civility, using the language of the materials above.

Ex.12. Below are two descriptions of different cultural movements. The texts have been gapped for the purpose of exercise. Replace the relevant words into their original places.

orthodox, accomplished, fleeting, ensuing, championed, representation, subdued, precursors, brushwork, rendering, depictions, accustomed, hostile, acceptance, doctrinaire, retained

The direct _____ of impressionism were the English landscape painters Constable and Turner. When Monet and Picasso first saw the work of these men, in 1871, they were particularly impressed by Turner's _____ of atmosphere and his _____ of the diffusing effects of light on solid objects.

Edouard Manet showed that subtle _____ of light can be _____ as well by the juxtaposition of bright, contrasting colours as by shadings of intermediary tones. Notable French contemporaries who _____ the impressionists included such literary figures as Emile Zola, Charles Baudelaire and many others. Long _____ to the conventional academic style, the press and public were _____ to the new style. During _____ years, however, impressionism gradually won _____.



Monet alone was _____ in applying what had become impressionist theory. He painted many series of studies—the cathedral of Rouen, haystacks, a lily pond, and poplars—each study painted at different times of the day and in different seasons. Pissarro used a _____ palette and concentrated equally on the effects of light and on the structure of forms. Sisley, although greatly influenced by Monet, _____ his own delicacy of style. Degas, who was not an _____ impressionist, caught the _____ moment, especially in ballet and horse-racing scenes. Renoir preferred to paint the female form rather than pure landscapes. Morisot's subtly painted landscapes gained strength from _____ rather than colour.

Ex.13. Return to the two descriptions in the previous exercise and answer the questions that follow. Make use of the language of the passages, as well as the functional exponents in the box below.

1. What is the quintessence of the two trends?
2. Where is the difference in their depictions?
3. How are these conceptual points exemplified in pictures that you know?
4. What are your preferences?

Ex.14. Translate the description into Russian.

In 1886 Degas had written, 'one must do the same subject over again, ten times, a hundred times. Nothing in art must appear accidental, not even a movement.' He had depicted dancers in the wings since the early 1870s. In the *Rehearsal of the Ballet on Stage*, one can see variants of the poses used in this late pastel: the dancer with her arm stretched against the scenery; one adjusting her clothing; another bending to adjust her shoe. In the later work, the dancers are less individualized, and they suggest the essence of a group of women preparing to appear before an audience rather than a specific scene. The stage lights gleam on elbows or shoulders, bathing the intense blues in an unearthly light.

There are three photographs thought to have been taken by Degas that show the dancer with outstretched arm, and another showing her adjusting her dress. They reduce the body even more radically to head, shoulders, jutting arms only tenuously attached to bodies, and a shimmer of fabric. In the pastel, Degas's emphatic lines and smears of colour show that these bodies are no more real than the painted scenery.

LESSON 2

Lead-in

Below are some humorous quotations about art. Read them and explain art's essence, people's attitudes and what part art plays or played in their lives, as far as the quotations are concerned.

1. Life is very nice, but it lacks form. It's the aim of art to give it some. *Jean Anouilh*
2. The moment you cheat for the sake of beauty, you know you are an artist. *Max Jacob*
3. "If you want to know everything about me, just look at the surface of my paintings, it's all there, there's nothing more. *Andy Warhol*
4. He always had that "Touch of Madness" that marks the true artist and breaks the hearts of the young girls from fine homes. *Robert Crumb*
5. 'My dear Tristan, to be an artist *at oil* is like living in Switzerland during a world war. *Tom Stoppard*"
6. A true artist takes no notice whatever of the public. The public to him are non-existent. He leaves that to the popular novelist. *Oscar Wilde*
7. ... at one point I found myself standing before an oil of a horse that I figured was probably a self-portrait judging from the general execution... *Peter de Vries*
8. To an artist a husband named Bicket said, "Turn your backside, and I'll kick it. You have painted my wife in the nude to the life. Do you think for a moment that's cricket? *John Galsworthy*
9. 'If Botticelli were alive today, he'd be working for *Vogue* *Peter Ustinov*
10. No great artist ever sees things as they really are. If he did he would cease to be an artist. *Oscar Wilde*



Ex.1. Phrase your own perception of Fine Arts - what you think their essence is, what you call art and how much art there is in your life. If appropriate, find support for your views among the opinions above?

Ex.2. You will now listen to a poem, which inspired an artist to draw a picture. Listen to it and guess which picture it is. Explain what gave you a hunch.

Ex.3. Below is a newspaper article from the Observer. Read it, study its language for further exercises and discussions.

It's rude, witty, but is it art? *Observer, November 26, 2000*

They are in their twenties, probably lovers, certainly unmarried. He wears a thin grey jersey and leather trousers, with carefully maintained stubble and wraparound shades, despite the dim light. She is Japanese, dressed in a bright plastic jacket, child colours, unsmiling. They are standing among a scattering of domestic electric detritus on a polished floor. They exchange a look, impossible to interpret. The man mutters and they move on, glancing at a book he holds.

Next will be a large blurred image, it promises to be 'oddly troubling'. After that, a sagging fabric thing, in muddy grey, described in the booklet as 'profoundly disturbing'. What are they thinking? What need has brought them here? Are they oddly troubled, profoundly disturbed? Would they like to be? Lynn Chadwick. "Sifting Couple" At any rate, all around there are people like them, all part of a modern tribe, a vast nomadic group, mostly young, urban, clever, a little intimidating, given to expensive hooden clothes and rimless glasses. They speak a dialect closely related to that of neighboring peoples, but mention other names. And anyway, they are not voluble, as they stand in front of inscrutable images or slow, silent films. They seem poised. They treasure silence. I am talking, obviously, of the followers of contemporary art, caricaturing only a little the people I see around me all the time, at the great Rosenthal shows in the Royal Academy, or in the huge, dully gleaming spaces of the Tate Modern, or checking out the short-listed artists for the Turner Prize.

Because contemporary art has been such a fashionable success, attracting huge numbers to the big shows, whose sense of art is fed by the tabloid papers, we have become stuck in an absurd 'modern art - for or against it?' debate. You are part of the tribe, or you are in the mocking crowd outside the temple.

It was not always this way. Religious art, obviously, told stories through images that had been drummed into its users by priests and parents from an early age. These images might be traditional or surprisingly new, but their story was common and well-known. Paintings of classical myth were for the select, though everyone educated knew their Dianas and Actaeons. Works of later secular art, showing the faces of rulers, or battles by land and sea, expensive clothes and flowers, houses and eventually landscapes, were immediately comprehensible renderings of the social context. If you had never seen a Vermeer or heard of Constable, and you stumbled into a gallery and saw one, you would not be baffled. Meanwhile, because 'art' was the application of a limited number of motor skills inside a tradition - composition, line, muscle, tone, palette, balance - and the aesthetic arguments around them, it was relatively easy to place art in a hierarchy from sublime to awful. You can draw or you can't. You have colour sense or not. You follow lamely in composition or you have a new idea. You copy or reinterpret.

Then we have cubism and abstract art and the division begins. On the one side, the great all-pervasive sea of images produced by mass urban culture, the Hollywood films, postcards, advertising hoardings, glossy magazines, TV shows, rock extravaganzas, 'the stuff that surrounds you' and which we consume every day. On the other, trying desperately to dissociate oneself from that, 'modern art' - alternative images, paint without a story, deliberately complicated and confusing juxtapositions, the ironies and absences, the intellectual refuge. As artists look for other materials, from lumps of graphite to film, old clothes to burned-out cars, stage props to firebricks, Polaroid snaps and rubbish heaps, - the difficulty of comparing, separating sheep from goats, grows ever harder. In the absence of commonly understood stories, religious or historical, art has to be explained with words. This, however, requires concentration and intellectual determination. So the culture caste proper, was born.

To understand, and then enjoy contemporary art becomes a way of defining yourself as better than the rest. The harder the art, the greater the



credit. This doesn't start with Whistler or even Picasso. It starts with Marcel Duchamp, the great granddaddy of conceptual art, user of found images, signed urinals, playful alter-egos, sexual shock, and vastly complex mental systems. Duchamp is the high priest. Without him many following works like Damien Hirst's, are unthinkable.

Of course, there are the easily and immediately enjoyed, more traditional artists, but they are looked down on by the true tribe.

Does it matter? Should we care that there is an urban art caste while nine-tenths of the public are baffled and ignorant? Hasn't art always been exclusive? Isn't that why we used to talk of 'fine' art? It matters, because most people are still missing out on it. The self-selected art are also part of the problem. A lot of what is on display does show the limitations of the art tribe. The fact that contemporary art is particularly popular among highly educated, relatively youthful urban strata, has tilted it towards coolness, chic, multiple ironies, towards glossy, machined objects that mirror the aesthetics of the city.

The reassuring point is that most of the contemporary art around in 2000 is not immediately difficult or chilly. The artists themselves are breaking down the barriers. Susan Hiller's work 'Witness', in which hundreds of earphones dangle from a darkened room, while recorded witness statements from people across the world who have claimed to see UFOs or aliens whisper in scores of languages around you, like fingers brushing your ears as you walk through - well, just amazing, simple and beautiful. That was in 'Intelligence' at Tate Britain. And there are literary hundreds of other examples. The truth is that contemporary art is not haunted by Duchamp or any other twentieth century thinker, but by more romping, passionate ghosts and it would be a terrible thing if those kept people away. I mean that couple I started with - the cool ones. It is time to elbow them aside and fill up the galleries with the rest of us.

Ex.4. The text contains quite a few words whose pronunciation could pose difficulty. Transcribe the following words to avoid possible mispronunciation and miscommunication in future.

inscrutable, extravaganza, juxtaposition, alter ego, hierarchy

Ex.5. Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text

voluble, inscrutable, poised, baffle, sublime, lame, extravaganza, juxtapose, alter-ego, render

Ex.6. Imagine that you find yourself in a museum or at an exhibition of modern art and you belong to the nine-tenths of the public who are unprepared to take in that kind of thing. Now you are with a connoisseur friend who is willing to answer the questions. Paraphrase some of the questions from the exercise above and ask them of your friend.

e. g.

1. Sorry to disturb you, who are all these people that get together at such art shows?
2. I can't make up my mind whether this I see is art.
3. Where do you stand on this point?
4. Why don't other, more traditional art trends generate such controversy?
5. How do you assess these pieces of art?
6. How do I learn about these things?
7. It feels, as if I were missing out on something. Am I?

Ex.7. Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

#	Word	Meaning(s)	Example of usage other than in the text



action, still life, online, curator, urbanism, medium, stock, nonfigurative, adhere

Ex.8. Below are two descriptions of different culture movements. The texts have been gapped for the purpose of exercise. Return the relevant words in their original places.

planes, arranged, height, dictum, revolt, anneal, inspiration, passing, lifelike, solids, emphasis

I. Cubism, a movement in modern art, especially pointing, that was primarily concerned with abstract forms rather than _____ representation. It began in Paris about 1908, _____ reached its _____ by 1914, and developed further in the 1920s. Cubism was a _____ against the sentimental and realistic traditional painting of the late 19th and early 20th centuries and against the _____ on light and colour effects and the lack of form characteristic of impressionism. It drew _____ from tribal art, especially that of Africa and Oceania.

The doctrines of the cubist school follow the _____ of the French postimpressionist Paul Cezanne, "Everything in nature takes its form from the sphere, the cone, and the cylinder." The most common type of cubism is an abstract and _____ approach to a subject, in which the artist determines and paints the basic geometric _____ of which the subject is composed, in particular the cube or cone, or the basic _____ that reveal the underlying geometric forms.

In another type of cubist painting (synthetic cubism), views of an object from different angles, not simultaneously visible in life, are _____ into a

unified composition. In neither type of cubism is there any attempt to reproduce in detail the appearance of natural objects. Cubism is important in the history of Western art as a revolutionary, _____ style that marked the beginning of abstract and non-objective art.

nonfigurative, adhere, diverse, tendencies, spontaneity, embraced, saturated, assertion, unified, quintessential

II. Abstract Expressionism, movement in mid-20th-century painting that was primarily concerned with the spontaneous _____ of the individual through the act of painting. The movement contains a variety of styles and is characterized more by the concepts behind the art than by a specific _____ look. Generally, abstract expressionist art is without recognizable images and does not _____ to the limits of conventional form. The roots of abstract expressionism are in the totally _____ work of the Russian-born painter Wassily Kandinsky and that of the surrealists, who deliberately used the subconscious and _____ in creative activity.

The abstract expressionist movement centered in New York City. Although the styles _____ within abstract expressionism were as _____ as the styles of the painters themselves, two major _____ were noted in the movement. *Action* painters were concerned with paint texture and consistency and the gestures of the artist, while *colour field* painters gave their works impact by using _____ colour and shape. Jackson Pollock was the _____ action painter. Mark Rothko created pulsating rectangles of _____ colour in his works; many of these works are _____ examples of colour-field painting.

Ex.9. Look into the two descriptions above and answer the questions that follow. Make use of the language of the passages, as well as the functional exponents in the box below.

1. What is the quintessence of the two trends?
 2. Where is the difference in their depictions?
 3. How are these conceptual points exemplified in pictures that you know of?
 4. What are your preferences?
- ... was/were most concerned with/concentrated on/wrapped in/referred to...;
- ... in the first place/first and foremost/essentially;
- ... logically/reasonably/therefore/thus/consequently/as a consequence/as a result/in the outcome;



... look up to/have great respect for/am impressed by/fond of/in love with/fascinated by/ captivated by/intrigued by/bored stiff by/sick to death of/smth doesn't get through to me/ am indifferent to/ignore smth.

LESSON 3

Lead-in

Some time ago we talked about museums. What new dimension in museum operation does this piece of information open to us? Explain the origin of the problem, how it is solved nowadays and what we should expect in the future.

Ex.1. Below is an episode from a fiction book. Read it and study its language for further exercises and discussions.

From "The Songs of Distant Earth" by Arthur C. Clarke

Synopsis: Envisaging the ongoing destruction of the Solar System due to some irreversible changes in the physics of the Sun, people have colonised some distant planets to save life and the heritage of Man's civilization. It's the year 3864 a.d. The Solar System went into non-existence 200 years ago. The planet of Thalassa has a 755-year history of human presence, having been seeded by a module, which left Earth in 2751 and arrived in 3109. Everything went well and the colony, maintained at about 100,000 people inhabiting the only three islands among the entire ocean, has developed on the knowledge entered into the ship's information banks, dated to the time of leaving Earth. Thalassa is now being visited by Earth's first and, hence, last spaceship, which picked up the last passengers before the world's end and now needs a stopover on the way to the unliving planet of Sa-gan-2 - the location established to become the home of about 1 million sleepers from Magellan and cradle of human new civilization.

The spaceship Magellan carries on board the treasure of people's knowledge and art. It is scheduled to head for the stars again in about half a year and be gone forever. Professor of History Moses Kaldor is one of the ship's senior officers. He is in charge of humanitarian issues.

Archive

Moses Kaldor was happy to be left alone, for as many hours or days as he could be spared, in the cathedral calm of the Lassan First Landing Museum. He felt like a young student again, confronted with all the art and knowledge of mankind. The experience was both exhilarating and depressing; a whole universe toy at his fingertips, but the fraction of it he could explore in an entire lifetime was so negligible that he was sometimes almost overwhelmed with despair. He was like a hungry man presented with a banquet that stretched as far as the eye could see - a feast so staggering that it completely destroyed his appetite.

And yet all this wealth of wisdom and culture was only a tiny fraction of mankind's heritage; much that Moses Kaldor knew and loved was missing -not by accident but by deliberate design. A thousand years ago, men of genius and goodwill had rewritten history for the future worlds. They had gone through the libraries of Earth deciding what should be saved and what should be abandoned to the flames. The criterion of choice was simple though often very hard to apply. Only if it would contribute to survival and social stability on the new worlds would any work of literature, any record of the past, be loaded into the memory of the seedships.

The task was, of course, impossible as well as heartbreaking. With tears in their eyes, the selection panels had thrown away the Veda, the Bible, the Tripitaka, the Qur'an, and all the immense body of literature - fiction and non-fiction - that was based upon them. Despite all the wealth of beauty and wisdom these works contained, they could not be allowed to reinfest virgin planets with the ancient poisons of religious hatred, belief in the supernatural, and the pious gibberish with which countless billions of men and women had once comforted themselves at the cost of addling their minds.

Lost also in the great purge were virtually all the works of the supreme novelists, poets, and playwrights, which would in any case have been meaningless without their philosophical and cultural background. Homer, Shakespeare, Milton, Tolstoy, Meville - all that was left were a few hundred thousand carefully selected passages. Excluded was everything that concerned war, crime, violence, and the destructive passions, if the newly designed -and it was hoped improved - successors to *H. sapiens* rediscovered these, they would doubtless create their own literature in response. There was no need to give them premature encouragement.



Music - except for opera - had fared better, as had the visual arts. Nevertheless, the sheer volume of material was so overwhelming that selection had been imperative, though sometimes arbitrary. Future generations on many worlds would wonder about Mozart's first thirty-eight symphonies, Beethoven's Second and Fourth, and Sibelius's Third to Sixth. Moses Kaldor was deeply aware of his responsibility and also conscious of his inadequacy - *any* one man's inadequacy, however talented he might be - handle the task that confronted him. Up there aboard *Magellan*, safely stored in its gigantic memory banks, was much that the people of Thalassa had never known and certainly much that they would greedily accept and enjoy, even if they did not wholly understand. The superb twenty-fifth century recreation of the *Odyssey*, the war classics that looked back in anguish across half a millennium of peace, the great Shakespearean tragedies - would take hours and days even to name all the possibilities.

Sometimes, as he sat in the library of the First Landing Complex, Kaldor was tempted to play god with these reasonably happy and far-from-innocent people. He would compare the listings from the memory banks here with those aboard the ship, noting what had been expunged or condensed. But now that it was successfully established, perhaps a little disturbance, or injection of creativity, might be in order... Most afternoons, except when what passed for urgent business in Tarna prevented her, Mirissa would come riding up the hill on her beautiful palomino gelding. The visitors had been much surprised to find horses on Thaassa, since they had never seen any alive on Earth. But the Lassans loved animals, and had recreated many from the vast files of genetic material they had inherited. Mirissa would invariably bring some delicacy - usually fruit or one of the many local cheeses - which Kaldor would accept with gratitude. But he was even more grateful for her company; who would believe that often he had addressed five million people - more than half the last generation! - yet was now content with an audience of one ..

'Because you've descended from a long line of librarians/ Moses Kaldor said, 'you only think in megabytes. But may I remind you that the name "library" comes from a word meaning *book*. Do you have books on Thalassa?'

'Of course we do,' Mirissa said indignantly; she had not yet learned to tell when Kaldor was joking. 'Millions ... well, thousands. There's a man on North Island who prints about ten a year, in editions of a few hundred.

They're beautiful - and very expensive. They all go as gifts for special occasions. I had one on my twenty-first birthday ~ Alice in Wonderland.'

Without taking her eyes off Kaldor, Mirissa let her fingers wander over the keyboard of her console. 'As of the last hourly check/ Mirissa said, 'six hundred and forty-five terabytes.' 'Urn - almost a billion books. And what was the initial size of the library?'

'I can tell you that without looking it up. Six hundred and forty/

'So in seven hundred years -

'Yes, yes - we've managed to produce only a few million books/

'I'm not criticizing; after all, quality is far more important than quantity. I'd like you to show me what you consider the best works of Lassan literature - music, too. The problem we have to decide is what to give you. *Magellan* has over a thousand mega-books aboard, in the General Access bonk. Do you realize just what that implies?' 'If I said "Yes", it would stop you from telling me. I'm not that cruel/

'Thank you, my dear. Seriously, it's a terrifying problem that's haunted me for years. Sometimes I think that the Earth was destroyed none too soon.

'At the end of the Second Millennium, it was producing only - only! - the equivalent of a million books a year. And I'm referring merely to information that was presumed to be of some permanent value, so it was stored indefinitely. If we dumped it all on you, even assuming you have the storage capacity, you'd be overwhelmed. It would be no kindness - it would totally inhibit your cultural and scientific growth. And most of the material would mean nothing at all to you; you'd take centuries to sort the wheat from the chaff..."

Ex.2. Answer the questions on the text

1. Where and when is the story set?
2. What is the origin of the human colony on the planet of Thalassa?
3. What kind of visitors is the community hosting?



4. Why did Moses Kaldor have mixed feelings about the treasure of human knowledge?
5. Why couldn't he find his favourite pieces of literature and art at the Lissan library?
6. Why had an immense body of classical literature been condensed or wholly purged from the local lists?
7. What was the dilemma that had haunted Moses Kaldor for years?
8. What was stopping Moses from being "generous"?
9. What prompted him to think that terrans should share the fruits of the now non-existent civilisation?

Ex.3. Facing the ambivalence of Kaldor's problem, assess the ideas below and share an opinion whether these considerations are relevant, useful, helpful or decisive in his reaching the final decision.

1. Most of the terran art is based on the struggle of good and bad, and is a history of wars -armed or ideological. Therefore, it would become a deadly danger for a tranquil and regulated society like Lissan. Its life and further survival that we should prize, not civilisation.
2. Lassans are sluggish and unambitious. They need new incentives to liven their creativity and boost civilisation.
3. Each civilisation has its own inner laws of evolution and development. Any alien or untimely help or information would be left unaccepted.
4. The Lissan world has to have all Earth's knowledge and art, but the access to the information banks must be only allowed to the select.
5. Each society has its way, but develops under many influences of its neighbours. Terrans and Lassans are related and have common roots. They have to share their achievements.
6. 'In the absence of historical and cultural context most works of art will prove to be beyond understanding and will remain unappreciated.
7. Terran art's treasure of wisdom and aesthetic beauty outweighs its negative aspects and makes them negligible.

8. "Lissan society is mature enough to preserve and withstand their own values, once those were threatened, and Earth's cultural influence would remain purely esthetical.

Ex.4. Take a few minutes and write down a list of your favourite fiction books, works of fine arts, musical pieces, plays and films. Say what you love them for and share your opinion whether they would be equally suitable for the planet of Thalassa in the light of previous discussions.

LESSON 4

Lead-in

Kyiv, the capital of Ukraine and the city of a thousand churches is the cradle of Ukrainian culture. What will be your suggestion of the best sightseeing trip around the city for a visitor who has come here to have a cultural holiday of a lifetime?

Ex.1. The passage you are to study now is a piece of formal pragmatic writing. Here you familiarise yourselves with the businesslike side of art and gain an insight into the language of the related documentation. Read the abridged version of the document carefully to render yourselves capable of discussing this kind of subject matter.

Modernization of Ukrainian Culture

The Arts and Culture Programme Strategy for the years 2000-2002 is formulated with regard to the International Renaissance Arts Foundation's (IRAF) mission: to stimulate systemic changes within the sphere instead of being satisfied with the superficial effects, to support those key branches which are ignored by the state, to catalyse the development of the new contemporary Ukrainian art, to cooperate with artistic environment in the



sphere of innovative projects, to facilitate the emergence of tolerance, acceptance, interest and taste towards different and unpopular aesthetic currents, to develop intercultural communication, understanding of the «otherness».

In planning our future activities, we were guided by the four-year experience of the Arts and Culture Programme's implementation within the IRAF. Over these years the programme has reached considerable results. First, there are about 200 artistic nongovernmental organizations (NGOs) registered in Ukraine, and over a quarter of them were supported by the IRAF through grants for equipment and their initial steps. Second, there is a large amount of contacts between Ukrainian and foreign artists, provoked and supported by the Programme and resulting in different kinds of festivals in Ukraine and in Europe. Drawing upon such strengths as the prominent image of the IRAF and the Arts and Culture Programme, established relations with a large number of Ukrainian and foreign partners, and elimination from the Programme of such shortcomings as expectations of immediate results and underdevelopment of the monitoring system, we seek to consolidate these results on a more sustained level.

Thus, the Strategy 2000-2002 consists of two major programmes: Support for Experimental Artistic Approach and Multilevel Cooperation with the Regional Partners. In this way we address the two major problems of contemporary Ukrainian culture — concentration of intellectual and financial capital in Kyiv, and unceasing «aging» of Ukrainian art (in the time and conceptual dimensions) due to the lack of new forms and methods of education. The proposed programmes are designed for the duration of at least three years, aimed at implementation of substantial changes in the core of the problem. Being aware of the complexity of the situation in Ukrainian culture nowadays, we also realize that the IRAF seems to be the only generator of potential changes in this area.

Environment

We should emphasize the great political urgency and importance of culture as a factor of social stabilization that can keep the post-colonial and post-totalitarian Ukraine from taking the path back, as well as lead it out

of the dangerous recession. The impact of the «ideology-free» capital on the arts and culture sector produces «ideology-free» art. It is an open culture that is one of the major components of the open society. It is clear that artistic elite is the leader of such processes as it is the first to detect, react, and reflect upon the problems of our disintegrated society.

In the current situation, it is this elite that has faced the greatest threat. Ukraine is already facing the problem of professional disqualification in the field of culture as a result of the old-fashioned artistic education and training, lack of any kind of investment into the artistic and cultural activities. This can lead to the gradual degeneration of the high-level professional art and the critical thought. The same problem has caused gaps in the sphere of art management and directing that has never been well developed here, and to date is very weak. The role of the Ministry of Arts and Culture of Ukraine, country's main donor in the field of culture, is now reduced to maintaining the subordinated institutions and tens of thousands of their workers, and to providing «the governmental events» such as public celebrations and anniversaries. The major part of the state-owned artistic infrastructure is in the ownership of local governments. About 80% of state financing of culture is being done out of local budgets. Thus the issue of local authorities' role gains special meaning.

The other potential donors such as commercial firms are mostly interested in public events (being interested in advertising rather than charity). Thus both the Ministry of Arts and Culture and commercial sector are not interested in the quality of the supported art, in the development of new forms, without which such lively sphere as arts simply ceases to exist.

Needs

Looking into the current situation in Ukrainian culture, the Programme Board Meeting has outlined the following complex of problems:

1. Hermetic resistance to international experience;
2. Loss of national identity;
3. Traditionalistic professional education; lack of new forms and methods in it, which causes the lack of new artistic forms;
4. Centralization of culture life - support of huge events and mega-projects, while avoiding local events; concentration of cultural life in central cities and lack of interest towards regional life;



5. Lack of established and open communication between (a) non-governmental arts and culture organizations in the regions, (b) art groups, (c) representatives of different schools and trends.

The Programmer Board Meeting pinpointed the actual spheres of need:

1. Development of independent non-governmental arts-and-culture structures in Ukrainian regions;
2. Modern alternative education for artists and arts-and-culture managers;
3. Facilitation of inter-regional exchange in Ukraine;
4. Support of educational, research and provocative artistic and cultural initiatives capable of activating the environment and catalyzing the emergence of new contemporary artistic forms, not supported by the state;
5. Co-operation with potential partners (detailed description of the forms of co-operation is given in the description of the Programmes);
6. Networking and communication of arts-and-culture NGOs;
7. Involvement of local government and regional culture boards;
8. International cultural centres (cultural centres of the embassies, such as Goethe-Institute, Alliance Francaise, The Cultural Centre of the Austrian Embassy, etc.);
9. Regional small business;
10. Foreign education centres (Salzburg Academy, Amsterdam Maastricht University, Central European University, etc.)

Programme Background

The Year 1999 strategy planning for the Arts and Culture Programme proclaimed three programmes instead of one, with specified and real goals and clear activities with identifiable criteria enabling the evaluation of their efficiency.

Thus, first, starting with the year 1999, the Arts and Culture Programme will close the programmes «Euro-pean Cultural Space» and «Support to artistic NGOs» as the ones that have completed their mission. Second, the Programme has changed its strategy to emphasize concrete steps towards eliminating the «state monopoly on arts and cultures. Although it is still premature to discuss the results, but even the preliminary data analysis allows to point out;

1. the necessity of educational and training projects for the culture managers, because the future prospects of many arts and culture NGOs activities seem rather questionable given the lack of elementary understanding in organizing this kind of activities;
2. urgent necessity of «uninstitutionalized» arts and culture (the current working model of the IRAF did not pay attention to the arts and culture environment that was not already organized in the existing independent or state organizations).

Strengths:

1. Experience in cooperation with wide range of experts from different spheres of culture — well-known critics as well as artists;
2. Contacts within the IRAF network, which allows using its experience, resources and experts;
3. Massive accumulation of information about the state of culture in the world;
4. Possibilities of international cooperation for regional artists / NGOs;

Availability of databases in place.

Weaknesses:

1. Tendency to concentrate money in the capital;
2. Desire to see the immediate results;
3. Underdevelopment of the projects' monitoring.

All these «minuses» are taken into account while developing the strategies for the future, because (1) the programmes are developed for three years (we are expecting rather concrete results on each stage of the programme development, but we also realize its essential durability), (2) in the priorities the main accent is made on the regional development, (3) there is a renewed monitoring system that is being developed together with the Programme Board members.

Ex.2. Answer the questions based on the Programme Summary above.

- What seems to be the mission of the International Renaissance Arts Foundation?
- What were the results of Foundation's four-year Programme implementation?



- How did the Foundation expect to consolidate their performance in the new period?
- What key problems in Ukrainian culture did the new Strategy address?
- Why did the Programme target education, training and management projects?
- What role did local authorities play in the grand scheme of art and culture development?
- Will you explain the meaning of the "uninstitutionalized arts and culture"?
- What were the potential strengths and weaknesses in the course of Programme's implementation?
- Who was to be involved in the regional programme of the Foundation?

Ex.3. The period of implementation of the said Programmes has expired. Share about the state of Ukrainian culture and art to date. Assess the situation using the quantitative and qualitative indicators:

- whether you see new currents, methods, forms, visual artistic media now;
- whether you come across an increased number and quality of galleries, forums, exhibitions and presented artistic works;
- whether the museums have engaged into the recent modernization trends;
- whether they have become centres of artistic life and education, places for family pastimes;
- whether you have become more responsive to pieces of art produced nowadays;
- whether or not there is more art in our life now.

Ex.4. Write a letter to the institution, government agency or individual who you think can, should or must address the shortcomings in the Ukrainian culture and arts sector, which you revealed over the class discussion. See the tips on formal letter writing below.

1. Your address and date in the top right-hand corner of the sheet;
name of the recipient, position, institution, address - lower on the left;

2. Salutation: Dear Sir/Madam, Dear Colleague, Dear Editor, Dear Professor, Dear Mr President/ Minister, Dear Ms Green;
3. form style - impersonal - language not too direct;
4. complex sentence structure - frequent use of Passive Voice - single word verbs - non colloquial English - advanced vocabulary;
5. each paragraph develops one specific area;
6. only facts, no use of literary devices;
7. no use of short forms;

Name: Yours faithfully, Yours sincerely - if you know the name of the recipient.

Ex.5. Divide into three teams and arrange a presentation of each of the three programmes, described in the document above. Distribute the roles among each team and the "audience" representing government agencies, local authorities, culture and arts NGOs, museums and galleries, different regions, uninstitutionalized artists, yet undiscovered talents, mass media and general public. The purpose of the presentation is to gain support, attract potential partners, network with other related organizations, motivate artists and receive publicity for the programme. The importance of the task will make you sound balanced and convincing. The "audience", on the other hand, will have to clarify certain points for themselves and will ask questions. Make all the three presentations and then discuss their strengths and weaknesses.

Ex.6. Fill in the names of decorative arts, craftsmen and articles of decorative arts from the 1st below into the gapped text. The same word may occur more than once.

faience, decorative painting, embroidery, artistic weaving, glassware, artistic ceramics, porcelain(ware), chinaware, carpet weaving, woodcarving artists, handicraftsmen, carpet weavers, woodcarvers, embroiderers, potters, glass-men, glassblowers carpets, rugs, aprons, belts, kerchiefs, drug-vessels, household utensils, beverage sets, figurines, decorative plates, shelves, plate racks, spoons, ceramic articles, toys, dinner and tea sets,



cups, saucers, tea-pots, vases, mugs, ritual towels, napkins, runners, table-cloths, folk garments, spoons, candlesticks

STATE MUSEUM OF UKRAINIAN DECORATIVE ART

The museum was set up in 1964. The first hall of the museum is dedicated to Ukrainian _____. We know from the chronicles that _____ were used to decorate the walls of dwellings, benches, trunks and tables. From the 17-th century _____ has become particularly popular. _____ were produced by _____ as well as by private shops and manufactures. The wool was coloured with vegetable dyes. The picturesque nature of Ukraine was an inexhaustible source of inspiration for folk _____ ornaments and compositional arrangements are diverse and have their particular features in each ethnographic region. Thus floral ornaments are typical of eastern Ukraine, while geometric designs prevail in the western regions. The colour scheme of Hutsul _____ is based on the combination of pure and saturated colours - red, green, yellow and brown. The colours of Poltava _____, for example, are milder and restraint. The collection of works by Ukrainian _____ occupies an important place in the museum's exposition. Formerly _____ was widely used for decorating cottages and household articles - _____, _____, furniture, carts, sledges and so on.

_____ is one of the oldest crafts in Ukrainian folk decorative art. In almost every region of the country and sometimes even individual villages it has particular marks of distinction in the variety of ornamental motifs, colouring, compositions and technique of execution. Thus, for instance, black and red colours are characteristic of the _____ made by the _____ of the Kyiv region, multicoloured wool threads are peculiar to Podillia, floral and geometric ornaments of tenderly light or white colours are produced in Poltava region. Since ancient times _____ has been used to decorate such household articles as _____, _____, _____. Nowadays, embroidery is being developed on a large scale both by the folk _____ and professional _____.

_____ is a bright page in the material and spiritual culture of the Ukraine people. In the course of centuries it has been constantly developed and perfected. The museum displays a rather comprehensive collection of

works of the 17th–18th centuries _____. It comprises rushnycs, _____, _____, _____ and various pieces of national garments-skirts, _____, _____, etc.

_____ is one of the most popular crafts in Ukrainian folk art, which has been practiced since olden times. The museum shows _____, painted trunks, _____, _____ and _____. At present _____ is widely applied in the porcelain, textile industry and architecture.

_____ was practiced on a very large scale in the 18th and 19th centuries in the areas where sufficient deposits of clay suitable for production were available. Poltava _____ made children's _____, which represented horsemen, cockerels, goats, rams, etc. The first records about glass shops in Ukraine date back to the 15th-16th centuries.

As a rule, these shops were located in the north western parts of Ukraine, which abound in forests and quartz sands necessary for production of glass. In the 17th - 18th centuries Chernihiv region became the major centre of _____ production. The _____ of those times produced windowpanes, _____ - and various _____ - such as plates, kegs, beakers, flasks, mugs and different figured _____ in the form of bears, goats and birds.

Today the art of _____ is revived. Contemporary _____ skilfully combine folk traditions with modern forms and decor, produce new and original _____, _____, various _____.

The museum's collection of _____ and _____ provides an insight into the past and present of this interesting craft. The century-old experience of Ukrainian _____ proved very useful when porcelain factories were established in Korets (1793) and Barenivka (1803). The first _____ factory went into operation in the late 18th century. The variety of articles was rather diverse and included dinner and _____, _____, _____, _____, etc. A distinctive feature of Ukrainian _____ of today is wide application in its decor of the traditions of wall painting, combination of floral and zoomorphic ornaments, which lend the objects exquisite decorativeness. The museum's collection of _____ and _____ is annually supplemented with new works.



Ex.7. Read the text and give its summary.**Pictorial art in Ukraine**

Ukraine preserves numerous historical sites which testify that Ukrainian culture goes back thousands of years. Even now one can admire the mosaic and fresco images on the walls of St. Sophia's Cathedral in Kiev – “The Mother of God”, “Jesus Christ With the Apostles”, “Jesus Christ the King of Heaven”. Among the best-known icons of the 14th – 16th centuries are “St. George the Dragon Slayer” and “Virgin Mary of Volyn”.

The influence of the European Renaissance on Ukrainian culture is traced to the second half of the 16th century. Petro Mohyla played a significant role in the development of art.

A new genre of portrait painting appeared in the late 16th century, as evidence of the maturity of humanistic ideas in society. In Eastern Ukraine realistic portraits – later of noted religious figures – were sometimes a part of an icon composition (“The Virgin Mary's Protective Veil”).

The 17th – 18th centuries were marked by an upsurge in Ukrainian pictorial art. A new style appeared, known as Ukrainian - or Cossack – baroque. Using various plastic techniques, the painters strove to convey their characters' psychological condition, their linkage to the surrounding reality. The most prominent creations of that period include icons from Kiev's cathedrals and Good Friday churches in Lviv.

Pictorial masterpieces dating from the 16th – 18th centuries were created by Ivan Rutkovych (“Prayer”, from Potelych) and Iov Kondzelevych, author of the so-called “Bohorodchany Iconostasic of Manyavsky Skyt.”. At that period the colourful gentle composition “Cossack Mamai” became traditional. Common for these portrayals is the image of a fearless Cossack sitting with legs tucked under him, playing the bandura and smoking the pipe.

A new stage in the development of Ukrainian art began at the turn of the 19th century. A lot of paintings dealing with historical themes and daily life appeared. At that period such gifted portraitists as Dmytro Levitsky and Volodymyr Borovykovsky created their works.

Taras Shevchenko stands out as a key figure in the mid-19th century Eastern and Central European art. Trained by Brullov's school of Romantic Classicism, he succeeded in reaching the spiritual depths of the Romantic Movement and took a step toward stark realism.

Ukrainian folk realities, the heroic past of the Zaporizhian Cossacks and scenic environs are reflected in the works of artists of the second half of the 19th century. Among the prominent names of that period are A. Trutovsky, S. Vasylykivsky, S. Svitoslavsky, P. Levchenko, M. Pymonenko. It was in

Ukraine that the career of Ilya Repin (1844-1930), an outstanding Russian painter, began. Among his prominent creations of that period are “The Cossacks”, “Black Sea Freeman”, “Vechornytsi”, a portrait of T. Shevchenko.

“The Mother of God” – «Богородица «Оранта»;

“Jesus Christ with the Apostles” – «Христос с апостолами»;

“Jesus Christ the King of Heaven” – «Христос-Пантократор»;

“St. George the Dragon Slayer” – «Георгий Победоносец»;

“Virgin Mary of Volyn” – «Волынская богоматерь»;

“The Virgin Mary's Protective Veil” – «Покрова»;

Upsurge in Ukrainian pictorial art – бурное оживление украинской живописи;

Cossack baroque – казацкое барокко;

Linkage to the surrounding reality – связь с окружающим миром;

Good Friday churches in Lviv – Пятницкие церкви во Львове;

“Prayer” by Ivan Rutkovych – картина «Моление» Ивана Рутковича;

“Bohorodchany Iconostasic of Manyavsky Skyt” – «Богородчанский иконостас Скита Манявского»;

“Cossack Mamai” – «Казак Мамай»;

“The Cossacks” – «Казаки пишут письмо турецкому султану»;

“Black Sea Freeman” – «Черноморская вольница»;

“Vechornytsi” – «Вечерницы», картины русского художника Ильи Репина (1844-1930).

Ex.8. Answer the following questions:

- What is the difference between a drawing and a painting?
- What are the subjects of your favourite pictures?
- What is your favourite painting?
- Who is your favourite painter?
- What genres of art painting do you know? Characterize them in brief.
- What are Rembrandt's paintings famous for?
- Have you ever seen impressionists' painting? What do you think of them?
- When and where did a new style known as “Cossack baroque” appear in painting?
- What contemporary English (American, Russian, Ukrainian) painters do you know?
- How often do you go to the Art museums and exhibitions? Can you get there spiritual food?



- Do you generally go there alone or with an excursion?

Ex.9. Describe your favourite landscapes using the following expressions:

A faithful representation (of); a true transcript from nature; to paint landscape (the scenery of one's own land); to convey a sense of space; there is an open-air feeling (a wonderful outdoor quality) in his work; poetic in tone and atmosphere; rich in tone; painted with sober tones; fresh, cool colouring; colour notable for its luminosity and daring; disposition of light and shadow; a delicate sense of artistic form; an unaffected and beautiful work.

Ex.10. Dramatize the following situation:

A painter, who had led a very solitary life, died, childless and poor. To pay his debts an auction was suggested. At this sale all his requisite, every shred of canvas and several unfinished pictures were auctioned off.

At this auction, among other things, a beautiful landscape was sold for a song. It was purchased by an agent of a rich art-dealer who is now listening to a detailed account of the sale. He is furious that his man has not bought up all the pictures that were knocked down at the auction: he knows that one day these beautiful pictures will be sought after by all the collectors of the world.

Ex.11. Read the following description of a still-life arrangement. Can you say in what century this picture was painted? Give your reasons.

All nature seemed in a rage. The skies were cloudless. The brilliant sunshine was accompanied by intense dryness and piercing cold. He did a still life in his room: a coffee pot in blue enamel, a cup of royal blue and gold, a milk jug in squares of pale blue and white, a jug in majolica, blue with a pattern in reds, greens and browns, and lastly, two oranges and three lemons.

Supplementary word list and word combinations in the subject "Painting and Painters"

Painting – живопись

1. art – искусство;
2. antique art – античное искусство;
3. applied art – прикладное искусство;

4. Fine Arts – изобразительное искусство;
5. folk art – народное искусство;
6. graphic (black-and-white) art – искусство графики;
7. a work of art – произведение искусства;
8. art-collector (art critic) – искусствовед;
9. art-dealer (connoisseur) – агент по продаже картин;
10. artist – художник (в широком смысле слова);
11. atelier – студия, мастерская;
12. picture (painting) – картина;
13. canvas – холст, картина, полотно;
14. ground – фон;
15. in the foreground (background) – на переднем (заднем) плане;
16. in the middle ground – на втором плане;
17. against a background – на фоне;
18. foreshortening – ракурс;
19. face – вид спереди;
20. line – линия, черта, штрих;
21. pictures hung on the line – картины, выставленные так, что центр картины находится на уровне глаз зрителя;
22. value – сочетание цвета и тени в картине;
23. subject matter – тема, содержание;
24. shadow – тень;
25. scene, view, landscape – вид, пейзаж;
26. scenery – пейзаж;
27. saturation – насыщенность цвета в живописи;
28. genre – жанр;
29. detail – деталь художественного произведения;
30. depiction, delineation – изображение;
31. design – композиция картины;
32. composition – композиция, компоновка;
33. dash – быстрый набросок, мазок, штрих;
34. colouring – колорит;
35. chiaroscuro – распределение светотени;
36. brilliance – яркость;
37. image – образ;
38. finishing touches – последние штрихи;
39. finished technique – отточенное мастерство;
40. daub – плохая картина, мазня;
41. frame – рама, вставлять в раму;
42. copy – копия, копировать;
43. masterpiece – шедевр.



Colour – цвет (оттенок, тон)

1. flesh colour – телесный цвет;
2. local colour – локальный цвет (цвет, характерный для окраски самого предмета);
3. primary colours – основные цвета;
4. light – свет, освещение;
5. light and shade – свет и тени;
6. diffused light – рассеянный свет;
7. highlights – самая светлая часть картины;
8. intensity – яркость, глубина (красок);
9. hue (colour, tone) – цвет, оттенок;
10. fade – блекнуть, сливаться (об оттенках);
11. oil colours – масляные краски;
12. water-colours – акварели;
13. colour scheme – палитра;
14. the play of colours – игра красок;
15. brush – кисть;
16. brushstroke (stroke) – мазок;
17. the brush – искусство художника;
18. pencil drawing – рисунок карандашом;
19. wash drawing – акварель, рисунок тушью;
20. crayon – цветной карандаш, цветной мелок, пастель, рисунок цветным карандашом, пастелью;
21. handling – умение художника владеть кистью;
22. paint – краска;
23. a box of paints (paint-box) – этюдник;
24. a paint brush – кисть;
25. to paint in oils – писать маслом;
26. oil painting – масляная живопись;
27. an oil sketch – набросок маслом.

Kinds of painting – виды живописи

1. battle painting – батальная живопись;
2. genre painting – жанровая живопись;
3. historical painting – историческая живопись;
4. landscape painting – пейзажная живопись;
5. monumental painting – монументальная живопись;
6. mural painting – фресковая (настенная) живопись;

7. portraiture – портретная живопись;
8. caricature – карикатура;
9. city-scape (town-scape) – городской пейзаж;
10. seascape (water piece, marine) – морской пейзаж;
11. graphic art (black-and-white art) – графика;
12. still life (arrangement) – натюрморт;
13. icon – икона;
14. print – эстамп;
15. fresco – фреска;
16. engraving – гравюра;
17. woodcut – гравюра на дереве;
18. reproduction – репродукция, копия.

Painters and Models – Художники и натурщики

1. painter (artist) – художник;
2. painter of landscapes – пейзажист;
3. painter of portraits – портретист;
4. restorer – реставратор;
5. painter of caricature – карикатурист;
6. painter of sea-scapes – маринист;
7. icon painter – иконописец;
8. engraver – гравер;
9. screever – художник, рисующий картины мелком на тротуаре;
10. architect – архитектор;
11. colourist – художник-колорист;
12. model, sitter – натурщик, натурщица;
13. master – мастер (великий художник);
14. to portray – рисовать портрет, изображать;
15. self-portrait – автопортрет;
16. a half-length portrait – поясной портрет;
17. a full-length portrait – портрет во весь рост;
18. to draw from the model – рисовать с натурщика;
19. to pose, to sit – позировать;
20. to pose (sit) for a painter – позировать художнику;
21. lay figure – манекен художника;
22. draughtsman (draftsman) – рисовальщик.

Art Exhibition – художественная выставка

1. to exhibit – выставлять, экспонировать;
2. exhibition (show, display) – выставка;



3. international art exhibition – международная художественная выставка;
4. one-man exhibition – персональная выставка;
5. at the exhibition – на выставке;
6. exhibition halls (rooms) – выставочные залы;
7. gallery – картинная галерея;
8. collection – коллекция;
9. on display – выставленный для обозрения;
10. impression – впечатление;
11. sharp impression – острое впечатление;
12. visual impression – зрительное впечатление;
13. to make an impression on (upon) smb. – производить впечатление на кого-либо;
14. varnishing day – вернисаж (торжественное открытие выставки);
15. stained glass – витраж;
16. miniature – миниатюра;
17. museum – музей;
18. fine arts museum – музей изобразительных искусств;
19. museum of applied art – музей прикладного искусства;
20. museum of modern art – музей современного искусства;
21. to visit a museum – посетить музей;
22. picture gallery – картинная галерея;
23. abstract art – абстрактное искусство;
24. ancient art – античное искусство;
25. African art – африканское искусство;
26. oriental art – восточное искусство;
27. fine arts – изобразительные искусства;
28. contemporary (modern) art – современное искусство;
29. folk art – народное искусство.

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