

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ**  
**Федеральное государственное образовательное учреждение**  
**высшего образования**  
**«НИЖЕГОРОДСКИЙ ГОСУДАРСТВЕННЫЙ**  
**ЛИНГВИСТИЧЕСКИЙ УНИВЕРСИТЕТ**  
**ИМ. Н.А. ДОБРОЛЮБОВА»**  
**(НГЛУ)**

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**ИСКУССТВО. ЧАСТЬ I. ЖИВОПИСЬ**

**The Arts. Part I. Painting**

**Учебное пособие**

**Издание 3-е,  
переработанное и дополненное**

**Нижний Новгород**  
**2018**

Печатается по решению редакционно-издательского совета НГЛУ.

Направления подготовки: 45.03.02 – *Лингвистика* (профиль ТиМПИЯК), 44.03.01 – *Педагогическое образование*.

Дисциплина: Практикум по культуре речевого общения 1-го иностранного языка (английский язык).

УДК (811.111:75) (075.8)

ББК 81.432.1-933

Д 534

Дмитриева М.И. Искусство. Часть I. Живопись = The Arts. Part I. Painting: Учебное пособие. 3-е изд., доп. и перераб. – Н. Новгород: НГЛУ, 2018. – 101 с.

Предлагаемое учебное пособие предназначено для аудиторной и самостоятельной работы студентов III курса факультета английского языка по теме «Живопись». В пособии рассматриваются различные направления традиционной и современной живописи, творчество отдельных ее представителей, русская и британская живопись, проблемы художника и общества.

Система упражнений направлена на совершенствование лексико-грамматических навыков студентов, а также расширение их коммуникативно-языковой и лингвистической компетенции.

УДК (811.111:75) (075.8)

ББК 81.432.1-933

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## Unit 1. Focus on Vocabulary

### A GUIDE TO MODERN ART

**Task 1.1. HOW WELL DO YOU KNOW MODERN ART?** Match the trends in art on the left with their definitions on the right and complete the table with the names of the artists who represent them.

1	Impressionism	A	a modern trend which uses a visual language of shape, form, colour and line to create a composition totally or partially unrelated to its visual reference	_____
2	Post-impressionism	B	a modern type of art and literature in which the painter, writer, etc., connects unrelated images and objects in a strange dreamlike way	_____
3	Pointillism	C	an art movement focused on basic geometric forms painted in a limited range of colours	_____
4	Cubism	D	a technique of painting with small distinct dots	_____
5	Fauvism	E	a 20th century art style in which the subject matter is represented by geometric shapes	_____
6	Abstract art	F	an art movement that developed between 1886 and 1905 with a strong emphasis on bold colour and symbolic content	_____
7	Suprematism	G	a style of painting (used esp. in France between 1870 and 1900) which produces effects (esp. of light) by use of colour rather than by details of form	_____
8	Surrealism	H	an early 20th century movement characterised by the use of intense colour and pure form as a means of communicating the artist's emotional state	_____

(a) Pablo Picasso, (b) Claude Monet, (c) George Seurat, (d) Henri Matisse, (e) André Derain, (f) Paul Cézanne, (g) George Braque, (h) Wassily Kandinsky, (i) Camille Pissarro, (j) Paul Signac, (k) Paul Gauguin, (l) Marc Chagall, (m) Vincent van Gogh, (n) Kazimir Malevich, (o) Salvador Dali, (p) Auguste Renoir.

**Task 1.2. What other modern trends can you name?**

**Task 1.3. Prepare a short report on the art trend that appeals to you most. Dwell on its background, point out its essential features and illustrate your story with examples.**

## ***Unit 2. Focus on Reading and Word Formation***

### **WASSILY KANDINSKY**

**Task 2.1. Below you will find guides to two different exhibitions. Read the first one and answer the following questions:**

1. What trend in art is the exhibition dedicated to?
2. Where was it held?
3. What do Van Gogh and Kandinsky have in common according to the author?
4. What novelty did these two artists bring into the depiction of landscape?
5. What movement dominated European art during their time?
6. What common trait unites the landscapes of the artists exhibited at the gallery?
7. How does the author of the article define the historical and psychological background of the art on the cusp of the 19<sup>th</sup> and 20<sup>th</sup> centuries?

## **TOPOGRAPHY OF THE HUMAN MIND**

### **VISUAL ARTS**

#### **Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880-1910**

Scottish National Gallery, Edinburgh

**Jackie Wullschlager**

Van Gogh was the father of expressionism, Kandinsky the pioneer of abstraction. Both revolutionised landscape painting, liberating it from representational colours and conventional forms to become something like an expression of the soul. Thus, in their different ways, Van Gogh's "The Sower" and "Wheatfields with Reaper at Sunrise", and Kandinsky's "Cossacks" and "Compositions" series turn landscape into mysticism: a meditation on natural forces, cosmic energy, the eternal cycle of the seasons and human insignificance.

This major show, visiting from Amsterdam's Van Gogh Museum, then continuing to Helsinki's Ateneum, fascinatingly places such works in the context of symbolism, the movement that dominated European art by the time Van Gogh died in 1890 and still held sway in 1910 when Kandinsky was developing his painterly language.



**Turning landscape into mysticism: Kandinsky's 'Cossacks' (1910-11)**

It is an exhibition of truly European scope, covering artists as seminal as Monet, Gauguin (“Vision of the Sermon” has a claim as the first symbolist landscape) and Edvard Munch, with “Melancholy”; yet as different in sensibility as the ethereal Whistler and Puvis de Chavannes, explorer of an archaic vocabulary of solid forms, but also lesser-knowns from smaller countries. All are connected here to the irresistible *fin de siècle* mainstream where landscape is infused with a psychological charge: Akseli Gallen-Kallela's moody, exhilarating “Lake Keitele”, with its bright, snowy reflections; Ferdinand Hodler's stylised, flattened Alpine panoramas; a stagy James Ensor seascape; the visionary paintings of Lithuanian Mikalojus Ciurlionis, who died insane in 1911.

Ciurlionis wrote that he was defeated by “this porridge of two million” in grimy, poverty-stricken St Petersburg. This show focuses on art on the cusp of the 19th and 20th centuries from an intriguing angle, amplifying the story of how responses to industrialisation and materialism by a retreat to fantasy / nightmare landscapes – Paul Signac's Mediterranean Arcadias, Arnold Böcklin's “Island of the Dead”, Hammershøi's dreamscapes – eventually paved the way for the emphasis on inner life that would define Modernism.

*Until October 14,*

*[www.nationalgalleries.org](http://www.nationalgalleries.org)*

**Task 2.2. Comment on the following ideas of the text:**

1. Both revolutionised landscape painting, liberating it from representational colours and conventional forms to become something like an expression of the soul.
2. This major show ... places such works in the context of symbolism ...

3. It is an exhibition of truly European scope ...
4. All are connected here to the irresistible *fin de siècle* mainstream where landscape is infused with a psychological charge ...
5. Ciurlionis wrote that he was defeated by “this porridge of two million” in grimy, poverty-stricken St Petersburg.

**Task 2.3. Read the text. Use the words given in capitals at the end of the lines to form a word that best fits in the gap.**

***KANDINSKY: The Path to Abstraction***

*(Tate Modern, 22 June – 1 October 2006)*

The Russian artist Wassily Kandinsky was one of the most (1) \_\_\_\_\_ artists of the early **SIGN** twentieth century, and a pioneer in the development of a new (2) \_\_\_\_\_ language – abstraction. **VISION** *Kandinsky: The Path to Abstraction* focuses on the early, (3) \_\_\_\_\_ period of his career, as he **EXPLORE** moved from early (4) \_\_\_\_\_ of landscape **OBSERVE** towards fully abstract compositions.

Kandinsky was born in Moscow in 1866, the son of a wealthy tea (5) \_\_\_\_\_, studied law and **MERCHANDISE** (6) \_\_\_\_\_ at the University of Moscow, and **ECONOMIC** taught in the law faculty. It was not until 1896 that he decided to become an (7) \_\_\_\_\_, prompted **ART** by two (8) \_\_\_\_\_ experiences. When he saw **REVEAL** one of the French (9) \_\_\_\_\_ Claude Monet's **IMPRESS** paintings of haystacks at an (10) \_\_\_\_\_ in **EXHIBIT** Moscow, Kandinsky was stirred by the colour and (11) \_\_\_\_\_ of the work, which he realised **COMPOSE** was far more important than its (12) \_\_\_\_\_ of **PICTURE**

a physical landscape. The other experience was a  
 (13) \_\_\_\_\_ of Richard Wagner's *Lohengrin*. **PERFORM**  
 Music influenced Kandinsky's art (14) \_\_\_\_\_: **PROFOUND**  
 he admired the way it could elicit an emotional  
 (15) \_\_\_\_\_, without being tied to a **RESPOND**  
 (16) \_\_\_\_\_ subject matter. Painting, he **RECOGNISE**  
 believed, should (17) \_\_\_\_\_ to be as abstract **ASPIRATION**  
 as music, with groups of colour in a picture relating to  
 one another in a manner (18) \_\_\_\_\_ to **ANALOGY**  
 sequences of chords in music.

In 1896 Kandinsky left Russia for Munich, where he  
 studied art and began to (19) \_\_\_\_\_ his new **SUE**  
 career. By 1908, he was in his early forties and had  
 been painting (20) \_\_\_\_\_ images for over a **PRESENT**  
 decade. From this point onwards, he began developing  
 his range of artistic tools, (21) \_\_\_\_\_ stripping **GRADE**  
 away recognisable (22) \_\_\_\_\_ from his work, **IMAGE**  
 using areas of (23) \_\_\_\_\_ colour instead to **VIBRATION**  
 stimulate emotion in the (24) \_\_\_\_\_. This **VIEW**  
 exhibition traces that (25) \_\_\_\_\_ process **TENSE**  
 of development up to 1921, when his work took a  
 (26) \_\_\_\_\_ shift to become more structured **DECIDE**  
 and geometric, his (27) \_\_\_\_\_ colours more **VIBRATE**  
 frequently muted.

*Kandinsky: The Path to Abstraction* – an exhibition organised by Tate  
 Modern and Kunstmuseum Basel (London, 22 June – 1 October 2006),  
 curated by Sean Rainbird, assisted by Ann Coxon.

**Task 2.4. Complete the following verbal phrases (use both texts).**

**Add prepositions if necessary:**

- (1) to stir \_\_\_\_\_; (2) to influence \_\_\_\_\_;  
(3) to elicit \_\_\_\_\_; (4) to aspire \_\_\_\_\_;  
(5) to relate \_\_\_\_\_; (6) to pursue \_\_\_\_\_;  
(7) to trace \_\_\_\_\_; (8) to stimulate \_\_\_\_\_;  
(9) to dominate \_\_\_\_\_; (10) to infuse \_\_\_\_\_;  
(11) to liberate \_\_\_\_\_; (12) to focus \_\_\_\_\_.

**Task 2.5. Add attributes to the following nouns:**

- (1) \_\_\_\_\_ artist; (2) \_\_\_\_\_ language;  
(3) \_\_\_\_\_ period; (4) \_\_\_\_\_ composition;  
(5) \_\_\_\_\_ experience; (6) \_\_\_\_\_ response;  
(7) \_\_\_\_\_ subject-matter; (8) \_\_\_\_\_ images;  
(9) \_\_\_\_\_ tools; (10) \_\_\_\_\_ colour(s);  
(11) \_\_\_\_\_ process; (12) \_\_\_\_\_ shift;  
(13) \_\_\_\_\_ form(s); (14) \_\_\_\_\_ landscape(s);  
(15) \_\_\_\_\_ vocabulary; (16) \_\_\_\_\_ reflections;  
(17) \_\_\_\_\_ panoramas.

**Task 2.6. Complete the following table:**

	VERB	NOUN	ADJECTIVE
1		<b>SIGN</b>	
2		<b>VISION</b>	
3	<b>EXPLORE</b>		
4	<b>REVEAL</b>		
5	<b>ADMIRE</b>		
6	<b>RECOGNISE</b>		

7	<b>COMPOSE</b>		
8		<b>PICTURE</b>	
9	<b>PRESENT</b>		
10	<b>IMPRESS</b>		
11	<b>STIMULATE</b>		
12		<b>INFLUENCE</b>	
13			<b>PROFOUND</b>
14		<b>SEQUENCE</b>	
15	<b>EXHIBIT</b>		
16	<b>PERFORM</b>		
17	<b>PURSUE</b>		
18	<b>DECIDE</b>		
19	<b>VIBRATE</b>		
20	<b>RESPOND</b>		

### Unit 3. Focus on Sentence Structure

#### MATISSE AND PICASSO

*The next text is about two other influential non-traditional painters of the 20<sup>th</sup> century Henri Matisse and Pablo Picasso.*

**Task 3.1.** Read the text. For questions 1 to 6 choose from the list (A-J) given below the best of the phrases to fill each gap. There are three phrases which do not fit in any gap. These is an example (0).

Matisse and Picasso are two of the twentieth century's most influential artists, (0) J. Their work was innovative because they believed that art was about more than just imitating what the eye sees of the world at any

given moment. Their art uses forms of perception (1) \_\_\_\_\_, such as memory, emotion and experience.

They overturned artistic traditions (2) \_\_\_\_\_. Yet despite showing the way for later artists (3) \_\_\_\_\_, Matisse and Picasso never abandoned subject matter entirely. No matter how distorted or confusing their work appears to be, it always represents things familiar to us like an apple, a goldfish or the human figure.

During their long and prolific careers, (4) \_\_\_\_\_, they drew inspiration from artists of the past, from art of different cultures, from the modern world around them and, importantly, from each other. Each saw the other as their only artistic rival and equal.

The Matisse-Picasso exhibition is a truly momentous one and every one of the works on show is fascinating. But the point of the exhibition is not so much the individual masterpieces as the echoing and mirroring (5) \_\_\_\_\_.

In many ways their work is fundamentally different, though. In Matisse's paintings, (6) \_\_\_\_\_, there is an avoidance of psychological complication and an emphasis on the decorative. Picasso, on the other hand, does not shy away from the harsh, shocking realities of war and suffering.

- A which encompassed painting, sculpture, drawing, printmaking, ceramics, glass and theatre design
- B that they had intermittent contact throughout their lives
- C that show the two artists' engagement with each other's art
- D that are more abstract and personal
- E which had even more profound effect on both

- F** which seem to exude a middle-class air of untroubled calm
- G** whose work would be purely abstract
- H** who was surely the greater artist
- I** that had held sway in the West for five hundred years
- J** who had a profound influence on each other

**Task 3.2.** Choose a painting by one of the non-traditional artists mentioned in Units 1-3 and comment on its subject-matter, idea and technique. Use the appendix at the end of the text book to help you.

## **Unit 4. Focus on Reading**

### **IMPRESSIONISM**

**Task 4.1.** Look at the following names:

1. *Claude Monet* (1840–1926) ['klɒd mɒ'neɪ]
2. *Auguste Renoir* (1841–1919) [ɒ'gʃtɪst rə'noʊ]
3. *Camille Pissarro* (1830–1903) [kə'mɪl pi'sɜrəʊ]
4. *Alfred Sisley* (1839–1899) ['ɛlfɪd 'sɪslɪ]
5. *Edgar Degas* (1834–1917) [ɛd'gɜ dɛ'gɜ]
6. *Paul Cézanne* (1839–1906) [pɒl sə'zɑːn]
7. *Vincent van Gogh* (1853–1890) ['vɪnsənt vɒn 'gɒh]
8. *Paul Gauguin* (1848–1903) [pɒl ɡəʊ'ɡɛɪn]

**What do they say to you?**

**Note:** a **snapshot** – an informal photograph taken with a hand-held camera.

## **Task 4.2. Read the following text.**

### **IMPRESSIONISM**

***...take hold of the light and throw it immediately onto the canvas.***

Claude Monet

The Impressionists wanted to create instantaneous “impressions” of reality. They were not interested in depicting idyllic images of nature, but in capturing the moment. To do this they had to look very closely at their subjects, and in particular at the way light fell on them. An example of this close study of light can be seen in the paintings of Rouen Cathedral by Claude Monet. Here, with an almost scientific detachment, Monet undertook to record the ever-changing effects of light on the cathedral façade by painting it at different times of day.

The most committed proponent of painting in the open air, Monet even had a small boat converted into a studio to enable him to capture the moods of the river landscape immediately, on the spot. Monet’s portrait of *Monet Working on His Studio Boat* is not only a tribute to his younger friend, it is at the same time an artistic manifesto for *plein-air* painting – painting in the open.

*Plein-air* painting involved more than just a move from the studio to outdoors; for Monet it also entailed a completely new approach to the technique of painting. He insisted that the direct representation of nature was the main objective of painting. But the time-consuming application of carefully graded layers of colour mixed in advance – the traditional technique of building up a picture by slow degrees – was not possible with nature, which was constantly changing; even a passing cloud could create a completely new effect. So Monet and the other Impressionists tried to capture the effects of light by painting with rapid brushstrokes and by using bright, unmixed colours; detail gave way to the overall impression.

Through this method, which concentrates on recreating the ever-changing impressions of the moment (hence “Impressionism”), it also became possible to express movement.

As with photography, which was developing rapidly at this time, the Impressionists attempted to portray snapshots of movement. In paintings such as Renoir’s *Dance at the Moulin de la Galette*, many of the forms are blurred to imitate the effects of strong light. Moreover, while the figures in the foreground are clearly portrayed, the figures in the background are not depicted individually, but are part of a moving, dancing crowd, just as the eye might really perceive them when looking into the distance, through the sunlight. With this technique, which does not represent objects with clear, individual outlines, the Impressionists were in effect challenging viewers’ habits of perception. The intense criticism and mockery the Impressionists received during the early years of the movement arose precisely from their seemingly sketch-like images – images that recorded their subjective perception of the world. But it was not technique alone that alienated the public. The range of themes was also new. The Impressionists quite consciously included in their pictures objects that suggest that the scene depicted is not a formally composed picture but a “slice of everyday life” caught at a specific moment – a development that would have been unthinkable without photography. Thus, in his innumerable scenes of the ballet Edgar Degas often included only parts of the body – a dancing torso or just legs.

Though Post-Impressionists quickly abandoned the attempt to capture such spontaneous impression of nature, many of the innovations of the Impressionists were important in their development. An example of the Impressionist legacy in Post-Impressionist painting was the acknowledgement that shadows in a painting are not black, but composed of a multiplicity of different nuances of colour.

**Task 4.3. Support or challenge the following statements. Find evidence in the text to support your idea:**

1. The Impressionists' ambition was to paint idyllic images of nature.
2. The Impressionists adopted a technique of building up a picture by slow degrees.
3. Plein-air painting was one of the Impressionist methods.
4. Rapid brushstrokes and the use of reserved, carefully mixed colours were among the principal Impressionistic methods.
5. Blurred forms and sketch-like images are characteristic of Impressionist paintings.
6. The Impressionists instantaneously gained the public's recognition.
7. The Impressionist technique has much in common with photography.

**Task 4.4. Complete the brief summary of the text using the words from the box:**

precise	idyllic	bright	instantaneous
urban	casual	contrast	identity
perception	attempt	rapid	technique
plein-air	moment	arrangement	

Impressionist scenes provide an \_\_\_\_ (1) \_\_\_\_ vision of a picture as a whole. The paintings generally radiate \_\_\_\_ (2) \_\_\_\_, decorative colours and employ a wilful, often experimental \_\_\_\_ (3) \_\_\_\_.

The essence of Impressionism was an \_\_\_\_ (4) \_\_\_\_ to capture the appearance of an object or scenes at a \_\_\_\_ (5) \_\_\_\_ moment. Characteristic of Impressionism are \_\_\_\_ (6) \_\_\_\_ brushwork, light colours and subjects which are \_\_\_\_ (7) \_\_\_\_, everyday scenes.

Impressionists usually painted in \_\_\_\_\_(8)\_\_\_\_\_ and preferred landscapes and scenes of urban life. Indeed, it was through Impressionist paintings that \_\_\_\_\_(9)\_\_\_\_\_ life based on leisure, consumption and spectacle first acquired visible \_\_\_\_\_(10)\_\_\_\_\_, conveyed through forms that imply the free expression of the artist's subjective \_\_\_\_\_(11)\_\_\_\_\_ of the world.

**Task 4.5. Find in the text synonyms for:**

to convey; immediate; portrayal; indistinct (forms); acute (criticism); imprecise (images); outdoor (painting); aim; quick (brushstrokes); subtleties (of colour); variety (of themes); heritage; loyal, to try.

**Task 4.6. Supply antonyms for the following words:**

opponent; to paint in the studio; exact; slow; distinct (forms); in the foreground; to unite; reserved (colours).

**Task 4.7.**

**a) Pick up all the adjectives used with the following nouns:**

forms; brushstrokes; colours; images; impressions; technique; effects; painting; outlines.

**What other attributes can be used with the given nouns?**

**b) What nouns are used with the following verbs:**

to capture; to create; to depict; to entail; to portray; to challenge; to imitate

***Continue the list.***

**c) What / who can be:** time-consuming; instantaneous; formally-composed; subjective; committed?

**Task 4.8.** This exercise outlines the basic principles of Impressionist painting. Fill in the missing words:

- creating \_\_\_\_\_ impressions of reality;
- plein-air \_\_\_\_\_;
- a completely new \_\_\_\_\_ to the technique of painting:
  - a detail gave way to \_\_\_\_\_,
  - b portraying \_\_\_\_\_ of movement,
  - c capturing \_\_\_\_\_ impressions of nature,
  - d blurred \_\_\_\_\_, \_\_\_\_\_  
brushstrokes, bright, \_\_\_\_\_ colours, sketch-  
like \_\_\_\_\_;
- a new range of \_\_\_\_\_ ;
- discarding \_\_\_\_\_ colour altogether.

**Task 4.9.** Following the suggested outline make up the summary of the text.

**Task 4.10.** Find a reproduction of an Impressionistic painting and describe how the above-mentioned principles are implemented in it. You may refer to Appendix on page 77 for help.

### **Unit 5. *Focus on Reading***

#### **BONJOUR, MONSIEUR GAUGUIN**

**Task 5.1.** Read the following text.

#### **BONJOUR, MONSIEUR GAUGUIN**

It is May 1890 and, as in previous years, Paul Gauguin is on his way to Brittany again. He takes lodgings in the inn owned by Marie Henry in

the little fishing village of Le Pouldu, hoping for a profitable stay, working in the company of other like-minded artists. Amongst these were Meyer de Haan and Emile Bernard, as well as Charles Laval, who had accompanied him on his trip to Panama – friends and painters together, enjoying a carefree existence. Their paintings decorated the dining room. There was even a painting on the ceiling showing a goose looking for lice in a woman's hair, with the motto *Honni soit, qui mal y pense*. Gauguin, too, contributed to the “decoration” of the room, pinning his painting *Bonjour, Monsieur Gauguin* to the door.

Gauguin was leaving five years of turmoil behind him. Having lost his position in Bertin's Bank, he had not been able to earn enough as a painter to support his wife, Mette, and their five children, even in modest circumstances. The move from Paris to Rouen in 1884 had not helped either – the hoped-for commissions for portraits failed to materialize. The situation went from bad to worse and the couple decided to move to Copenhagen, where Mette's family lived. Gauguin's intention was to work there as the representative of a French firm of linen makers. This plan, however, was also doomed to fail for Mette's parents made no secret of their distaste for their son-in-law, who was clearly unable to provide for his own family.

In spite of these setbacks Gauguin was not prepared to admit defeat and continued to strive to make his way as an artist. This same determination had been the reason for his ultimately disappointing journey to Panama with Charles Laval. And then came 1888! In response to an invitation from Vincent van Gogh he had gone to Provence to paint with him. Their encounter had been extremely exciting at first but it soon became clear that the two were as different in their artistic views and

intentions as in their life-styles. “Between our two natures, the one a regular volcano, the other boiling too, it looked as if a sort of struggle was in preparation.” And the more van Gogh smothered his friend with affection and the more he tried to bring Gauguin round to his way of thinking about art, the more the latter drew back. Van Gogh's mental state was deteriorating progressively – he was becoming exhausted by the feeling of daily competition with Gauguin, by their constant arguments, and by their abandoned life-style. Then, shortly before Christmas, when he threw a glass of wine at Gauguin one evening in an inn and then proceeded to threaten him the next day with a razor, their friendship was finally over. Gauguin decided to leave and moved into a hotel in Arles. But this was a grave blow for van Gogh, who loved his friend despite everything, and his emotional confusion became a form of madness. With the same razor that he had used to threaten his friend he cut off his right ear and was admitted to hospital. Gauguin travelled back to Paris, where he sought refuge – as so often before – with his one-time colleague from the bank, Emile Schuffenecker. Later he wrote about his time together with van Gogh: “How long were we together? I can't say – have forgotten. In spite of the suddenness of the catastrophe, in spite of the fever of work that had hold of me, this time seems to me a century. Though no one had a suspicion of it, here were two men performing a colossal task, useful to them both. Perhaps to others as well? Some things there are that bear fruit.”

So now Gauguin was in Brittany again, and he knew that he had achieved a great deal as an artist in the last few years: he had produced masterpieces such as *The Yellow Christ*, *Self-Portrait with Yellow Christ*, *Calvary*, and *La Belle Angèle*. At long last Gauguin had found his own personal style. It had taken endless effort and it had come through tireless

discussion about spiritual and artistic matters with other painters, through the inspiration of other cultures and his travels, through the beauty and austerity of the Breton landscape and the deep sense of religion of its inhabitants – but most of all through his encounter with Vincent van Gogh. Gauguin's colours are now more vivid, people and objects have darker outlines. The very forms are tenser and more expressive. Figures burst out from within the pictures and there is tension in the juxtaposition of individual colour fields and forms. Perspective, atmosphere, and the subtleties and variations of colour which the Impressionists had handled with such bravura were now to count for nothing. Gauguin's concern is to portray his innermost emotions, how he views the world, what he actually feels.

Just as Gauguin had rejected the light-filled technique of the Impressionist painters – whose prime concern was to achieve the finest nuances of color in their representation of atmosphere, space, and light – so now in turn artists such as Pissarro and Monet wanted nothing to do with him. Above all they decried him for having introduced mysticism and the mind back into art – elements which the Impressionists had banned outright from their works. Referring specifically to Gauguin's *Vision after the Sermon*, Pissarro wrote: “The Japanese practiced this kind of art, as did the Chinese, and their results are unadulterated Nature, but you see, they are not Catholic and Gauguin is. I am not taking Gauguin to task for having painted a vermilion background or two wrestling warriors and Breton peasant women in the foreground, but I am taking him to task for cribbing from the Japanese, the Byzantines, and others besides.”

On the other hand, his painting had met with an altogether enthusiastic response amongst many of the Symbolist writers, notably Paul

Verlaine, Charles Morice, Albert Aurier and Octave Mirbeau. They saw his style as an actual visual realization of the Symbolist manifesto which Aurier had launched in defiance of the Impressionists during 1890:

“An artwork must be:

1. Ideistic – its sole ideal is to express an idea.
2. Symbolist – as it expresses this through form.
3. Synthetic – because it captures these forms and symbols in a broadly comprehensible manner.
4. Subjective – because what is portrayed is never seen as an object in itself but as a symbol chosen by the artist to represent an idea.
5. Decorative – because the real decorative painting of the Egyptians, and most probably of the Greeks and of primitive artists too, is simply the manifestation of subjective, synthetic, symbolist, ideistic art . . .”

And it is true that these theories are amply realized in Gauguin's paintings. So it is hardly surprising that on the one hand Gauguin was denigrated as a charlatan by Pissarro, for whom both art and modern philosophy had to be “utterly social, anti-authoritarian, and anti-mystical,” while on the other hand younger artists such as Emile Bernard, Paul Sérusier, and the group of artists known as the Nabi took Gauguin as their guiding light.

So there was widespread interest when Gauguin talked in increasingly real terms of his imminent departure to the tropics. In September 1890 he wrote to Odilon Redon: “I have made the decision now and have further refined it since coming to Brittany. Madagascar is still too close to the civilized world. I shall go to Tahiti and I hope to stay there until the end of my life. I think that my art – which you appreciate – is like

a young seedling and that I can cultivate it down there into something primitive and wild.”

In practical terms he now had two main aims: he was looking for companions to share his bold proposal to found a “tropical studio” in the South Seas and he was also looking for a way of raising the money for such an immense journey. He wrote countless letters to friends asking for support for his proposal. Just as he had done before setting off for Panama, he would describe the tropical lands that he intended to visit in the most glowing of colours. But neither Charles Laval nor Emile Bernard nor Meyer de Haan were to be won over. So this was the situation in Brittany when, in August, news of Vincent van Gogh's death reached the painters there.

Pola Gauguin, the artist's youngest son, writing in his acclaimed book about his father, gives a sensitive account of what the effect of this grave news must have been: “In reality Van Gogh's fate made a very deep impression on Gauguin. When alone with his thoughts he would often work himself up till he burst into tears, and at times he even addressed an absent person earnestly and tenderly, but when faced by anything that appealed to his feelings he was shy and afraid of giving himself away. He took refuge behind a mask, which may have concealed a violent emotion, but had more the appearance of arrogance. He was unwilling to speak of those events in his life which had made a strong impression on him, particularly where an explanation or excuse for his conduct might have been called for. This silence was often interpreted as indifference. He knew that this was so and it made him persist in his silence, even when someone tried to relieve the painful situation which often arose.”

With the autumn came renewed hope for Gauguin of a major breakthrough and of major success. Vincent van Gogh's brother, the art-dealer Théo van Gogh, sent a telegram from Paris saying that he could sell

all Gauguin's paintings and that his journey to the tropics was no longer in doubt. He hardly dared believe his good fortune – which indeed was not to be. Most probably affected by Vincent's suicide, Théo van Gogh too lost his sanity.

But all these bitter blows merely served to strengthen Gauguin's resolve once and for all to turn his back on Europe – which he regarded as hidebound and blind and where he felt there was no longer the slightest chance of finding even acceptable conditions for life as an artist. He now invested his entire energy in realizing his plans to leave, writing to Emile Bernard: “When will I be living in the woods at last, and be free? My God, how much longer must I wait?”

**Task 5.2. Fill in the missing words and use the phrases below to describe the relations between the two artists:**

to smother one's friend with \_ \_ \_ \_ \_

to bring Gauguin \_ \_ \_ \_ \_ to his way of \_ \_ \_ \_ \_ about art

to draw \_ \_ \_ \_ \_

Van Gogh's mental state was \_ \_ \_ \_ \_ progressively

to become \_ \_ \_ \_ \_ by the feeling of \_ \_ \_ \_ \_ competition

an \_ \_ \_ \_ \_ life-style

to \_ \_ \_ \_ \_ smb with a razor

to be a \_ \_ \_ \_ \_ blow for smb

\_ \_ \_ \_ \_ confusion

to be admitted to \_ \_ \_ \_ \_

to seek \_ \_ \_ \_ \_

the \_ \_ \_ \_ \_ of the catastrophe

the fever of \_ \_ \_ \_ \_

to perform a \_ \_ \_ \_ \_ task

**Task 5.3. Pick out from the text the nouns that go with the following verbs:**

to support; to be doomed; to provide; to admit; to strive; to achieve; to produce; to find; to take; to come through.

**Use these verbal phrases to describe Gauguin's attempts to make his way as an artist.**

**Task 5.4. Describe Gauguin's individual manner of painting as compared with that of the Impressionists. Use the prompts given below:**

vivid \_\_\_\_\_; darker \_\_\_\_\_; tenser, more \_\_\_\_\_  
\_\_\_\_\_ forms; \_\_\_\_\_ nature; an actual \_\_\_\_\_  
realization of the \_\_\_\_\_ manifesto; to be \_\_\_\_\_ realized in  
smb's paintings; to \_\_\_\_\_ out from within the pictures; the \_\_\_\_\_  
\_\_\_\_\_ of individual colour fields and forms; the \_\_\_\_\_  
\_\_\_\_\_ and variations of colour; to portray one's \_\_\_\_\_ emotions; to  
reject the \_\_\_\_\_ - \_\_\_\_\_ technique of the Impressionist painters;  
to achieve the finest \_\_\_\_\_ of colour.

**Task 5.5. Add the missing components to the following phrases and use them to speak on the effect Gauguin's painting produced on his contemporaries:**

to want \_\_\_\_\_ to do with smb  
to \_\_\_\_\_ smb for having reintroduced \_\_\_\_\_ and the mind  
back into art  
to ban \_\_\_\_\_ outright from their works  
to take smb to \_\_\_\_\_ for smth = to criticize smb for smth

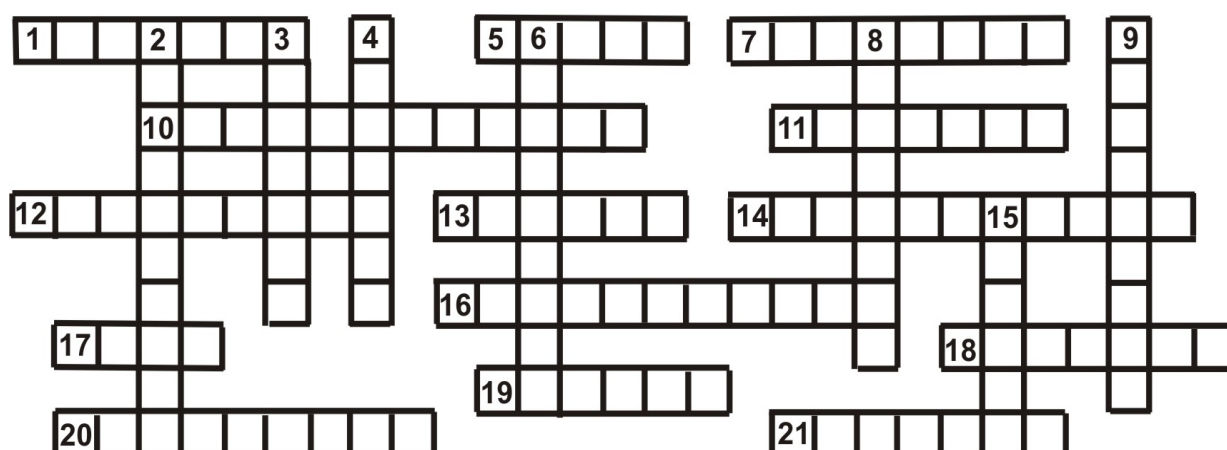
to \_ \_ \_ \_ from the Japanese, the Byzantines and others

to be met with an \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ response

to be denigrated as a \_ \_ \_ \_ \_ \_ \_ \_

to take smb as their \_ \_ \_ \_ \_ \_ light

**Task 5.6.** Do the crossword puzzle based on the vocabulary of the text:



**Across:**

1 – a favourable outcome or the achievement of a desired object;

5 – to express strong disapproval;

7 – a dislike or aversion to something;

10 – works done with extraordinary skill;

11 – an extremely confused or agitated state;

12 – to make negative or critical comment about somebody (usually unjustly);

13 – to bring to public attention;

14 – misfortune, disaster, a tragic and unexpected event of extreme severity;

16 – to grow worse;

17 – to copy somebody else's work without permission or acknowledgement;

- 18 – a line indicating the outer limits of something or its shape;  
19 – a skilled performer;  
20 – a public declaration of intentions;  
21 – subtly distinct gradations in colour; shades.

**Down:**

- 2 – an order to perform a certain task (e.g. to paint a portrait);  
3 – something that delays or prevents successful progress;  
4 – serious;  
6 – a meeting;  
8 – to be a source of harm or danger;  
9 – artificial, unnatural;  
15 – protection or shelter from danger or distress.

**Task 5.7. Choose a reproduction of Gauguin's painting and speak on the ideas expressed in it and the way they are implemented.**

**Unit 6. Focus on Reading**

**I COULDN'T CARE LESS!**

*Another Eden in the South Seas*

*The people of Tahiti have invented a word: "No artu", which means "I couldn't care less!" Here it means pretty much the same as complete serenity and naturalness. You cannot imagine how I have grown accustomed to this word. I often say it – and I understand it.*

Paul Gauguin, Letter to Georges Daniel de Monfroid, 7 November 1891

Coconut palms, pristine white beaches, crystal-clear azure waters, natives leading modest but happy lives in peace and harmony and colourful tribal festivities. In the early twentieth century a great many people in the Old World dreamt of the South Seas. Burgeoning industrialisation and increasing traffic were beginning to infringe on the peace of the cities and the countryside alike, creating unnecessary stress and a hectic way of life. The sparsely populated islands dotting the Tropic of Capricorn were viewed as a veritable paradise in comparison. There, weary Europeans thought they might find the unspoilt natural beauty of the Garden of Eden and a people living in serene harmony in such an earthly paradise. That at least was Paul Gauguin's vision.

The Frenchman had spent several years at sea before embarking on a brilliant career as a stockbroker. At the age of thirty-four he decided to give up everything thinking, mistakenly as it turned out, that he could live from his painting. His circumstances grew increasingly difficult. He first moved to Rouen, then to Brittany, before settling in Arles with Vincent van Gogh, only to return to Brittany shortly afterwards. His nomadic life inspired creativity, but led to a destitute existence, ultimately causing an irreparable rift between him and his family. Finally, he abandoned his wife and children. The prospect of leaving everything far behind may have sparked his love of adventure, for soon he was on his way to Tahiti: "The future will belong to the painters of the tropics because no one has yet painted them, and we always need novelties for the general public, the stupid purchasers of art."

On 8 July 1891 Gauguin arrived at Papeete, the capital of the Tahitian Islands. However, the paradise of "noble savages", which he had thought might be free of the temptations, vices and defects of European

life, turned out to be a delusion. The light, the lush vegetation and natural beauty, the exotic customs and friendliness of the natives did not disappoint him. Daily life, on the other hand, was rife with the corruption and oppression that accompanied French colonial rule, leaving a grey veil over the brilliant colours of his South Seas Arcadia. Gauguin married a Tahitian, settled down in a typical Tahitian house and was soon in conflict with the French colonial authorities. Beset by ill health and chronic poverty, he was forced to return to Paris in 1893. Two years later he fled to the South Seas again, first to Tahiti and then to the Marquesas Islands, where he died in 1903 in a hut he had decorated with his paintings. Although his dreams of paradise had not been fulfilled, Gauguin painted powerful pictures full of joy and serenity while in the South Seas. In one of his letters he declared: “Life is so delightful here and my work so salutary that it would be madness to seek this anywhere else.”

**Task 6.1. Find synonyms for the underlined phrases:**

1. Burgeoning industrialisation and increasing traffic were beginning to infringe on the peace of the cities and the countryside alike, creating unnecessary stress and a hectic way of life.
2. There, weary Europeans thought they might find the unspoilt natural beauty of the Garden of Eden and a people living in serene harmony in such an earthly paradise.
3. The Frenchman had spent several years at sea before embarking on a brilliant career as a stockbroker.
4. At the age of thirty-four he decided to give up everything thinking, mistakenly as it turned out, that he could live from his painting.
5. His circumstances grew increasingly difficult.

6. His nomadic life inspired creativity, but led to a destitute existence, ultimately causing an irreparable rift between him and his family.
7. Daily life, on the other hand, was rife with the corruption and oppression that accompanied French colonial rule, leaving a grey veil over the brilliant colours of his South Seas Arcadia.
8. Beset by ill health and chronic poverty, he was forced to return to Paris in 1893.
9. Although his dreams of paradise had not been fulfilled, Gauguin painted powerful pictures full of joy and serenity while in the South Seas.

**Task 6.2. Translate the sentences into Russian.**

**Task 6.3. Paraphrase the sentences (task 6.1) using *but for...*; *if-* or *wish-clauses*.**

**Task 6.4. Enlarge on the following ideas from the text:**

1. The sparsely populated islands dotting the Tropic of Capricorn were viewed as a veritable paradise in comparison.
2. Finally, he abandoned his wife and children.
3. “The future will belong to the painters of the tropics because no one has yet painted them, and we always need novelties for the general public, the stupid purchasers of art.”
4. However, the paradise of “noble savages”, which he had thought might be free of the temptations, vices and defects of European life, turned out to be a delusion.
5. “Life is so delightful here and my work so salutary that it would be madness to seek this anywhere else.”

**Task 6.5. Find in the text the equivalents for the following Russian phrases:**

1 – первозданный	9 – нищенское существование
2 – посягать на ...	10 – внести разлад в отношения
3 – бешеный ритм жизни	11 – новизна
4 – малонаселенный	12 – свободный от пороков
5 – правдоподобный	13 – несбыточная мечта
6 – кочевая жизнь	14 – пышная растительность
7 – обосноваться	15 – изобиловать
8 – кочевая жизнь	16 – спасительный, благотворный

**Task 6.6. Below you will find a description of one of Gauguin's most famous pictures *Where are we? Who are we? Where are we going?* (1897) Oil on canvas, 139x375 cm, Museum of Fine Arts. Boston. Render the text into English.**

**Кто мы? Откуда мы? Куда идем? (1897)**

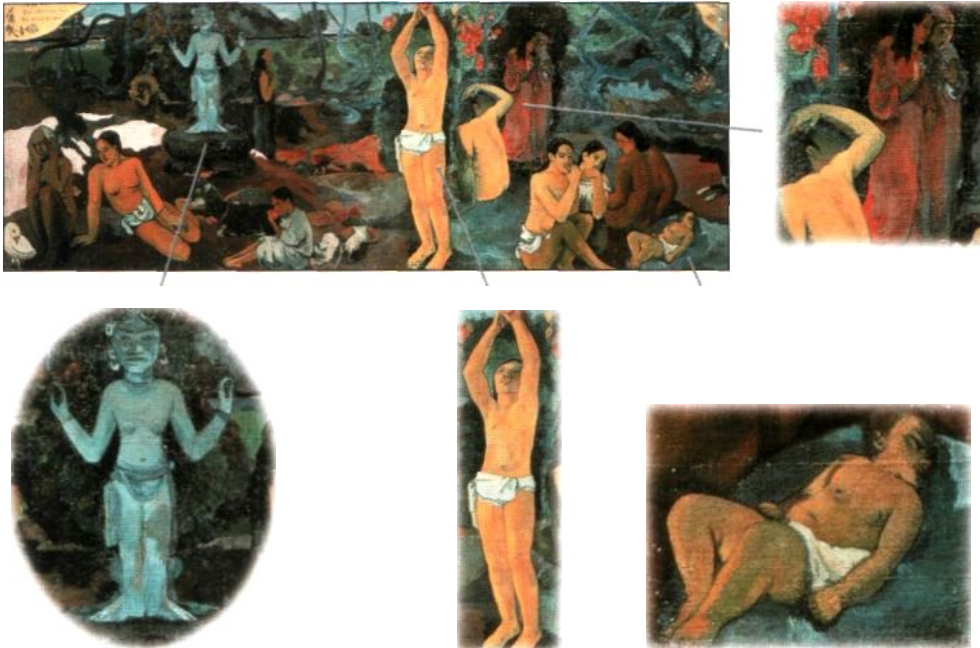
*Музей изящных искусств. Бостон*

Эта впечатляющая композиция – самая претенциозная картина Гогена. Она была написана в декабре 1897 года, в один из самых печальных периодов жизни художника: в марте к нему пришло известие о смерти любимой дочери Алины, а болезнь и долги еще более усилили его страдания.

Это многоплановое полотно, написанное на мешковине, должно было по замыслу автора стать его духовным и живописным завещанием, итогом его исканий и представлений о мире и своем пути в искусстве. Вскоре после окончания работы Гоген попытался покончить с собой, приняв дозу мышьяка, но попытка не удалась, и он прожил еще шесть лет.

Картина, выставленная в галерее Амбруаза Воллара осенью 1898 года, необычайно поразила критиков своей стилистической новизной и богатой символикой. В ней увидели метафору жизни и размышления о сути бытия, в котором природа сталкивается с цивилизацией, а инстинкт – с разумом.

### Аллегория жизни



- Идол с поднятыми вверх руками указывает на потусторонний мир и неизбежность смерти.
- Женщины справа от сборщика фруктов поверяют друг другу собственные мысли. Сидящая девушка подняла руку и с удивлением смотрит на них: ведь дальнейшая судьба человека предрешена.
- Центральная фигура сборщика плодов символизирует радости жизни, в то же время напоминая и о Еве и древе познания добра и зла.
- Ребенок – аллегорический символ начала человеческой жизни; старуха слева – ее финал.

В мае 1903 года после нескольких дней физических и моральных страданий Поль Гоген скончался в своей хижине от сердечного приступа.

Уходя из жизни, Гоген прекрасно осознавал ту роль, что он сыграл в мировом искусстве. За несколько дней до смерти он получил письмо, из которого стало ясно: оказывается, в Европе на него теперь смотрят не как на нищего чудака, а как на удивительного мастера, легендарного художника, затерявшегося где-то в далекой сказочной Океании. Однако насладиться славой, которая, словно лавина, обрушилась на него, Гогену было не суждено – он ушел из жизни. После себя художник оставил множество прекрасных работ, которые бесспорно повлияли на все последующее развитие мирового искусства.



Гоген был неутомимым путешественником, каждый час, каждое мгновение своей жизни стремящимся увидеть и почувствовать что-то новое. И это касается не только его странствий по белому свету, но и творчества. Он всю жизнь посвятил искусству и считал своим долгом расчистить для следующих поколений художников дорогу к свободе самовыражения.

Гоген был не только живописцем, но и скульптором, резчиком по дереву, гравером, критиком и писателем.

Достижения Гогена как художника – новое понимание цвета и его неразрывной связи со светом, особое отношение к линиям и контуру, стремление к максимальному упрощению и при этом к выделению отдельных, наиболее ярких деталей, работа над плоскостным изображением – оказали значительное влияние на все искусство XX столетия.



## Unit 7. Focus on Reading

### THE TRUTH ABOUT ART

#### **Task 7.1. Before reading the text study the notes:**

1. **spatial** ['spɜːlʃəl] – connected with space
2. **common denominator** – a quality or belief shared by vast majority
3. **paucity** – lack, scarcity
4. **garish** [gə'riʃ] – unpleasantly bright

#### **Task 7.2. Read the following text:**

### THE TRUTH ABOUT ART

Modern art has had something of a bad press recently – or, to be more precise; it has always had a bad press in certain newspapers and amongst certain sectors of the public. In the public mind, it seems, art (that is, graphic art – pictures – and spatial art – sculpture) is divided into two broad categories. The first is “classic” art, by which is meant representational painting, drawing and sculpture; the second is “modern” art, also known as “abstract” or “non-representational”. British popular taste runs decidedly in favour of the former, if one believes a recent survey conducted by Sir Bruce McGowen, owner of the Tarn Gallery and Workshops in Suffolk, and one of Britain's most influential artistic commentators. He found that the “man (or woman) in the street has a distrust of cubism, abstracts, sculptures made of bricks and all types of so-called ‘found’ art”. He likes Turner and Constable, the great representatives of British watercolour and oil painting respectively, or the French Impressionists, and his taste for statues is limited to the realistic figures of the great and good that litter the British landscape – Robin Hood

in Nottingham and Oliver Cromwell outside the Houses of Parliament. This everyman does not believe in primary colours, abstraction and geometry in nature – the most common comment is that such-and-such a painting is “something a child could have done”.

Maurice Coates, director of the Buckinghamshire Galleries in Windsor, which specialises in modern painting, agrees. “Look around you at what ‘art’ is available every day”, he says. “Our great museums and galleries specialise in work which is designed to appeal to the lowest common denominator. It may be representational, it may be ‘realistic’ in one sense, but a lot of it wouldn't make it into the great European galleries. Britain has had maybe two or three major world painters in the last 1000 years, so we make up the space with a lot of second-rate material”.

Coates believes that our ignorance of what “modern art” is has been caused by this lack of exposure to truly great art. He compares the experience of the average British city-dweller with that of a citizen of Italy, France or Spain.

“Of course, we don't appreciate any kind of art in the same way because of the paucity of good art in Britain. We don't have galleries of the quality of those in Madrid, Paris, Versailles, Florence, New York or even some places in Russia. We distrust good art – by which I mean both modern and traditional artistic forms – because we don't have enough of it to learn about it. In other countries, people are surrounded by it from birth. Indeed they take it as a birthright, and are proud of it. The British tend to be suspicious of it. It's not valued here”.

Not all agree. Jane Forrester, who runs the Hampshire Art House, believes that while the British do not have the same history of artistic

experience as many European countries, their senses are as finely attuned to art as anyone else's.

“Look at what sells – in the great art auction houses, in greetings cards, in posters. Look at what's going on in local amateur art classes up and down the country. Of course, the British are not the same as other countries, but that's true of all nationalities. The French artistic experience and outlook is not the same as the Italian. In Britain, we have artistic influences from all over the world. There's the Irish, Welsh, and Scottish influences, as well as Caribbean, African and European. We also have strong links with the Far East, in particular the Indian subcontinent. All these influences come to bear in creating a British artistic outlook. There's this tendency to say that British people only want garish pictures of clowns crying or ships sailing into battle, and that anything new or different is misunderstood. That's not my experience at all. The British public is poorly educated in art, but that's not the same as being uninterested in it.”

Forrester points to Britain's long tradition of visionary artists such as William Blake, the London engraver and poet who died in 1827. Artists like Blake tended to be one-offs rather than members of a school, and their work is diverse and often word-based so it is difficult to export.

Perhaps, as ever, the truth is somewhere in between these two opinions. It is true that visits to traditional galleries like the National and the National Portrait Gallery outnumber attendance at more modern shows, but this is the case in every country except Spain, perhaps because of the influence of the two most famous non-traditional Spanish painters of the 20th century, Picasso and Dali. However, what is also true is that Britain has produced a long line of individual artists with unique, almost unclassifiable styles such as Blake, Samuel Palmer and Henry Moore.

**Task 7.3. Classify the following statements (1-9) as referring to**

**A** Sir Bruce McGowen

**B** Maurice Coates

**C** Jane Forrester

**D** None of the above

1. British people don't appreciate art because they don't see enough art around them all the time.
2. British museums aim to appeal to popular tastes in art.
3. The average Englishman likes the works of Turner and Constable.
4. Britain, like every other country, has its own view of what art is.
5. In Britain, interest in art is mainly limited to traditional forms such as representational painting.
6. Art in Britain has been affected by other cultures.
7. Galleries in other countries are of better quality than those in Britain.
8. People are not raised to appreciate art.
9. The British have a limited knowledge of art.

**Task 7.4. For questions 10-12 choose the best answers, A, B, C, D, according to the information in the text.**

**10. Many British artists**

- A** are engravers or poets.
- B** are great but liked only in Britain.
- C** do not belong to a school or general trend.
- D** are influenced by Picasso and Dali.

**11. "Classic" art can be described as**

- A** sentimental, realistic paintings with geometric shapes.
- B** realistic paintings with primary colours.

- C abstract modern paintings and sculptures.
- D realistic, representational pictures and sculptures.

**12. In Spain people probably enjoy modern art because**

- A their artists have a classifiable style.
- B the most renowned modern artists are Spanish.
- C they attend many modern exhibitions.
- D they have different opinions on art.

**Task 7.5. Extend and enlarge on the following.**

1. The “man in the street” has a distrust of cubism, abstracts, sculptures made of bricks and all types of so-called “found” art.
2. Britain has had maybe two or three major world painters in the last 1000 years, so we make up the space with a lot of second-rate material.
3. Our ignorance of what “modern art” is has been caused by this lack of exposure to truly great art.
4. In Britain, we have artistic influences from all over the world.
5. The British public is poorly educated in art, but that’s not the same being uninterested in it.

**Unit 8. Focus on Word Formation and Sentence Structure**

**J.M.W. TURNER and J. CONSTABLE**

*Sir Bruce McGowen, owner of the Tarn Gallery and Workshops in Suffolk mentions in the previous text J.M.W. Turner and J. Constable among the great representatives of British painting.*

*Below are two gapped texts devoted to these two great British painters.*

## Text 1. Joseph TURNER (1775–1851)

**Task 8.1.** Read the text. Use the words given in capitals at the end of the lines to form a word or its form that best fits in the gap in the same line. The first one has been done for you as an example.

Queen Victoria is said not to have bestowed a  
(0) knighthood on J.M.W. Turner, as she did on other, **KHIGHT**  
lesser (1) \_\_\_\_\_ like Alexander Calcott, **PAINT**  
because she thought he was mad. This is not entirely  
(2) \_\_\_\_\_ Turner had a breadth and **LIKE**  
(3) \_\_\_\_\_ of mind which made his later **DEEP**  
(4) \_\_\_\_\_ difficult of access, even for his closest **PAINT**  
(5) \_\_\_\_\_, and his behaviour often had the **ADMIRE**  
(6) \_\_\_\_\_ of those whose attention is focused **ECCENTRIC**  
on less (7) \_\_\_\_\_ things than good manners. **PROSE**  
His early work was easily (8) \_\_\_\_\_ and he **ACCEPT**  
made rapid progress under the eye of Joshua Reynolds,  
whose theories on (9) \_\_\_\_\_ painting appealed **POET**  
to young Turner. With (10) \_\_\_\_\_, Turner **MATURE**  
carried the notion of ideal forms further into the realm of  
the (11) \_\_\_\_\_ truths behind reality, **UNIVERSE**  
believing that (12) \_\_\_\_\_ are the only **APPEAR**  
(13) \_\_\_\_\_ images concealing deeper absolutes. **ARBITRATE**  
Turner's (14) \_\_\_\_\_ hero had always been **ARTIST**  
the French (15) \_\_\_\_\_ Claude, and in 1820 he **PAINT**  
visited Paris to see his work, also (16) \_\_\_\_\_ **DISCOVER**  
Titian and Poussin. Then began a series of tours in  
search of (17) \_\_\_\_\_ material for **SUIT**

(18) \_\_\_\_\_ and oil paintings which **WATER**  
 (19) \_\_\_\_\_ could reproduce and sell in large **ENGRAVE**  
 quantities. By now, Turner had become an (20) \_\_\_\_\_ **ESTABLISH**  
 painter, (21) \_\_\_\_\_ abroad almost every year **TRAVEL**  
 making thousands of sketches, some of which he turned  
 into (22) \_\_\_\_\_ or oil **WATER**  
 (23) \_\_\_\_\_ on his return home. He first **PAINT**  
 visited Venice in 1817, and made two  
 (24) \_\_\_\_\_ visits to the city. The atmosphere of **SEQUENCE**  
 Venice (25) \_\_\_\_\_ his **LIBERTY**  
 (26) \_\_\_\_\_ which became more and more **TECHNICAL**  
 fluid and less attached to the (27) \_\_\_\_\_ **ACT**  
 scenes before him. This brought him a good deal of  
 (28) \_\_\_\_\_ but also the support of men like **CRITICAL**  
 John Ruskin who published an (29) \_\_\_\_\_ of **PRAISE**  
 Turner's work in his five-volume *Modern Painters*.

At the end of his life Turner was a  
 (30) \_\_\_\_\_ man, despite his great **POINT**  
 (31) \_\_\_\_\_. The approach of old age and the **ACHIEVE**  
 end of his creative powers (32) \_\_\_\_\_ him. **SAD**  
 Perhaps the lack of (33) \_\_\_\_\_ of the **COMPREHEND**  
 (34) \_\_\_\_\_ of what he was doing and the lack **SIGNIFY**  
 of official (35) \_\_\_\_\_ depressed him too. He **RECOGNIZE**  
 was (36) \_\_\_\_\_ eccentric but not so eccentric that **CERTAIN**  
 he forgot his fellow (37) \_\_\_\_\_ in distress, for **ART**  
 whom he left a fortune to build a (38) \_\_\_\_\_ **CHARITY**  
 foundation, or the nation, to whom he left all his work on

condition that it was kept in a special Turner gallery.

The (39) \_\_\_\_\_ was never built because the **FOUND**  
will was contested. The gallery came into being in 1987  
thanks to the (40) \_\_\_\_\_ of Sir Charles Clore. **GENEROUS**  
It is a (41) \_\_\_\_\_ tribute to an artist considered **FIT**  
today to be one of the finest landscape and  
(42) \_\_\_\_\_ painters the world has known. **SEA**

## **Text 2. John CONSTABLE (1776–1837)**

### **Task 8.2. Read the text. Instructions as above.**

To many of his contemporaries, John Constable seemed a  
simple (1) \_\_\_\_\_ of nature, painting faithful **COPY**  
renditions of nature; and in his lifetime, although admired by  
some, he did not achieve (2) \_\_\_\_\_ recognition as an **UNIVERSE**  
(3) \_\_\_\_\_ of stature. Even today he is appreciated less **ART**  
for the (4) \_\_\_\_\_ of his art than for what seems to be **GREAT**  
his idyllic (5) \_\_\_\_\_ up of English country life. In fact, **SUM**  
Constable was attempting much more – using  
(6) \_\_\_\_\_ painting as a means of conveying ideas **LAND**  
about (7) \_\_\_\_\_ (noun) and intellectual truth. **MORAL**

Constable was a native of Suffolk, the county just north  
of Essex. His deep, consuming (8) \_\_\_\_\_ to the **ATTACH**  
(9) \_\_\_\_\_ of this rural area is a constant factor in his **SCAPE**  
works. His (10) \_\_\_\_\_ and sketchbooks reveal his **STUDY**  
complete (11) \_\_\_\_\_ in the pictorial elements of his **ABSORB**  
native countryside: the (12) \_\_\_\_\_ of cloud masses, **MOVE**  
the feel of the lowlands crossed by rivers and streams, and the  
(13) \_\_\_\_\_ play of light over all. **DRAMA**

Before Constable landscape had been the background in paintings with (14) \_\_\_\_\_ or (15) \_\_\_\_\_ themes. Constable brought landscape to the fore as a theme in itself. The English countryside was his great (16) \_\_\_\_\_. From it he drew such (17) \_\_\_\_\_ as *The Haywain* and *The Leaping Horse*. Probably of greater (18) \_\_\_\_\_ to Constable was his (19) \_\_\_\_\_ as a Royal (20) \_\_\_\_\_ in 1829, even though it came just months after the death of his (21) \_\_\_\_\_ wife Maria.

**HISTORY**

**MYTH**

**INSPIRE**

**MASTER**

**SIGNIFICANT**

**ELECT**

**ACADEMY**

**LOVE**

Constable had met Maria Bicknell at his home village in 1809 and the two were soon in love. But her grandfather (22) \_\_\_\_\_ of the (23) \_\_\_\_\_ because he did not believe that John Constable was ever likely to earn a (24) \_\_\_\_\_ living as an (25) \_\_\_\_\_. The couple had to wait until the (26) \_\_\_\_\_ of Constable's mother, followed by that of his father, provided him with a (27) \_\_\_\_\_ and an assured income. They were married in London in 1816.

**APPROVE**

**CONNECT**

**REASON**

**ART**

**DEAD**

**LEGAL**

From now on his family and his art were the twin poles of Constable's life. The death of Maria from tuberculosis in 1828 is said to have devastated Constable. Critics have noted a certain (28) \_\_\_\_\_ and less gently (29) \_\_\_\_\_ approach to nature in his later paintings, along with a harking back to (30) \_\_\_\_\_ work in many of them.

**LONELY**

**EVOKE**

**EARLY**

**Task 8.3. Read the text. For questions 1 to 11 choose from the list (A-O) below the phrase that best fits each gap. There are three phrases which do not fit any gap.**

### **JOSEPH MALLORD WILLIAM TURNER**

Like the Romantic poetry of Wordsworth, Shelley, Keats, and Byron, Romantic paintings express an (1)\_\_\_\_\_ response to nature. Exemplifying the Romantics' emphasis on imagination over reason, J.M.W. Turner rejected accurate, topographical watercolours in favour of invented scenes that, with their dazzling light and swirling scenes, become almost abstract.

A precociously talented child, Turner entered the Royal Academy schools when he was fourteen, exhibited his first watercolour the following year, and at the age twenty-seven became one of the youngest artists (2)\_\_\_\_\_ in the Academy. He was a loyal member all his life, (3)\_\_\_\_\_ and performing many varied duties. As professor of perspective, he was apparently a boring lecturer, breaking into lyricism only when discussing his heroes, Claude Lorrain, Titian, and Rubens. He opened his own sales gallery, and he was (4)\_\_\_\_\_ in his day. He was devoted to his art, and although he maintained a long relationship and had two children, he never married. In his later years, he became (5)\_\_\_\_\_.

In 1802 he made hundreds of sketches in France and Switzerland. From then on he travelled extensively, (6)\_\_\_\_\_, in the British Isles and on the Continent; Venice particularly intrigued and inspired him. He worked steadily on topographical drawings for illustrated books and used his sketches in (7)\_\_\_\_\_. Having started as a watercolourist, he painted with thin, transparent glazes when he turned to oil, and

eventually captured some of watercolours' spontaneity on his canvases. He was increasingly (8)\_\_\_\_\_; in his late landscapes and seascapes, objects seen through diffused golden light or turbulent storms dissolve into a glowing haze.

Turner's contemporary John Constable (1776–1837) never left his native country; his genius was in (9)\_\_\_\_\_ in the serene, ordinary English countryside. Constable, too, endlessly studied light, water, and clouds, but unlike Turner, he painted directly from nature rather than memory and was one of the first artists (10)\_\_\_\_\_. His technique of applying thick, broken dabs of oil paint, (11)\_\_\_\_\_, influenced Delacroix and, later, the Impressionists.

- A** eccentric, morose, and misanthropic
- B** interested in the effects of light and atmosphere
- C** encouraging other artists
- D** painting portraits
- F** achieving a freshness and luminosity
- G** keen on penetrating into the inner world of his sitters
- H** to achieve a full membership
- I** finding poetry
- J** vibrant, yet morose
- K** creating his dramatic scenes
- L** studying sea and sky
- M** very successful and well known
- N** emotional, often melancholy
- O** to paint outdoors

## Unit 9. Focus on Video

### WILLIAM HOGARTH

**Task 9.1. Before watching the film read the following text:**

#### WILLIAM HOGARTH

*(Born 1697 in London – Died 1764 in London)*

Painting in seventeenth-century England was dominated by distinguished Dutch and Flemish artists, including Rubens; Hogarth, a native Londoner, marked the beginning of an emerging British school. Lampooning the foolish manners and decaying morals of his country-men with humour and perception, he became a master of pictorial satire.

Trained as an apprentice to a silversmith, Hogarth set himself up as a print engraver in 1720 and took up painting about six years later. Britain at this time was a hotbed of satire – in poetry, theatre, and the novel – and Hogarth adopted the genre. He first achieved success with a painting of a scene from John Gay's *The Beggar's Opera*, which was then playing to packed houses, and went on to invent his own dramas, called “modern moral subjects”, told in sequences of pictures that exposed society's ills and ridiculed its follies. A tireless self-promoter, he published these images himself, making them available to a wide audience. Prints from the first series, *A Harlot's Progress*, were wildly popular; in fact, so many pirated copies were made of that series that Hogarth worked to have a copyright act passed. *A Rake's Progress* followed in 1735, confirming his reputation as a brilliant artist.

Nonetheless, Hogarth aspired to the eminence of a history painter. His ambitious attempts were not hugely successful, though, and he remained disappointed all his life at what he considered a lack of accomplishment. His portraits, on the other hand, are refreshingly individual, whether

“conversation pieces” – intimate group portraits in which the characters are engaged in some everyday activity – or informal, full-length depictions of Britain’s rising middle class. He was irritated by the English deference to foreign artists and styles, and he became an advocate for English painting, promoting an art school and exhibitions in public spaces.

Perhaps his greatest satire, *Marriage à la Mode*, tells the tale of an impecunious aristocrat, Earl Squander, who marries his dissolute son to the daughter of a wealthy, socially ambitious merchant; the arranged marriage degenerates over six pictures, ending with the deaths of the young couple. Each picture includes a wealth of witty detail. A pair of pet dogs chained together and a Cupid among ruins, for example, allude to the couple’s love – or lack thereof.

**Task 9.2. While watching the film fill in the missing dates:**

1703	Richard Hogarth opened a coffee house at St John’s Gate in London
17--	His father confined to London’s infamous debtors’ prison – the Fleet
17--	His father released from prison
17--	Death of his father
17--	W. Hogarth announced himself to the world as an engraver of prints
17--	W. Hogarth began to study at St Martin’s Academy in London
17--	Masquerades and Operas
17--	W. Hogarth went into painting
17--	W. Hogarth announced a subscription for the first series of his modern moral subjects “The Harlot’s Progress”
17--	The Engraver’s Copyright Act was passed
17--	The Rake’s Progress

17--	Completion of two huge canvases depicting tales from the New Testament
17--	The Portrait of David Garrick in the Role of King Richard III
17--	The Marriage à la Mode
17--	W. Hogarth was arrested at Calais
17--	The Shrimp Girl
17--	The Sigismunda
1764	W. Hogarth died at his London home at Leicester Fields

**Task 9.3. Decide which of Hogarth's works given in the left-hand column was / did:**

<b>1</b> – Masquerades and Operas	<b>a</b> –an attempt to reinterpret Van Dyke
<b>2</b> – The Beggar's Opera	<b>b</b> –characterised by a sense of exuberance
<b>3</b> – The Harlot's Progress	<b>c</b> –satirized the London fashion for the Continental entertainments such as Italian Opera
<b>4</b> – The Rake's Progress	<b>d</b> –revealed his xenophobia and a growing antipathy for the French
<b>5</b> – The Portrait of Captain Coram	<b>e</b> –shows how corrupt influences undermine the nation and the state
<b>6</b> – Graham Children	<b>f</b> – eight canvases revealing the terrible consequences of human folly
<b>7</b> – The Marriage à la Mode	<b>g</b> –a deliberately provocative work for which Hogarth was strongly condemned
<b>8</b> – At Calais Gate	<b>h</b> –an unsuccessful attempt to step out of his genre
<b>9</b> – The Parliamentary Election Series	<b>i</b> – a six-part story detailing the unfortunate life of a young woman who becomes a prostitute upon her arrival in London
<b>10</b> – The Sigismunda	<b>j</b> –mocked the portentousness of grand opera by using characters drawn from ordinary life
<b>11</b> – The Times	<b>k</b> –the greatest achievement of his career, a series of six modern moral subject paintings telling the story of an aristocratic marriage of convenience

**Task 9.4. Enlarge on the following ideas taken from the film:**

1. Hogarth was a man of contradictions.
2. His early prints reveal much about the concerns that would stay with Hogarth throughout his career.
3. Hogarth was largely self-taught.
4. He was as concerned with the economic rewards of his art as with the art itself.
5. Hogarth was a visual diarist of his day.
6. His visual dramas are filled with subplots.
7. The renowned critic of the early 19<sup>th</sup> century Charles Lamb claimed that Hogarth was the visual equivalent of Shakespeare.
8. Hogarth was no history painter.
9. He was a master of informative detail.
10. If it had gone in anonymously to the society of artists there wouldn't have been any fuss about it.

**Task 9.5. Speak about the beginning of Hogarth's career using:**

to pursue one's career as an artist; to work as an apprentice to an engraver; early prints; to go into painting; to give one's art a sense of darkness; self-taught; to mock; characters drawn from ordinary life; to be a huge admirer of conversation pieces; to embrace continental influences; to look to Europe for artistic inspiration; to make the engravings on the images; contemporary in subject-matter; rich with humour.

**Task 9.6. Describe Hogarth's modern moral subjects using:**

a morality tale; dubious characters; a subject of one's satire; to satirize; to provide meat on the bones of the unfolding narrative; to have immense

powers of observation; the pinnacle of one's work; a virtuoso piece; mastery of informative detail; the moral message; to be critical of; vibrant shimmering colours; a complete moral decline.

**Task 9.7. Speak on Hogarth as a businessman using:**

to have a sound financial base; to make a living from; to take a number of commissions; to announce a subscription for; illegally pirated prints; business-minded; to be concerned with the economic rewards of one's art; cut-price version; to campaign for a law; Hogarth's Act.

**Task 9.8. Which of Hogarth's series of modern moral subjects do the following key words describe? Relate its plot with the help of the given vocabulary:**

negotiations for a wedding; the emotional happiness of the couple; a marriage of convenience; physical distance; to squander; to gamble; spendthrift nature; to entertain lavishly, a notorious quack doctor; to discover one's infidelity; to duel with a love rival; to lose a fight; to die from wounds; to be hanged for murder; a black spot; to inherit syphilis.

**Task 9.9. Describe Hogarth's portraiture using:**

to reinterpret Van Dyck; to be capable of conveying more than Baroque grandeur; portraits of children; miniature adults; stern-faced; to lack the spirit of youth; to ignore the convention; a sense of exuberance; to draw the essence of the person's character; lack of reserve; to have immense powers of observation; characters drawn from ordinary life; to make up most of one's life's work; financial considerations; to offer substantial reward.

**Task 9.10. Speak of Hogarth as a history painter using:**

to depict tales taken from the New Testament; grand manner (Rubens, Titian, Van Dyck, Rafael); a Baroque approach pioneered in Continental Europe; to be no history painter; to secure oneself a number of subsequent history commissions; to be strongly influenced by the Renaissance masters; to lack the strength of compositional structure; to step out of one's genre; a tragic historical subject; to be received badly; a vulgar painter; undeserved criticism.

**Task 9.11. Complete the following sentences;**

1. But for ... Hogarth's art would not have acquired a sense of darkness.
2. Hogarth wouldn't have been compared with Shakespeare if ...
3. But for Hogarth's immense powers of observation ...
4. Hogarth would have gone into painting earlier if ...
5. Money was the essential concern for Hogarth. Otherwise ...
6. Hogarth decided to create a series of paintings, then make the engravings on the images so that ...
7. If there hadn't been a substantial market for his modern moral subjects...
8. The Engravers' Copyright Act wouldn't have become universally known as Hogarth's Act if ...
9. But for the lack of reserve Hogarth's portraiture ...
10. In 1743 Hogarth traveled to Paris so that ...
11. If Hogarth hadn't been considered a vulgar painter, *The Sigismunda* ...
12. But for ... Hogarth wouldn't have exercised such a great influence on further Art Movements.

## **Unit 10. *Focus on Video***

### **JOSHUA REYNOLDS**

#### **Task 10.1. Before watching the film read the following text**

#### **THOMAS GAINSBOROUGH AND SIR JOSHUA REYNOLDS**

Though Gainsborough was one of the most successful and sought-after portraitists of his day, he claimed he painted portraits simply to earn a living. His first love was landscape painting, and his ability to capture the particular qualities of English light and foliage inspired later artists such as John Constable.

The son of a cloth merchant, Gainsborough was just thirteen when he went to study painting in London. He apprenticed there, married in 1746, and then returned to his native Suffolk as a landscape painter. His unusual method was to gather pebbles and bits of plants – moss, twigs, even broccoli – and assemble them in his studio together with dressed dolls and animals modeled of clay. Then he painted the countryside of his imagination. He had a young family to support, however, and portraits paid the bills.

In 1759 he moved to Bath, the watering hole of the fashionable set, and found a new wealthy clientele. He developed an elegant, lyrical style achieved with light, fresh colours and feathery brushstrokes. Often he would place his subjects in outdoor settings in order to paint the effect of flickering shadows and reflections on satiny fabrics. He continued to draw and paint idealized, breathtakingly lovely landscapes.

His reputation secured, Gainsborough moved to London in 1774 and soon became the preferred portraitist of King George III and the royal family. Sir Joshua Reynolds, the official court painter, was also an influential portraitist, and the two became mutually respectful rivals. An intellectual and an important art theorist, Reynolds espoused a sober,

weighty style that veered toward history painting. Gainsborough was a sociable fellow who self-admittedly disdained books, although he was a great music lover. Both men were founding members of the Royal Academy of Arts, but during Reynolds's tenure as president Gainsborough repeatedly complained about the way his pictures were hung at its exhibitions. After 1784 he stopped submitting pictures to the Academy, showing them instead in his own studio. They had great respect for each other, though, and on his deathbed, Gainsborough asked Reynolds to visit him.

**Task 10.2. Study the following word combinations:**

- to study under
- to make a living as an artist
- to secure portrait commissions
- to develop one's own style
- an unusual richness of texture
- thick and smooth brushwork
- to soak up the achievements of old masters
- history painting
- to exert a great influence
- to narrow the gap between the historical genre and portraiture
- to create a new style – *a historical portrait*
- to buzz with artistic activity
- to mould the story from the classical world into the character of one's sitter
- wonderful subtlety of expression
- to reveal a deep sensitivity of a female character
- to be on intimate terms with

- to give art a status
- to be dismissive of the idea of natural genius
- to keep the academic tradition going
- to be remarkably uninventive
- to handle a really grand composition
- have an extraordinary sympathy for
- to seek the inspiration of the old masters
- to absorb and imitate

**Task 10.3. After watching the film recall the context in which they were used.**

**Task 10.4. Say how the following names mentioned in the film are connected with the name of Sir Joshua Reynolds:**

Thomas Hudson

Augustus Keppel

Michael Angelo

Rembrandt

Tintoretto and Titian

Georgiana, the Countess of Spencer

Samuel Johnson

David Garrick

Rubens

Mrs Sarah Siddons

**Task 10.5. Sum up all you have learned about Joshua Reynolds.**

## Unit 11. Focus on Reading / Vocabulary

### DESCRIPTION OF PICTURES

**Task 11.1.** Match the names of the English painters with the names of the pictures they produced:

1. William Hogarth	A. Lady Robert Manners
2. Thomas Gainsborough	B. The Lock
3. Joshua Reynolds	C. Portrait of Somerset Maugham
4. John Constable	D. Snowstorm: Steamboat off a Harbour's Mouth
5. Joseph M. W. Turner	E. The Countess Spencer with her Daughter Georgiana
6. George Stubbs	F. Breakfast Scene, from <i>Marriage à la Mode</i>
7. Allan Ramsay	G. Mr and Mrs Andrews
8. Graham Sutherland	H. Mares and Foals in a Landscape

**Task 11.2.** Below you will find the descriptions of the pictures mentioned above. Guess and fill in their titles and the missing proper names. The first one has been done for you.

**G. Mr and Mrs Andrews**

Mr and Mrs Andrews are resting after an afternoon of shooting. To the right, their estate extends far into the distance. The sheaves of corn tell us it is autumn, and Mr Andrew's dog and shotgun imply that he has been hunting. Gainsborough possibly also intended to include a pheasant shot by this elegant English gentleman in the composition, but never completed the painting. His wife's beautifully executed blue satin dress is unfinished – the outline of a bird is visible on her lap. Robert Andrews and Frances

Carter were married in November 1748 and it is thought that this portrait was painted as a celebration of this event. Unlike many of his contemporaries, Gainsborough was not an academic painter. His **intuitive sense of style and colour**, and **superb handling of paint**, make him one of the artistic geniuses of eighteenth-century Europe. Although he was **a portrait painter by trade** his **true passion lay in painting the British countryside**.

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A man struggles to open a lock, as his companion tries to hold a barge still in a current of surging water. With its silvery highlights and rich colouring, this picture is a celebration of the freshness and beauty of nature. Perhaps more than any other landscape painter, \_\_\_\_\_ sought to express his love of the open countryside. Through an apparently spontaneous use of colour and rapid brushstrokes he was able to capture the fleeting mood of a scene. Behind these speckled, flecked bits of paint, however, lies a carefully composed structure. \_\_\_\_\_ enrolled at the Royal Academy in 1799 and for the first decade of his painting career he failed to sell any work in England. This was not the case in Paris, however, where his paintings were accepted with enthusiasm. \_\_\_\_\_'s landscapes had a strong influence on French landscape painting, and his swift gestures and use of light to create a particular mood were an inspiration to the Impressionists.

---

With a deft and steady hand, \_\_\_\_\_ has faithfully and delicately reproduced the horses and the foliage above them. The minutely observed details, such as the tail hairs and hooves, the

individual colouring of each horse and the delicately painted leaves of the oak tree, have been captured with remarkable accuracy.

\_\_\_\_\_ earned an unrivalled reputation as a painter of horses, dogs and wild animals for noble patrons. Primarily an anatomist, his depictions of horses came from hours of observation and scientific study. To assist him in his work \_\_\_\_\_ drew detailed anatomical studies from every conceivable angle, thoroughly examining the bone and muscle structure of horses in order truly to understand how to portray the mechanics of movement. His paintings are more than mere scientific studies, however, and show a masterful understanding of design and composition.

\_\_\_\_\_, the English novelist and playwright, sits against a vibrant yellow wall looking quietly dignified. His features are almost caricature-like, especially his jowls and jutting chin, which appears to push his head out of the picture towards the viewer.

\_\_\_\_\_ was one of the leading British artists of the twentieth century. He painted many landscapes and religious paintings and in his later years became a successful portrait painter of the famous. His semi-abstract style, balanced by a superb draughtsmanship, always followed the laws of realism but his use of amorphous-like forms and agonized imagery, which had a strong influence on the young Francis Bacon, created much controversy. When this painting first appeared it was criticized for making \_\_\_\_\_ look like ‘an old Chinese madam in a brothel in Shanghai’ and his famous portrait of Winston Churchill was so loathed by Lady Churchill that she destroyed it following her husband’s death.

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Softly modeled, this exquisite oval portrait exudes a sense of tenderness and a sympathetic grasp of character. Painted with a feathery sense of touch and executed in muted, pastel colours, the form and demeanour of the noble lady are conveyed with flattering delicacy. The son of a poet, \_\_\_\_\_ was one of the foremost portraitists of his day – the Scottish counterpart to Sir Joshua Reynolds and Thomas Gainsborough. Although he worked mainly in London, becoming the Court Painter to George III in 1760, he first trained in Edinburgh before continuing his studies in Italy. Here he was impressed by the elegance of the contemporary Italian painters, especially Pompeo Batoni who produced many portraits of aristocratic English visitors to Rome. \_\_\_\_\_ went on to develop his own style of captivating charm and sensitivity. He was also much influenced by the refined finesse of contemporary French art.

---

The tenderness of this charming portrait is emphasized by the delicate way in which the mother clasps her arms around her young daughter. The lace and silk of the countess's dress are skillfully painted with a minimum number of brushstrokes. This rather loose manner of painting is continued in the shaggy hair of the dog, and the cloudy sky in the background. \_\_\_\_\_ is best known for the manner in which he married the Grand Style of the great Italian masters with portraits of the English aristocracy. Although grandeur and formality are minimized in this picture, they are alluded to in the background elements of the column, drapery and brooding clouds. \_\_\_\_\_ is credited

with having elevated portrait-painting in Britain to a height equalling that of the great Italian masters. His status during the reign of George III was such that when the King formed the Royal Academy in 1768, \_\_\_\_\_ was appointed its first President.

\_\_\_\_\_

A small ship is caught in the heart of a storm and struggles to keep afloat. The sea, snow and smoke from the ship's engine have been sucked together in a swirling mass of lashing wind and spray which \_\_\_\_\_ has captured with all the unhesitating spontaneity of a modern abstract artist. Well ahead of his time, few people understood \_\_\_\_\_'s work during his lifetime but today he is regarded as the most masterly of British painters. His work in watercolours and oils captures the magical effects of light, colour and movement in pale glowing colours. Towards the end of his life \_\_\_\_\_ showed particular interest in the conflict between the elements. In order to paint this picture and capture the true atmospheric effects of a storm, he is said to have had himself tied for four hours (at the age of 67) to the bridge of a steamboat, sailing from Harwich in bad weather.

\_\_\_\_\_

It is after noon, a chair lies overturned, cards are strewn on the carpet and the debt collector rolls his eyes in exasperation. Late nights of drinking and gambling, overspending on an opulent house and the whims of an indolent wife are satirized in this portrait. For \_\_\_\_\_, criticism of taste was also criticism of manners and he mocks the grotesque objects d'art on the mantelpiece, the florid, fantastical clock and the marble bust which looks more like a pig than a

Roman noble. Apprenticed to an engraver, he learned the trade and eloped with the engraver's daughter. Tiring of conventional art forms, he specialized in scathing, even savage, visual commentaries on social conditions, made up of a series of pictures which told a story. Engravings were made from the original oils and their immense popularity made him famous. Although his works parallel those of the Rococo painters in France, his comic wit and style are utterly English.

**Task 11.3. Underline the key sentences / parts of sentences that helped you to identify the painter and his picture.**

**Task 11.4. Write out the key words describing the painters' technique. Look at the words in bold in the first description as an example.**

## **Unit 12. *Focus on Video***

### **SISTER WENDY'S STORY OF PAINTING (parts II and III)**

#### **PART II**

**Task 12.1. Look at the names of the painters mentioned in the film:**

- |                          |                                   |
|--------------------------|-----------------------------------|
| 1. Caravaggio            | 14. Joshua Reynolds               |
| 2. Annibale Carracci     | 15. George Stubbs                 |
| 3. Guido Reni            | 16. Thomas Gainsborough           |
| 4. Guercino              | 17. Antoine Watteau               |
| 5. Artemisia Gentileschi | 18. Jean-Simeon Chardin           |
| 6. El Greco              | 19. Jacques-Louis David           |
| 7. Peter Paul Rubens     | 20. Jean-Auguste-Dominique Ingres |
| 8. Frans Hals            | 21. John Constable                |

- |                     |                                   |
|---------------------|-----------------------------------|
| 9. Vermeer          | 22. Joseph Mallord William Turner |
| 10. Rembrandt       | 23. Eugene Delacroix              |
| 11. Velazquez       | 24. Theodore Gericault            |
| 12. Nicolas Poussin | 25. Francisco de Goya             |
| 13. Claude Lorrain  |                                   |

**Task 12.2. Study the following words:**

- baroque** – a highly decorative style of art and architecture popular in Europe in the 17<sup>th</sup> century;
- rococo** – a style fashionable in Europe from the late 17<sup>th</sup> to the 18<sup>th</sup> century characterized by a great deal of curling decoration;
- pious** – набожный;
- boisterous** – неистовый, бурный, жизнерадостный;
- cherubs** – херувимы;
- asp** – ядовитая змея аспида;
- squinting** – косоглазый;
- devout** – набожный, благочестивый;
- yuppie** – “young urban professional” – молодой карьерист, юппи;
- maids of honor** – фрейлины;
- to knight** – произвести в рыцарское достоинство;
- pagan** – языческий;
- desolate** – безутешный;
- reverence** – глубокое уважение, почтение, почтительность;
- tug** – буксир;
- daunting** – 1) устрашающий; 2) трудный для понимания (= discouraging, disheartening).

**Task 12.3. While watching the film answer the following questions through multiple choice:**

***Passion and Ecstasy***

1. Art of the baroque was born in **A** Madrid  
**B** Amsterdam  
**C** Rome
2. Baroque art entices the human senses to lead people to  
**A** liberation of spirit  
**B** religious awareness  
**C** rebellious protest
3. Caravaggio was **A** a fatherly person  
**B** a broad-minded and cooperative man  
**C** a restless, aggressive and unhappy man
4. Caravaggio's image of Cupid is  
**A** boisterous  
**B** naughty  
**C** terrifying
5. Guido Reni's rendering of his subjects was  
**A** sentimental and pious  
**B** aggressive and powerful  
**C** sophisticated and ponderous
6. In his famous picture Guercino tells the story of a woman taken in adultery who according to law should be  
**A** divorced at once  
**B** stoned to death  
**C** sentenced to prison

7. Judith, the Jewish heroine of A. Gentileschi's painting
- A** betrayed her people
  - B** vindicated her people
  - C** threatened her people
8. El Greco's pictures were
- A** profoundly romantic
  - B** intimate and sentimental
  - C** profoundly religious
9. Rubens's "Peace and War" is
- A** allegoric
  - B** religious
  - C** idyllic
10. Helena's portrait by Rubens is
- A** ceremonial
  - B** intimate and private
  - C** profoundly realistic

### ***Three Golden Ages***

11. The three countries that had the Golden Age in painting are
- A** Spain, France and Denmark
  - B** Spain, Italy and the Netherlands
  - C** Spain, France and the Netherlands
12. The special glory of Holland was
- A** landscapes
  - B** still-lives
  - C** portraits
13. Young Vermeer painted
- A** silence, stillness and light
  - B** youth, beauty and elegance
  - C** fear, darkness and threat
14. The greatest Dutch painter Rembrandt was
- A** a lawyer's son
  - B** a miller's son
  - C** a doctor's son

15. Rembrandt was unsurpassable at painting

- A** stillness
- B** movement
- C** despair

16. Rembrandt moved to

- A** Rome
- B** Paris
- C** Amsterdam

17. The signature of Rembrandt is his deep awareness of

- A** human sorrow and grief
- B** human vulnerability and strength
- C** human joy and happiness

18. The year before he died Velazquez got

- A** recognition
- B** the Red Cross of Nobility
- C** his biggest commission

19. Nicolas Poussin as compared to other artists was the most

- A** intellectual and poetic
- B** boisterous and joyful
- C** pessimistic and desperate

20. Claude Lorrain was a master of

- A** idyllic
- B** epic
- C** lyrical landscapes

### ***Revolution***

21. British country gentlemen needed painting to

- A** decorate their country houses
- B** follow the latest fashion
- C** show off their status

22. Thomas Gainsborough persuaded Mr and Mrs Andrews to make their wedding picture

- A** in the studio
- B** out of doors
- C** abroad

23. In his portrayal of Mr and Mrs Andrews T.Gainsborough is being

- A** naughty
- B** serious
- C** sarcastic

24. The name itself for the era of rococo is

- A** mournful and sad
- B** playful and unreal
- C** unreal and dubious

25. David's "Death of Marat" is painted with great

- A** reverence
- B** compassion
- C** repulsion

26. To make classical art exciting Ingres

- A** infused it with light
- B** heightened its dullness
- C** infused it with passion

27. The best-loved of Constable's paintings, "Haywain" conveys a longing for

- A** what's unreal
- B** what's impossible
- C** what's lost

28. W. M.Turner was a born

- A** idealist
- B** romantic
- C** innovator

29. F. Goya depicted the Royal family as

- A** a pompous and haughty group of people
- B** a religious and pious group of people
- C** a sad little group of people

30. What Goya feared above all was human

- A** aggressiveness
- B** stupidity
- C** inexplicable nature

**Task 12.4. Write a 300-word summary of the film.**

**Task 12.5. Watch the third part of the film *SISTER WENDY'S STORY OF PAINTING* and get ready to extend the following ideas from the film:**

### ***PART III***

#### **Paris 1870**

*The Art Revolution* was started by **Edward Mane** – *Olympia* – the painting that scandalized Paris, showed a modern woman, a prostitute, so self-assured, so in command of herself, but so vulnerable. It was very shocking. Hypocrisy was exploded. His paintings had a raw power.

*Impression. Sunrise* by **Claude Monet** – the critics took the ball.

Impressionists started to paint outside, abandoned their studios for the open air, wanted to catch the single moment, new inventions like portable easels, ready-mixed tubes of paint, their paintings were spontaneous but unpolished, sheer quality triumphed.

Monet became rich, famous and respectable. He was intent on capturing every flickering change of light, every fleeting moment, the colour of

snow, the colour of shadows, the colour of water. *Water Lilies*. It's intensely exhilarating to see it.

**Renoir** paints the world without sadness, where there is nothing dark or sinister. Renoir had a great eye for the ladies.

Impressionists created a dreamy world of sunlight and pleasure. Too pretty and sweet colours, a celebration of enjoyment.

For the first time women artists began to make their mark. **Berta Moriso** didn't paint like a lady but like a savage, like a prisoner in chains.

**Mary Cassette** was an expatriate American living in Paris. **Degas** admired her work reluctantly – *She paints too well to be a woman*.

**Degas** was deeply contemptuous of women. Degas is best known for his pictures of the ballet dancers of the Paris Opera. The Parisian name for these little dancers was rats. He depicts them as a group of animals and Monsieur Perrot as an animal trainer.

Degas wanted to see behind the scenes – a great body language but no personalities.

The Impressionists broke the rules. **Georges Seurat** – the genius of the dot. **Seurat** invented a new technique of painting – *pointillism*. He paints with intense intellectual vigour, his stillness and serenity was the antithesis of Impressionism. Seurat depicts his mistress as a great fertility figure. She is a great shape.

## **Paris 1889**

*Paul Gauguin* abandoned his wife and children and went to Tahiti in search of paradise. Gauguin captures our imagination. His art is based on conflict between the dream, the romantic and the truth, the classical. *Nevermore* – nervous anxiety.

*Vincent Van Gogh* – the tormented Dutchman (1853 – 1890): his art reflected his fears, anguish and madness. His faithful brother Theo was his only consolation. Vincent was set upon becoming the minister of the church, but church didn't accept him. In his famous picture you can't get into the church as there is no door. Van Gogh struggled with insanity. In his last picture we see the dark sinister blue sky. Feeling the claustrophobic smallness of his world, Van Gogh killed himself in a field as he felt his life was a failure both as an artist and as a person.

**Task 12.6. Work in small groups. Share with your groupmates your impression of the film. Speak on the episodes that impressed you most.**

## **Unit 13. Focus on Listening**

### **PHILOSOPHY CLASS**

**Task 13.1. Read the following text.**

### **RENAISSANCE**

Throughout the Middle Ages man lived in fear of God and within the omnipresence of the Church. Art generally showed the heavens and saints, and bore little relation to what was happening on earth. From the fourteenth century, however, man began to realize his importance and

effect on the world. This rebirth (or ‘renaissance’) was reflected in art: figures became more life-like, space became more real and the Christian story began to be told from a human point of view. As the decades continued artists were able to recreate the world on panels, frescos and altarpieces with increasing ease. Beginning with the stylized works of Giotto and Masaccio, the Renaissance culminated in the monumental creations of Leonardo, Raphael and Michelangelo. Although generally associated with Italy, the Renaissance also developed independently north of the Alps in Germany and Flanders. While Italian Renaissance artists laid emphasis on perspective and the illusion of space, Flemish and German artists were more interested in a detailed, jewel-like depiction of the world around them.

*Representatives:*


- (Early Renaissance) Fra Angelico, Botticelli, Donatello, Ghiberti, Ghirlandaio, Giotto, Filippino Lippi, Mantegna, Masaccio, Perugino, Piero della Francesca, Pollaiuolo, Signorelli, Verrocchio;
- (High Renaissance) Andrea del Sarto, Fra Bartolommeo, Leonardo da Vinci, Michelangelo, Raphael, Titian;
- (Northern Renaissance) Altdorfer, Diirer, Elsheimer, Griinewald, Mabuse, Massys, Van der Weyden

**Task 13.2. Before listening to the text study the following notes:**

1. **Protagoras** – an ancient Greek philosopher
2. **Sophocles** – a Greek poet famous for the tragic play *Oedipus Rex*
3. **diety** ['dʒɪtɪ, 'dʒɛɪtɪ] – a god or goddess

4. **catalyst** – somebody or something whose action inspires further and usually more important events
5. **clergy (or: clerics)** – (in the Christian Church) members of the priesthood allowed to perform religious services
6. **dissemination** – wide spreading (of news, ideas, etc.)
7. **medieval** – referring to the Middle Ages
8. **concurrent** – occurring at the same time
9. **Alberti (1404–1472)** – an Italian architect, sculptor, painter and scholar of the epoch of the Renaissance
10. **secular** – not concerned or connected with religion
11. **to facilitate** – to make easier
12. **aptitude** – a natural ability or talent, esp. for learning

**Task 13.3. Listen to the text and answer the questions through multiple choice:**

1. (46) What is the main focus of the discussion?
  - A The Renaissance
  - B Important scholars
  - C Humanism
  - D Political reform
2. (47) Why does the professor say this: 
  - A She thinks that the spelling of the term is not important.
  - B She assumes that the students know how to spell the term.
  - C She knows that the term can be found in the textbook.
  - D She does not want to spend time explaining the term.

3. (48) Why does the professor mention the drawing by Leonardo da Vinci?

- A She wants the students to refer to their textbook more often.
- B She uses it as an example of the union of art and science.
- C She says that it is one of the personal favourites.
- D She contrasts his work with that of other artists.

4. (49) According to the professor, what was the effect of using Latin as a universal language of scholarship?

- A It facilitated communication among intellectuals in many countries.
- B It made Rome the capital of the world during the Renaissance.
- C It caused class distinctions to be apparent throughout Europe.
- D It created an environment in which new ideas were suppressed.

5. (50) According to the professor, what can be inferred about a Renaissance man?

- A He would probably be a master craftsman.
- B He would have an aptitude for both art and science.
- C He would be interested in classical philosophers.
- D He would value logic at the expense of creativity.

6. (51) All the following characteristics are true of humanism EXCEPT

- A Mankind is innately good.
- B Scholars must serve society.
- C The individual is important.
- D Human beings are rational.

**Unit 14. Focus on Listening**  
**ART HISTORY CLASS**  
**ABSTRACT EXPRESSIONISM**

**Task 14.1. Study the following notes:**

**1. *Abstract Expressionism*** – a dominant trend in American painting in 1940-1950s. First arose as a rebellion against tradition. Its main properties are spontaneity and freedom of self-expression.

**2. *Action Painting*** – a trend within *Abstract Expressionism* – a dynamic, impulsive style of painting, a method of applying paint straight onto a canvas by energetic movements, acting on an impulse without any preliminary plan.

**3. *Jackson Pollock*** – the best-known representative of *Action Painting*. He introduced the technique of the so-called *all-over painting*, which means refusal from traditional composition and viewing the canvas as a homogeneous whole devoid of either top, bottom or centre. He used the method of *dripping* paint onto a large canvas placed on the studio floor. In this dynamic act of creation he viewed himself as part of the picture which according to him has a life of its own.

**4. *Skeins of yarn*** – мотки пряжи.

**Task 14.2. Before listening to the lecture read the following text which will introduce you into J. Pollock's technique of painting.**

**JACKSON POLLOCK**

It is interesting to imagine what Gilbert Stuart\* would have thought if he had seen Jackson Pollock at work. He would have observed, first, that in the large studio where Pollock painted there were no oil paints and no

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\* Stuart Gilbert (1755–1828) – an American painter famous especially for his picture of George Washington

brushes except a few old worn ones. He would have seen lying on the floor a huge painting, as large as three of his largest portraits, or more than a dozen of his smaller ones. Where were the colours for mixing in oil paint? Instead there were large cans of ordinary house paint. And what would Stuart have thought of the pile of objects lying around – sticks of wood, knives, small piles of sand, bits of broken glass, pieces of string? Surely America's first great painter would have been shocked at the sight of Pollock's work. He would have seen a tall man spring into action, jumping around on all four sides of the painting. With dance-like movements, Pollock threw colour, dropped paint off the edge of a stick or a worn-out brush, or simply lifted one of the large cans of paint and poured its contents from one edge of the painting to the other. Then, he might add bits of coloured glass, sand or any other object at hand.

Try as he could, Gilbert Stuart would have found in this painting no figures, so landscape, no shape or form that he could recognise – nothing but lines arranged in a pattern of colour. Stuart would have been at a complete loss to think of this man as an artist. Yet if he had felt shock or anger, he would have felt no different from many people in Pollock's own time.

In his brief life, Pollock was probably the best known artist of his day. He was either laughed at or praised. There was no middle ground. By the time of his death he was firmly established as the leading figure of the most complete change in the history of American art.

**Task 14.3. Listen to the text and answer the questions through multiple choice:**

1. (40) What is this discussion mainly about?

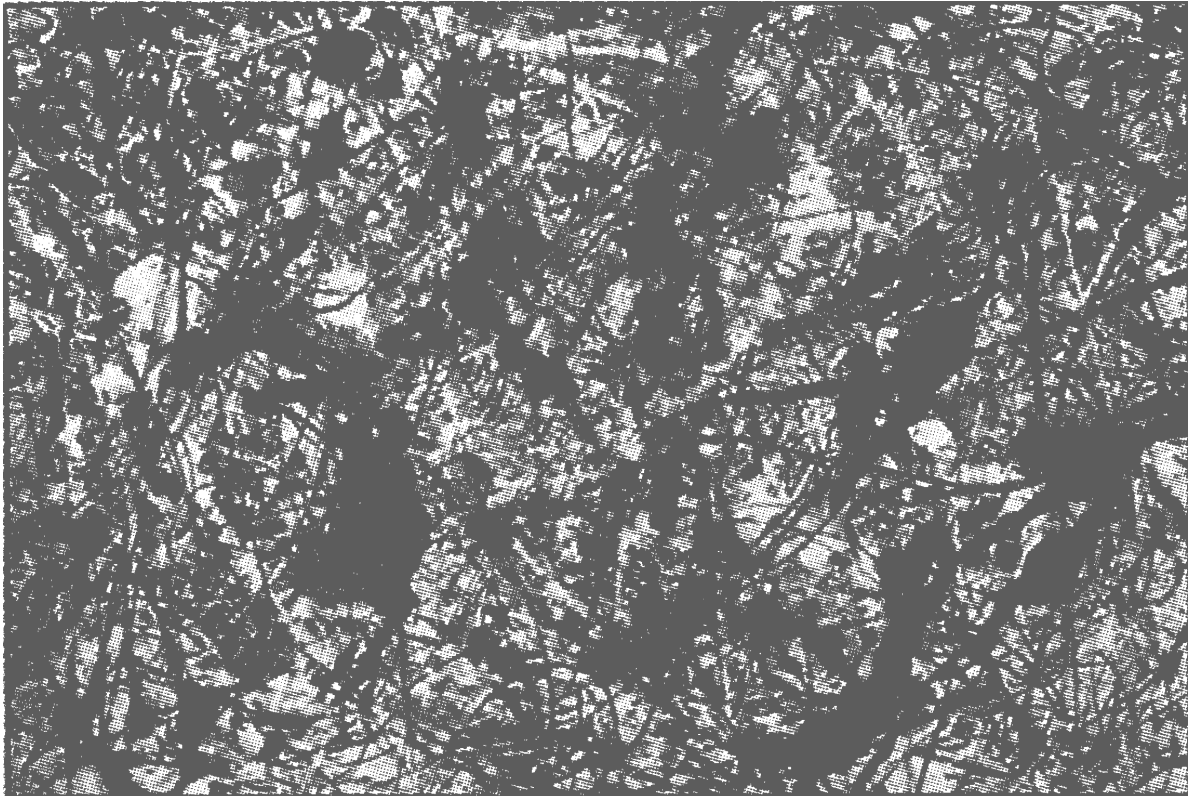
- A Artists in New York
- B Post Impressionists

- C Abstract Expressionism
- D The Guggenheim collection



2. (41) To what did some critics compare Pollock's work?
- A Nature
  - B Dancing
  - C Chaos
  - D Houses
3. (42) According to the professor, what defines action art? (Choose 2 answers).
- A Control
  - B Design
  - C Coincidence
  - D Imbalance

4. (43) Why does the professor say this: 🎧
- A He is helping the student to find the exact word.
  - B He is correcting something that the student said.
  - C He is changing the topic of the discussion.
  - D He is trying to regain the floor to continue.



5. (44) What is interesting about the painting “Lavender Mist”?
- A The unusual color
  - B The texture of the paint
  - C The artist’s handprints
  - D The number of copies
6. (45) What is the professor’s opinion of Pollock?
- A He thinks that Pollock was an excellent illustrator.
  - B He argues that Pollock’s work was influential.
  - C He expresses reservations about Pollock’s work.
  - D He agrees with Pollock’s critics.

## Unit 15. *Focus on Video*

### THE STATE TRETYAKOV ART GALLERY

#### **Task 15.1. Study the following words:**

***to bequeath*** – to leave (personal property) by will;

***premises*** – a piece of land with the buildings on it;

***gentry*** – the upper class;

***to lurk*** – to lie hidden, to exist unseen;

***prolific*** – productive;

***The Tale of Igor's Campaign*** – «Слово о полку Игореве»;

***Art Nouveau*** – a style of art, design and architecture, popular at the end of the 19<sup>th</sup> century. It is characterized by the use of long curving lines inspired by the shape of leaves and flowers.

#### **Task 15.2. While watching the film find the answers to the following questions:**

1. When and by whom was the gallery founded?
2. Who designed the facade of the building?
3. What are the typical traits of Russian icon painting?
4. What new traditions did the Age of Enlightenment bring to art?
5. What prominent names in literature and art is the Golden Age of the Arts of the early 19<sup>th</sup> century associated with?
6. What painter is considered to be Russia's foremost artist of High Romanticism?
7. What was the central theme of Realism in Russian Art?

8. Who was commissioned by P. Tretyakov to paint the portraits of Ostrovsky and Dostoyevsky?
9. What painters introduced a new, very Russian style of landscape painting?
10. Who is considered to be the most prominent figure in the Russian Art of the second half of the 19<sup>th</sup> century?
11. What painter specialized almost exclusively in historical subjects?
12. What was characteristic of Russian Art at the turn of the century?
13. What representatives of Neoclassicism can you name?
14. Whose art tends to be symbolic of the whole pre-Revolutionary period?
15. What trend developed in Russian Art at the beginning of the 20<sup>th</sup> century?

**Task 15.3.** Fill in the missing parts of sentences using the verbs given below. Mind that there are more gaps than words, thus some of the verbs may be used more than once.

<i>borrow</i>	<i>catch</i>	<i>combine</i>	<i>commission</i>	<i>consider</i>	
<i>contrast</i>	<i>develop</i>	<i>elevate</i>	<i>execute</i>	<i>flourish</i>	
<i>focus</i>	<i>imitate</i>	<i>infuse</i>	<i>inspire</i>	<i>liberate</i>	<i>lurk</i>
<i>poeticize</i>	<i>portray</i>	<i>reflect</i>	<i>reveal</i>	<i>revive</i>	<i>seek</i>
<i>serve</i>	<i>sketch</i>	<i>specialize</i>	<i>suffuse</i>	<i>tend</i>	

1. For the worshipper **an icon** \_\_\_\_\_ as a window into the world of spiritual perfection and purity.
2. The 18<sup>th</sup> century portrait was \_\_\_\_\_ with a new quality.
3. **Rokotov** \_\_\_\_\_ on the inner life of his subjects.

4. In 18<sup>th</sup> century portraiture **Rokotov's** poetical refinement \_\_\_\_\_ into **Levitsky's** psychological perception and theatricality.
5. **Kiprensky** \_\_\_\_\_ High Romanticism with the worldliness and non-spirituality of the aristocratic Salon.
6. **Shedrin's** Italian landscapes are \_\_\_\_\_ with the carefree joy of the Italians themselves.
7. **Tropinin** \_\_\_\_\_ his ideals in the poetry of ordinary life.
8. **Tropinin's** humble subjects were \_\_\_\_\_ lovingly.
9. In **Venetsianov's** work modest village people were \_\_\_\_\_ into living symbols of basic moral values.
10. **K. Brullov** who was \_\_\_\_\_ Russia's foremost artist by his contemporaries \_\_\_\_\_ a romantic world of dazzling beauty in his portraits.
11. **A. Ivanov** was convinced that art should \_\_\_\_\_ as a medium of moral and spiritual influence.
12. **V. Perov** was \_\_\_\_\_ by P. Tretyakov to paint the portraits of Ostrovsky and Dostoyevsky.
13. **F. Vassiliev** managed to \_\_\_\_\_ even the most ordinary uncomposed views.
14. In his landscapes **A. Savrasov** \_\_\_\_\_ the poetic beauty of the most ordinary views.
15. In the second half of the 19<sup>th</sup> century a new, very Russian style of landscape painting began to \_\_\_\_\_.
16. **V. Vasnetsov** \_\_\_\_\_ in historical painting, stage sets, paintings on themes drawn from early Russian chronicles and epic poems.
17. **I. Repin** \_\_\_\_\_ all the latest ideas, hopes and concerns of democratically-minded society.

18. Historic themes \_\_\_\_\_ the imagination of **V. Surikov**.
19. A rich and powerful colour scheme in **Surikov's** *Boyarina Morozova* \_\_\_\_\_ symbolically with the riot of many colours in the crowd.
20. In his art **V. Serov** \_\_\_\_\_ the Russian realistic portrait and the achievements of the French Impressionism.
21. **V. Serov** attempted to \_\_\_\_\_ the 18<sup>th</sup> century full-length formal portrait.
22. **Vrubel's** "Demon" \_\_\_\_\_ to be symbolic of the whole pre-Revolutionary period.
23. The premonition of disaster was always \_\_\_\_\_ in **Vrubel's** art.
24. **A. Benua's** style was ironic and deliberately exaggerated but always \_\_\_\_\_ to perfection.
25. **A. Ryabushkin** deliberately \_\_\_\_\_ the style of a church fresco.
26. **A. Ryabushkin** \_\_\_\_\_ elements of Realism, Impressionism and Art Nouveau into a poetisation of the national way of life in past ages.
27. **N. Goncharova** used the techniques of crude cheap wood-cuts, the simple forceful lines, roughly \_\_\_\_\_ objects and figures.
28. **V. Kandinsky** departed in search of art forms which \_\_\_\_\_ art from its duty to reality.
29. **V. Kandinsky's** theory of colour \_\_\_\_\_ a new sense of space and a further search of discoveries.
30. **K. Petrov-Vodkin** \_\_\_\_\_ elements from a nearly forgotten technique of icon painting.

**Task 15.4. Translate the sentences based on the film back into English (below are the props to help you):**

1. Русской иконописи присуща глубокая духовность: простая композиция, символизм цвета, ощущение пространства.
2. Боровиковский известен своей лирической и сентиментальной портретной живописью.
3. В своих полотнах Венецианов отразил поэзию сельской жизни.
4. Богатая цветовая гамма и прекрасная работа кистью – вот что отличает работы К. Брюллова, одного из именитых художников своего времени.
5. Художник-жанрист Павел Федотов смотрел жизни прямо в лицо, выбирая свои сюжеты с удивительной проницательностью и ироничностью. Герои его картин – представители обедневшего дворянства и мелкие чиновники.
6. Центральная тема работ Василия Перова – тема «униженных и оскорбленных». Вскрывая ужасные социальные проблемы России того времени, художник ищет ответ на актуальные вопросы: «Что делать?» и «Кто виноват?»
7. Иван Шишкин воплотил в своих полотнах эпический подход к природе, мастерски изображая огромные просторы, величественные леса, могучие реки – все великолепие русской земли.
8. Илья Репин – один из наиболее разносторонних, плодотворных и признанных художников своего времени – представляет целую эпоху в русском искусстве. В своих полотнах он мастерски передает личную драму своих героев.

9. Исаак Левитан, мастер лирического пейзажа, использует красоту природы для передачи всей глубины того или иного эмоционального состояния.
  10. Михаил Врубель в поиске новых способов передачи формы и цвета уводит зрителя из хмурой ежедневной реальности в волшебный мир художественных символов.
  11. Картины А. Бенуа – воплощение ностальгии по ушедшему прошлому, – скорее театрализованные постановки, нежели серьезный экскурс в историю.
  12. Рябушкин, комбинируя в своем искусстве элементы разных направлений, находит свой собственный поэтический образ старой России на стыке времен.
  13. Н. Гончарова, «примитивист» в «чистом» виде, использует намеренно наивный метод письма, поэтизируя патриархальные устои сельской жизни.
  14. Замысловатые сочетания цветов, форм и линий в полотнах представителей русского авангарда обладают эффектом мощного эмоционального воздействия на зрителя.
  15. К. Петров-Водкин в поиске новых принципов организации пространства и символического использования цвета обращается к почти забытой технике иконописи.
- (1) *deep spirituality, symbolic use of colour, sense of space*
  - (2) *lyrical and sentimental portraiture*
  - (3) *to portray the poetry of rural life*
  - (4) *rich colour scheme, fine brushwork; Russia's foremost artist*
  - (5) *to stare life straight in the eye, a highly penetrating and ironic eye; impoverished gentry and petty officials*

- (6) *the insulted and humiliated*
- (7) *immense spaces, mighty forests, powerful rivers*
- (8) *versatile, prolific, admired*
- (9) *sharp intensity of a particular emotional state*
- (10) *to transport the audience, dreary reality, artistic symbols*
- (11) *stage performance, a serious study of history*
- (12) *poetic image, on the cast between the old and the new*
- (13) *a mere Primitivist, deliberate naivety, patriarchal way of life*
- (14) *intricate combination, to acquire a powerful emotional effect*
- (15) *a nearly forgotten technique of icon painting*

**Task 15.5. Classify the names of the artists according to the trends and genres they represented:**

1. <i>Icon painting</i>	Borisov-Musatov
2. <i>Classicism</i>	Borovikovsky
3. <i>Romanticism</i>	Fedotov
4. <i>Realism</i>	Filonov
<i>A epic landscape</i>	Goncharova
<i>B historical painting</i>	Kandinsky
<i>C lyrical landscape</i>	Kiprensky
5. <i>Neoclassicism</i>	Levitan
6. <i>Art Nouveau</i>	Levitsky
7. <i>Primitivism</i>	Malevich
8. <i>Decorative style</i>	Perov
9. <i>Symbolism</i>	Petrov-Vodkin
10. <i>Avant-garde</i>	Rokotov

Rublev  
 Ryabushkin  
 Serov  
 Shedrin  
 Shishkin  
 Surikov  
 Tropinin  
 Vasnetsov  
 Venetsianov

**Task 15.6.** About what Russian painter would you tell a foreigner to show your pride in Russian painting? Speak on your favourite Russian painter. Describe one of his pictures. Refer to the appendix for help.

## Unit 16. *Focus on Speaking*

### A VISIT TO THE LOCAL ART GALLERY

**Task 16.1.** Match the names of the pictures with their authors:

1	“Svetlana Fortune Telling”	A	Ivan Aivasovsky
2	“Timid Fellow”	B	Borisov-Musatov
3	“The Magic Carpet”, “Baptising of Prince Vladimir”	C	Carl Brullov
4	“A Portrait of Princess Usupova”	D	Boris Kustodiev
5	“Dalmatian Coast”	E	Isaak Levitan
6	“The Russian Venus”, “The Merchant Woman Drinking Tea”	F	Ilya Repin

7	“Sunset Reflection”	G	Nicholai Rerich
8	“Maitreya”	H	Alexei Savrasov
9	“Kama Near Elabuga”	I	Valentin Serov
10	“The Lake”	G	Ivan Shishkin
11	“Rooks Are Here”	K	Konstantin Somov
12	“The Lace-Maker”	L	Vassily Tropinin
13	“Two Ladies in the Park”	M	Victor Vasnetsov

**Task 16.2. Distribute the names of the artists according to the trends and genres:**

Aivasovsky		Borisov-Musatov		Korovin	Levitan
Levitsky	Perov	Repin	Rokotov	Savrasov	Surikov
Shishkin		Somov	Tropinin	Vasnetsov	

Classicism \_\_\_\_\_

Romanticism \_\_\_\_\_

Realism \_\_\_\_\_

Russian Impressionism \_\_\_\_\_

“The Travelling Exhibitions Society” \_\_\_\_\_

“World of Art” \_\_\_\_\_

“Silver Age” \_\_\_\_\_

ceremonial portrait \_\_\_\_\_

intimate portrait \_\_\_\_\_

epic landscape \_\_\_\_\_

lyrical landscape \_\_\_\_\_

**Task 16.3. Answer the questions:**

1. What was characteristic of Russian icon painting of the 15 – 16<sup>th</sup> centuries?
2. What schools of Russian icon painting are represented at the gallery?
3. What colours were used in icon painting? What did they symbolize?
4. Why were the icons called books? What stories did they tell?
5. What was the name of the first type of portrait which combined the elements of realism with icon painting?
6. What genre of painting was most reputable during the classical era?
7. What were the names of the two other genres popular in those days?
8. How can you describe the evolution of landscape genre in Russian art? What representatives of Russian landscape painting can you name?
9. What types of portraits do you know? What portrait painters can you name?
10. How does Romanticism differ from Classicism?
11. What are the major traits of Realism?
12. What is “The Travelling Exhibitions Society”?
13. In which way is Impressionism different from classical art? Can you name any Russian impressionists?
14. What does ‘pointilism’ mean?
15. What have you learned about the “World of Art”?

**Task 16.4. Make up a dialogue with a visitor to Nizhny Novgorod. What can you tell him / her to persuade them to visit our art gallery?**

## APPENDIX 1

### PAINTING

#### 1. Painters and their craft

- to be a fashionable / self-taught / mature artist
- a portrait / landscape / sea-scape painter
- to paint from nature / memory / life / imagination / history / a model
- to paint mythological / historical / religious subjects
- to borrow one's subjects from the Bible / literature / antique mythology / everyday life
- to specialize in portraiture / still-life / landscape / sea-scape
- to portray people / emotions with moving sincerity / with restraint / with great affection
- to depict a person / a scene of common life authentically / skillfully / without the slightest idealization
- to paint in a restrained & quite style (A. Sisley)
- to produce an ideally beautiful landscape
- to be famous for one's subtle & elegant landscapes (C. Corot)
- to capture the sitter's vitality / transient expression / mood
- to reveal the person's nature; to render / interpret the personality
- to develop one's own style of painting
- to conform to the taste of the period
- to break with the tradition; to be in advance of one's time (the Impressionist painters)
- to become famous overnight
- to die forgotten and penniless (P. Gauguin)
- to expose the dark sides of life (W. Hogarth)
- to observe the life of the upper class with sad irony (W. Hogarth)

## **2. Genres of painting**

an oil painting / a water-colour / a pastel picture / a sketch study / a canvas

a family / group / ceremonial / intimate portrait; a self-portrait

a shoulder-length / half-length / knee-length / full-length portrait

a landscape / seascape / city-scape;

a genre / historical / animal painting / a still-life / a flower piece / a battle piece

## **DESCRIPTION OF A PICTURE**

### **1. Introduction**

This is a landscape / seascape / city-scape... by a famous Russian / English /... painter...

It is an oil / water-colour by...

### **2. Contents & composition**

The plot / subject-matter of the picture is...; the scene is laid in...; the artist depicts a city street / a stormy sea /...

to be situated in the foreground / background, in the top / bottom, in the left / right-hand corner, at the extreme left/ right

to stand out against the background

to place the figures against the landscape / background

to be posed / silhouetted against an open sky / a classic pillar / the snow

to be set in an idealized classical landscape

to accentuate smth

to convey a sense of space

to be represented standing / sitting / talking

to be shown in close-up / full length / movement / in a static (fixed, rigid, unmoving) pose, which stresses the sitter's concentration / meditation

to employ a usual / unusual / original composition

to be remarkable for the wisdom of composition / a harmonious composition

to bring smth out: *e.g.* The painter uses light colours to bring out the face of the sitter.

to set smth off: *e.g.* The freshness of her face is set off by her dark hair.

to define the nearer figures more sharply

to emphasize contours purposely

to be scarcely discernable

### **3. Colours & technique**

The picture is painted in dark, light, bright, reserved, subtle, warm, cold, pale, soft, delicate, restful, cool, agitated, harsh, oppressive, contrasting, dull, sombre, deep, gaudy colours.

There are numerous shades / tones / tinges / tints / hues of green / ...

to use soft half-tints; to be dark / ... in tone

there is a play of light & shadow

the picture is suffused by light; the painter uses a single / many colour scheme

the painter's colour-scheme is based on...

the colours do not end with definite precision but merge with one another / waver into one another

the picture has exuberance of colour & light; there is a feast of colours

to combine form & colour into a harmonious unity

to accentuate smth, to intensify

dark & light colours prevail / dominate / are predominant

to have delicacy of colour & mood

the picture is remarkable for subtle / gaudy colouring, the wealth of colours / the variety of colour / the marvellous sense of colour / the skilful use of colour / the riot of colour / its many-coloured scheme

the technique is splendid; the brushwork is smooth; the brushstrokes are not visible / vary from short & brisk to longer ones / combine to give vitality to the whole

the picture is remarkable for the purity of line

the lines in the picture are soft & delicate, yet precise

the painter's method is rough / raw; the colours are laid thickly  
crude / graceful lines

variegated smears of paint

incomprehensible scribbles & scrawls

meaningless combinations of geometrical figures

juxtaposition of colours; the colouristic effect

#### **4. The idea of the picture**

to convey the idea of...; to be permeated with the idea of...

to render the atmosphere of happiness, love, danger...

to convey the transient mood; to be in harmony with

to tackle the problem of... to touch on the problem of...

to portray vividly

to be profoundly realistic / to be idealistically painted

to be a profound psychological study

to embody, to stress, to emphasize

to gain an insight into the character of the sitter

the painter's truthful & subtle rendering of character is typical of his  
portrait painting

to have a great social value / significance

to reveal the national (English; Russian) character

to condemn / denounce (the social order)

the painter's sympathy lies with...; the object of the painter's scorn is...

to give food for thought

## **5. Impression. Judgement**

The picture is moving, lyrical, romantic, wonderfully evocative, original, poetic in tone & atmosphere; an exquisite piece of painting; an unsurpassed masterpiece; is distinguished by a marvellous sense of colour & composition; highly praised / appreciated / valued.

to rank among the masterpieces of the world painting

to occupy a place of honour; to find way into museums

The picture may be dull, crude, chaotic, obscure & unintelligible, gaudy, depressing, cheap & vulgar, disappointing, incomprehensible, a colourless daub of paint.

It may arouse / awaken / evoke in people / beholders a feeling of pride / admiration / love of nature / gloom and despair / sadness... .

to render the atmosphere of happiness / joy / serene tranquility / peacefulness / suspense / anguish

to produce an unforgettable impression on...; leave a lasting impression on the viewer; stir to the very core

One may be under the spell of it; inspired by it or find it extremely / quite / totally puzzling / disconcerting / baffling / bewildering; be taken aback. It may look like a caricature to smb.

## APPENDIX 2

### GLOSSARY OF ARTISTIC MOVEMENTS

#### **Abstract Expressionism**

A movement in American painting that developed in New York in the 1940s. Most Abstract Expressionists were energetic (or ‘gestural’) painters. They invariably used large canvases and applied paint rapidly and with force, sometimes using large brushes, sometimes dripping or even throwing paint directly onto the canvas. This expressive method of painting was often considered as important as the painting itself. Other Abstract Expressionist artists were concerned with adopting a peaceful and mystical approach to a purely abstract image. Not all the work from this movement was abstract (see Willem de Kooning and Philip Guston) or expressive (see Barnett Newmann and Mark Rothko), but it was generally believed that the spontaneity of the artists’ approach to their work would draw from and release the creativity of their unconscious minds.

- Francis, Frankenthaler, Guston, Hofmann, Kline, De Kooning, Motherwell, Newman, Pollock, Rothko, Still

#### **Baroque**

The Baroque style flourished in Rome in the early 1600s and persisted in varying degrees throughout Europe until the eighteenth century. The name comes from the Italian word *barocco*, meaning ‘bizarre’ or ‘zany’. Baroque art is generally typified by its dramatic exuberance and emotive appeal to the viewer. The archetypal Baroque religious picture might show the saints or the Madonna in a swirl of billowing draperies and fleecy clouds surrounded by cherubs. Themes such as subjects from Ancient mythology were also popular, and were treated in the same

exaggerated manner. Not all art of the period was so luxuriant, however, and the sombre dramaticism of artists such as Caravaggio is equally termed Baroque.

- Bernini, Caravaggio, Cuyp, Gentileschi, Guercino, Kalf, Rembrandt, Reni, Rubens, Sanchez-Cotan, Velazquez, Zurbarán

### **Constructivism**

An abstract art movement founded in Russia in 1913. Constructivism swept away traditional notions about art, believing that it should imitate the forms and processes of modern technology. This was especially true of sculpture, which was constructed out of component parts using industrial materials and techniques. In painting, the same principles were applied within a two-dimensional format; abstract forms were used to create structures reminiscent of machine technology and were suspended in space in almost architectural fashion. Although ‘pure’ Constructivism was current in Russia during the early years of the Revolution, its aims and ideals have been used by artists throughout the twentieth century.

- Gabo, Lissitzky, Moholy-Nagy, Popova, Rodchenko, Tatlin

### **Cubism**

This revolutionary method of making a pictorial image was invented by Pablo Picasso and Georges Braque in the first decade of the twentieth century. Although it may appear abstract and geometrical, Cubist art does in fact depict real objects. These are ‘flattened’ onto the canvas so that different sides of each shape can be shown simultaneously from various angles. Instead of creating the illusion of an object in space, as artists had endeavoured to do since the Renaissance, Cubist art defines objects in the two-dimensional terms of the canvas. This innovation gave rise to an

extraordinary reassessment of the interaction between form and space, changing the course of Western art forever.

- Archipenko, Braque, Gris, Leger, Picasso

## **Dada**

The name Dada is deliberately meaningless and was given to an international 'anti-art' movement that flourished from 1915 to 1922. Its main centre of activity was the Cabaret Voltaire in Zurich, where like-minded poets, artists, writers and musicians would gather to participate in experimental activities such as nonsense poetry, 'noise music' and automatic drawing. Dada was a violent reaction to the snobbery and traditionalism of the art establishment: its members were ready to use any means within their imagination to cause outrage amongst the bourgeoisie. A typical Dada work of art was the 'ready-made', essentially an ordinary object taken from its original context and put on exhibit as 'art'. The Dada movement, with its cult of the irrational, was important in preparing the ground for the advent of Surrealism in the 1920s.

- Arp, Duchamp, Hausmann, Man Ray, Picabia, Schwitters

## **Expressionism**

An artistic force concentrated mainly in Germany from 1905 to 1950. Expressionist artists sought to develop pictorial forms which would express their innermost feelings rather than represent the external world. Expressionist painting is intense, passionate and highly personal, based on the concept of the painter's canvas as a vehicle for demonstrating emotions. Violent, unreal colour and dramatic brushwork make the typical Expressionist painting quiver with vitality. It is not surprising that Vincent

van Gogh, with his frenzied painting technique and extraordinary use of colour, was the inspiration for many Expressionist painters.

- Beckman, Van Gogh, Heckel, Jawlensky, Kirchner, Kokoschka, Marc, Munch, Nolde, Pechstein, Rouault, Schiele, Schmidt-Rottluff, Soutine

### **Fauvism**

In 1905 an exhibition was held in Paris which included a room full of paintings that blazed with pure, highly contrasting colours. They seemed to have been painted with great enthusiasm and passion. One critic dubbed the creators of these paintings *les fauves* – French for “wild beasts” – and the name stuck. This ‘wildness’ manifested itself mainly in the strong colours, dynamic brushwork and expressive depth of their pictures, which evoke a fantastical, joyous world of heightened emotion and colour.

- Derain, Van Dongen, Matisse, Vlaminck

### **Futurism**

An avant-garde movement founded in Milan in 1909. Its members aimed to liberate Italy from the weight of its past and to glorify modernity. The Futurists were fascinated by modern machinery, transport and communications. In painting and sculpture, angular forms and powerful lines were used to convey a sense of dynamism. One of the main features of Futurist art was its attempt to capture movement and speed: this was usually achieved by depicting several images of the same object or figure in slightly differing positions at the same time, giving the impression of a flurry of movement.

- Balia, Boccioni

## **Impressionism**

A movement in painting that originated in France in the 1860s. Impressionist painters celebrated the overwhelming vision of nature seen in the splendour of natural light – whether dawn, daylight or twilight. They were fascinated by the relationship between light and colour, painting in pure pigment using free brushstrokes. They were also radical in their choice of subject matter, avoiding traditional historical, religious or romantic themes to concentrate on landscapes and scenes of everyday life. The movement's name, initially coined in derision by a journalist, was inspired by one of Claude Monet's paintings entitled *Impression – Sunrise*.

- Caillebotte, Cassatt, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley

## **Mannerism**

A development of the Renaissance style, Mannerism is generally seen as a reaction against the harmony, order and perfection of the fifteenth and early sixteenth centuries. The style was prevalent in Italy between 1520 and 1600. It is characterized by a use of bright, almost garish colours, elaborate compositions, exaggerated forms and dramatic movement. The term originates in the use of the word *maniera*, meaning 'stylishness and signifying grace, poise and harmony'. The word has developed a variety of meanings over the centuries; however, it is generally associated with art and artists who openly demonstrated excessive skill, virtuosity and caprice.

- Bronzino, Cellini, Giambologna, Giulio Romano, El Greco, Parmigianino, Pontormo, Rosso, Tintoretto

## **Minimalism**

A trend in painting and sculpture that developed primarily in the USA during the 1960s and 1970s. As the name implies, Minimalist Art is

pared down to its essentials; it is purely abstract, objective and anonymous, free of surface decoration or expressive gesture. Minimalist painting and drawing is monochromatic and often draws on mathematically derived grids and linear matrices; yet it can also evoke a sensation of the sublime and of states of being. Sculptors used industrial processes and materials, such as steel, perspex, even fluorescent tubes, to produce geometric forms, often made in series. This sculpture has no illusionistic properties, relying instead on a bodily experience of the work by the spectator. Minimalism can be seen as a reaction against the emotionalism of Abstract Expressionism, which had dominated modern art through the 1950s.

- Andre, Flavin, Judd, Kelly, LeWitt, Mangold, Ryman, Serra, Stella

### **Neo (-Classicism, -Expressionism, -Romanticism)**

The prefix ‘neo’, meaning ‘new’, refers to a revival of previous trends or ideas. Neo-Classicism, for example, was a movement that developed in the latter half of the eighteenth century; its aims were a return to Classical values and a revival of the elegant styles of Ancient Greek and Roman art. In art and architecture it is characterized by a preference for line and symmetry, and by its frequent borrowing from Antique sources. Neo-Expressionism refers to the re-emergence of Expressionist characteristics in the work of particular artists in the USA and Europe, especially Germany, in the late 1970s. Neo-Expressionist works tend to be highly personal, often executed with violent fervour. Neo-Romanticism refers to a strongly theatrical form of twentieth-century painting which combines both Romantic and Surrealist elements.

- (Neo-Classicism) Alma-Tadema, Canova, J-L David, Ingres, Leighton, Mengs, Powers, Prud'hon; (Neo-Expressionism) Auerbach, Baselitz, Bomberg, Boyd, Clemente, Frink, Kiefer, MSchnabel; (Neo-Romanticism) Nash, Piper

## **Pop Art**

A movement in the USA and Britain that emerged in the 1950s and took its inspiration from the imagery of consumer society and pop culture. Comic strips, advertising and mass-produced objects all played a part in this movement, which was characterized by one of its members, Richard Hamilton, as 'popular, transient, expendable, low cost, mass-produced, young, witty, sexy, gimmicky, glamorous and Big Business'.

The brashness of subject matter is often emphasized by hard-edged photograph-like techniques in painting and minute attention to detail in sculpture. Photomontage, collage and assemblage are also common in Pop Art.

- P. Blake, Dine, Hamilton, Hockney, Johns, Jones, Kitaj, Lichtenstein, Oldenburg, Rauschenberg, Rosenquist, Segal, Thiebaud, Warhol, Wesselmann

## **Pre-Raphaelite Brotherhood**

An association of young English artists formed in 1848. Dismayed at what they saw as the decadent state of British painting, the Pre-Raphaelites sought to evoke the sincerity of early Italian art before the High Renaissance master Raphael, as exemplified by artists such as Sandro Botticelli and Filippo Lippi. Pre-Raphaelite pictures frequently depict literary, historical and religious scenes and often make moralizing comments on social behaviour and relationships. The artists painted richly textured and minutely detailed pictures which show particular interest in the decorative qualities of flowers and fabric.

- Brown, Burne-Jones, Hunt, Millais, Rossetti, Waterhouse

## **Rococo**

A light, playful and decorative style that emerged in France around 1700 and was disseminated throughout Europe in the eighteenth century.

The term comes from the French word *rocaille*, meaning the fancy shell- and rockwork used to decorate fountains and grottoes. Predominantly a style of interior decoration, the Rococo is typified by charm, elegance and playfulness and a palette usually consisting of pastel colours. Its subject matter frequently dealt with the leisurely pastimes of the aristocracy, and risque love themes.

- Amigoni, Boucher, Fragonard, Tiepolo, Watteau

### **Romanticism**

A movement in the arts that flourished in northern Europe and the USA during the late eighteenth and early nineteenth centuries. Romanticism is so varied in its manifestations that a single definition is almost impossible. Romantic artists turned away from intellectual disciplines and placed importance on the imagination and individual expression. Their paintings often depict grand emotions such as fear, desolation, victory, and true love. The movement had officially died out by the mid- nineteenth century but romantic tendencies have survived into the twentieth century in artistic strains such as Expressionism and Neo-Expressionism.

- Allston, Bierstadt, Blake, Church, Cole, Constable, Cozens, Etty, Friedrich, Gericault, Goya, Martin, Turner

### **Surrealism**

Surrealism originated in France in the 1920s. In the words of its main theorist, the writer Andre Breton, its aim was to ‘resolve the previously contradictory conditions of dream and reality’, and the ways in which this was achieved varied widely. Artists painted unnerving and illogical scenes with photographic precision, created strange creatures from collections of

everyday objects, or developed techniques of painting which would allow the unconscious to express itself. Surrealist pictures, while figurative, represent an alien world, whose images range from dreamlike serenity to nightmarish fantasy.

- T. Bellmer, Brauner, Dali, Delvaux, Ernst, Kahlo, Gorky, Magritte, Matta, Miro, Tanguy, Wadsworth

### **Symbolism**

A literary and artistic movement that flourished in France in the late nineteenth century. Symbolist artists rejected realism, believing that painting should convey ideas and states of mind rather than simply describe the visible world. Their styles varied from jewel-like richness to pale serenity but their common interest was in conveying a feeling of other-worldliness.

Subjects of a religious or mythological flavour were popular, and eroticism, death and sin were common themes.

- Moreau, Redon

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МАРИНА ИВАНОВНА ДМИТРИЕВА

**Искусство. Часть I. Живопись**

**THE ARTS. PART I. PAINTING**

**Издание 3-е,  
переработанное и дополненное**

Редакторы: Н.С. Чистякова  
Д.В. Носикова  
Ю.А. Белякова

Лицензия ПД № 18-0062 от 20.12.2000

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Подписано к печати

Печ. л.

Цена договорная

Тираж

экз.

Формат 60 x 90 1/16

Заказ

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Типография НГЛУ

603155, Н. Новгород, ул. Минина, 31а