

SPEECH PRACTICE

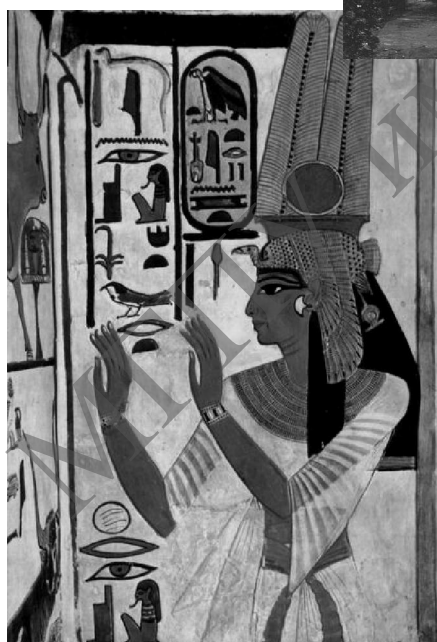
TOPIC



"ART



and



"PAINTING"

Мозырь
2009

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имени И. П. Шамякина"

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Практика устной речи
Тема
"ИСКУССТВО И ЖИВОПИСЬ"

Speech Practice
Topic
"ART AND PAINTING"

Пособие
для студентов 3 курса факультета иностранных языков

**Мозырь
2009**

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Авторы-составители:
В. В. Мишота, С. П. Лобанова, М. С. Качур

Рецензенты:
доктор филологических наук, профессор,
профессор кафедры лексикологии английского языка УО "МГЛУ"
А. П. Клименко;
кандидат филологических наук, доцент,
заведующий кафедрой лексикологии английского языка УО "МГЛУ"
О. А. Зинина.

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Мишота Виктория Владимировна

Лобанова Светлана Петровна

Качур Марина Степановна

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Тел. (02351) 2-46-29

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UNIT 1. VOCABULARY

ART AND PAINTING

- Abstract art** – абстрактное искусство
Abstractionism – абстракционизм
Self-portrait – автопортрет
Animalistic painting – анималистская живопись
Architecture – архитектура
Painting of battle scenes – батальная живопись
Genre painting – бытовая живопись
Genre scenes – бытовые сцены
Sculpture – скульптура
Stained-glass window – витраж
Rustic scenes – деревенские сценки
Rural landscape – деревенский пейзаж
Still life – натюрморт
Ceremonial Portrait – парадный портрет
Mural (wall) painting – настенная живопись
Spot technique, pointillism – точечная техника
- Abstractionist** – абстракционист
Architect – архитектор
Animal painter – анималист
Sculptor – скульптор
Model-sitter – натурщица
Draughtsman – рисовальщик, мастер рисунка
- Water-colour** – акварель
Pigment – краситель
Highlight – световой блик
A riot of colours – богатство красок
A wide colour scheme – богатство красок
A side / front / back view – вид сбоку, спереди, сзади
Background – задний план
Foreground – передний план
Vision – восприятие (индивидуальное видение)
Facial expression – выражение лица
Palette / colour scheme / range – гамма красок
Interlacing – переплетение
Conception, concept, design – замысел
Message – идейное содержание
Portrayal, depiction, representation – изображение
Brilliance, brilliancy – интенсивность цвета красок



Contrasting tones – контрасты тонов
Outline – контур
Daub – мазня
Touch, brush, stroke – мазок
Stroke, touch – штрих
Brush-work – живописная манера
Mastery, artistry, skill – мастерство
Medium – материал
Easel – мольберт
Palette – палитра
Canvas – холст
Motif – мотив
Shade – нюанс
Patch, spot, splash – пятно
Shade, hue, tinge – оттенок
Light and shade – светотень
In partial shadow – в полутени
Spirituality – одухотворенность
Plane – плоскость
Layer, wash – слой
Closely / tightly knit (composition) – компактная композиция

Fluid, fluent, flowing – плавный
Contorted, distorted – искаженный
Life-like / realistic – реалистичный
Decorative / ornamental – декоративный
Architectural – архитектурный
Inartistic – антихудожественный
Serene – безмятежный
Austere, rigid – строгий, суровый
Earth-bound – земной
Exquisite – изысканный
Linear – линейный
Radiant – лучистый

Discordant – негармонирующий
Spontaneous – непосредственный
Authentic – подлинный
Luminous – прозрачный, светлый
Sweeping – размашистый (рисунок)
Elaborate – сложный, разработанный в деталях

Off-centered – смещенный

Sketched in – схематичный

Narrative – сюжетно-тематический

Well-rounded, sculpturesque, three-dimensional – объемный

Charged with / bathed in / flooded with – залитый (солнцем, светом)

To chisel / carve – ваять из камня, кости

To model – ваять из глины

To cast – ваять из бронзы

To stand out – выделяться, выступать

To evoke – вызывать воспоминания, чувства

To be silhouetted against – вырисовываться на фоне

To command attention – завладевать вниманием

To conceive, design – замышлять

To set down – запечатлеть

To radiate – излучать (свет)

To portray, depict, represent – изображать

To endow – наделять

To lay – накладывать (краски)

To be barely suggested – намечаться

To imbue – насыщать, пропитывать

To turn to smth, to draw one's subject from, treat a subject – обращаться к

To bring / pull together, unite – объединять

To render, to convey, to handle – передавать

To catch a likeness – передавать сходство

To pose, to sit for – позировать

To blend / fuse – сливаться

To capture, seize, catch – схватить, передать

To heighten / enhance – усиливать

To shade – штриховать

1. Painters and their craft:

a fashionable / self-taught / mature artist

a portrait / landscape painter

to paint from nature / memory / imagination

to paint mythological / historical subjects

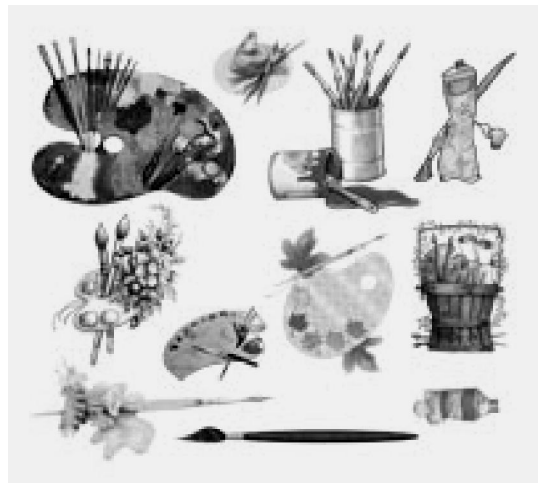
to specialize in portraiture / still life

to portray people / emotions with moving sincerity / with restraint

to depict a person / a scene of common life / the mood of...

to render / interpret the personality of...

to reveal the person's nature



to capture the sitters vitality / transient expression
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
to expose the dark sides of life
to become famous overnight
to die forgotten and penniless

2. Paintings. Genres:

an oil painting
a canvas
a water-colour / pastel picture
a sketch / study
a family group / ceremonial / intimate portrait
a self-portrait
a shoulder / length / half-length / knee-length / full-length portrait
a landscape
a seascape
a genre / historical painting
a still life
a battle piece
a flower piece
a masterpiece

3. Composition and drawing:

in the foreground / background
in the top / bottom / left-hand corner
to arrange symmetrically / asymmetrically / in a pyramid / in a vertical format
to divide the picture space diagonally
to define the nearer figures more sharply
to emphasize contours purposely
to be scarcely discernible
to convey a sense of space
to place the figures against the landscape background
to merge into a single entity
to blend with the landscape
to indicate the sitter's profession
to be represented standing... / sitting... / talking...
to be posed / silhouetted against an open sky / a classic pillar / the snow
to accentuate smth

4. Colouring, light and shade effects:

Subtle / gaudy colouring
to combine form and colour into harmonious unity
brilliant / low-keyed colour scheme
the colour scheme where ... predominate
mated in colour
the colours may be cool and restful / hot and agitated / soft and delicate
/ dull, oppressive, harsh
the delicacy of tones may be lost in a reproduction

5. Impression. Judgement:

the picture may be moving
lyrical
romantic
original
poetic in tone and atmosphere
an exquisite piece of painting
an unsurpassed masterpiece
distinguished by a marvellous sense of colour and composition
dull
crude
chaotic
a colourless daub of paint
obscure and unintelligible
gaudy
depressing
disappointing
cheap and vulgar

Use the Topical Vocabulary in answering the questions:

1. What service do you think the artist performs for mankind?
2. Historically there have been various reasons for the making of pictures, apart from the artist's desire to create a work of visual beauty. Can you point out some of them?
3. How does pictorial art serve as a valuable historical record? What can it preserve for the posterity?
4. There are certain rules of composition tending to give unity and coherence to the work of art as a whole. Have you ever observed that triangular or pyramidal composition gives the effect of stability and repose, while a division of the picture space diagonally tends to give breadth and vigour? Be specific.



5. The painter who knows his own craft and nothing else will turn out to be a very superficial artist. What are some of the qualities a true artist must possess?

6. Why does it sometimes happen that an artist is not appreciated in his lifetime and yet highly prized by the succeeding generations?

7. The heyday of the Renaissance is to be placed between the 15th and 16th centuries. Artists began to study anatomy and the effects of light and shadow, which made their work more life-like. Which great representatives of the period do you know?

8. What national schools of painting are usually distinguished in European art?

9. Classicism attached the main importance to composition and figure painting while romanticism laid stress on personal and emotional expression, especially in colour and dramatic effect, What is typical of realism/impressionism/cubism/expressionism/surrealism?

10. What kinds of pictures are there according to the artist's theme?

11. Artists can give psychological truth to portraiture not simply by stressing certain main physical features, but by the subtlety of light and shade. In this respect Rokotov, Levitsky and Borovikovsky stand out as unique. Isn't it surprising that they managed to impart an air of dignity and good breeding to so many of their portraits?

12. Is the figure painter justified in resorting to exaggeration and distortion if the effect he has in mind requires it?

13. Landscape is one of the principal means by which artists express their delight in the visible world. Do we expect topographical accuracy from the landscape painter?

14. What kind of painting do you prefer? Why?

UNIT 2. KINDS OF ART

ART

The word *art* derives from the Latin *ars*, which roughly translates to "skill" or "craft", and derives in turn from an Indo-European root meaning "arrangement" or "to arrange". This is the only near-universal definition of art: that whatever is described as such has undergone a deliberate process of arrangement by an agent.

There are a variety of arts, including visual arts and design, decorative arts, plastic arts, and the performing arts. Artistic expression takes many forms: painting, drawing, printmaking, sculpture, music, literature, and architecture are the most widely recognised forms. However, since the advent of modernism and the technological revolution, new forms have emerged. These include photography, film, video art, installation art, conceptual art, performance art, community arts, land art, fashion, comics, computer art, **anime**, and, most recently, video games.

Within each form, a wide range of genres may exist. For instance, a painting may be a still life, a portrait, or a landscape and may deal with historical or domestic subjects. In addition, a work of art may be representational or abstract.

Most forms of art fit under two main categories: fine arts and applied arts, though there is no clear dividing line. In the visual arts, the term *fine arts* most often refers to painting and sculpture, arts which have little or no practical function and are valued in terms of the visual pleasure they provide or their success in communicating ideas or feelings.



Other visual arts typically designated as fine arts include printmaking, drawing, photography, film, and video, though the tools used to realize these media are often used to make applied or commercial art as well. Architecture typically **confounds** the distinctions between fine and applied art, since the form involves designing structures that strive to be both attractive and functional. The term *applied arts* is most often used to describe the design or

decoration of functional objects to make them visually pleasing. Artists who create applied arts or crafts are usually referred to as designers, **artisans**, or **craftspeople**.

Art appeals to human emotions. It can arouse aesthetic or moral feelings, and can be understood as a way of communicating these feelings. Artists have to express themselves so that their public is aroused, but they do not have to do so consciously. Art explores what is commonly termed as *the human condition*; that is, essentially, what it is to be human, and art of a superior kind often brings about some new insight concerning humanity (not always positive) or demonstrates a level of skill so fine as to push forward the boundaries of collective human ability.

Characteristics of art

There follow some generally accepted characteristics of art:

- encourages an **intuitive** understanding rather than a rational understanding, as, for example, with an article in a scientific journal;
- was created with the intention of evoking such an understanding, or an attempt at such an understanding, in the audience;
- was created with no other purpose or function other than to be itself (a radical, "pure art" definition);
- **elusive**, in that the work may communicate on many different levels of appreciation;
- in relation to the above, the piece may offer itself to many different interpretations, or, though it superficially depicts a **mundane** event or object, invites reflection upon elevated themes;
- demonstrates a high level of ability or fluency within a medium; this characteristic might be considered a point of **contention**, since many modern artists (most notably, conceptual artists) do not themselves create the works they conceive, or do not even create the work in a conventional, demonstrative sense;
- the **conferral** of a particularly appealing or aesthetically satisfying structure or form upon an original set of unrelated, passive constituents.

Answer the questions:

1. What is the universal definition of art?
2. What kinds and forms of art are there?
3. Is there a further subdivision?
4. What do we understand by fine arts / applied arts?
5. What is the aim of art and how is it reached?
6. What are the general characteristics of art?



PAINTING

Painting is the practice of applying pigment suspended in a carrier (or medium) and a binding agent (a glue) to a surface (support) such as paper, canvas or a wall. Artistic painting involves drawing, composition, and some expressive intention of the artist. Painting is also used upon objects like pottery, tiles, textile or even the human body itself within tribes who paint their bodies with decorative motifs for their rituals. This is done by a painter; this term is used especially if this is his or her profession. Evidence indicates that humans have been practicing painting six times as long as they have been using written language.

Colour is the matter of painting as sound is to music. Colour is highly subjective. Even more so than sound it can not precisely be explained by words or symbols. For example, the word "red" does not define the countless tones of red and the dubious description of "blood red" or "crimson red" as a tone is far from being as universal and precise as a C or C# in music.

Some painters, theoreticians, writers and scientists (Goethe, Kandinsky, Newton) have written colour theory. However, painting cannot be reduced to colour in its physical phenomena or as pigment in a surface, just as music cannot be reduced to acoustics; it is an universal art form, present in most cultures throughout the history of mankind.



Painting seems innate to human existence; young children without training, given pigments and a brush, tend to express themselves through it, even if it is naive, rough or even incomprehensible. This form of art attracts immense popularity (so there is a huge crowd of amateur painters, most of them of

very low quality) but it is often despised as a professional choice in today's society.

Collage is also used in painting. This practice began with Cubism and other modern art movements, it is not painting in strict sense but the artist uses it (photographs, pieces of printed paper, etc.) has a pictorial object in the composition. Some modern painters use non-pictorial materials in their paintings, like sand, cement, straw or wood for their texture value. Examples of this are the works of Jean Dubuffet or Anselm Kiefer and note that the depicting of texture is an important matter in painting.

Modern and contemporary art tend tends to despise the craft of painting and drawing (which are essentially linked) in favour of concept, this has led some to say that painting, as an art, is dead. This little and narrow-minded concept, based on low discipline or in Duchamp's (or other radical artists) arguments and works, has been a problem to major public which often do not understand this academic approach (or do by fashion, social status or sole financial profit) and tend to see Painting as an art of the past, in which painters effectively knew how to draw and paint.

Drawing, by comparison, is the process of making marks on a surface by applying pressure from or moving a tool on the surface. In a wider definition drawing is a graphical representation of reality or ideas. Note that some painters did not have a graphical approach in their work and have not left drawings, like Caravaggio, Velázquez, Turner or Francis Bacon, which does not mean they were not able to. Drawing is implicit in painting, although is not a synonym.

Painting supports: Canvas, panel painting, mural (Walls), paper

Painting media: Different types of paint are usually identified by the medium that the pigment is suspended or embedded in, which determines the general working characteristics of the paint, such as viscosity, miscibility, solubility, drying time, etc. Examples include: Acrylic, Encaustic (wax), Fresco, Gouache, Ink, Oil (Heat-set oils, Water miscible oil paints), Pastel (including dry pastels, oil pastels, and pastel pencils), Spray paint (Graffiti), Tempera, Watercolor.

Popular painting styles

'Style' is used in two senses: It can refer to the distinctive visual elements, techniques and methods that typify an *individual* artist's work. It can also refer to the movement or school that an artist is associated with. This can stem from an actual group that the artist was consciously involved with or it can be a category in which art historians have placed the painter. The word 'style' in the latter sense has fallen out of favour in academic discussions about contemporary painting, though it continues to be used in popular contexts.

Painting styles: Abstract, Abstract expressionism, Art Brut, Baroque, Color Field, Constructivism, Cubism, Expressionism, Fauvism, Folk, Graffiti, Hard-edge, Impressionism, Mannerism, Minimalism, Modernism, Naïve art, Neo-classicism, Op art, Orientalism, Orphism, Outsider, Photorealism, Pointillism, Pop art, Postmodernism, Post-painterly Abstraction, Primitive, Realism, Romanticism, Romantic realism, Socialist realism, Stuckism, Surrealism, Tachism.



Answer the questions:

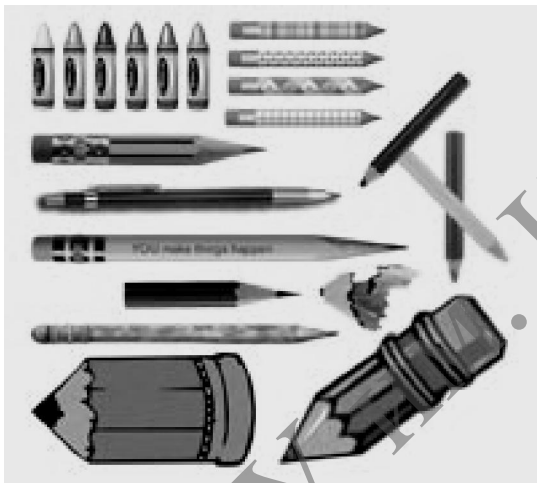
1. What is painting?
2. Where is it applied?
3. Is it an ancient art?
4. Is colour a simple notion? What role does it play in painting?
5. Why do they say painting is innate to humans?
6. What is collage?
7. Why do some people say that art is dead?
8. Is drawing different from painting?
9. What is style?



DRAWING

Drawing is a means of making an image, using any of a wide variety of tools and techniques. It generally involves making marks on a surface by applying pressure from a tool, or moving a tool across a surface. Common tools are graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, pastels, and markers. Most drawing media are either dry (e. g. graphite, charcoal, pastel, Conté, silverpoint), or water-based (marker, pen and ink). Watercolor pencils can be used dry like ordinary pencil, then moistened with a wet brush to get various painterly effects. Very rarely, artists have drawn with (usually decoded) invisible ink. Digital tools which simulate the effects of these are also used.

The main techniques used in drawing are: line drawing, hatching, crosshatching, random hatching, scribbling, stippling, and blending.



Ink drawings typically use hatching, which consists of groups of parallel lines. Cross-hatching uses hatching in two or more different directions to create a darker tone. Broken hatching, or lines with intermittent breaks, is used to form lighter tones, and by controlling the density of the breaks a gradation of tone can be achieved. Finally stippling, or random placement of dots on a page, can also be used to produce a texture or shade.

Shading is the technique of varying the tonal values on the paper to represent the shade of the material as well as the placement of the shadows. Careful attention to reflected light, shadows, and highlights can result in a very realistic rendition of the image.

Blending uses an implement to move the drawing material on the paper so as to hide the original drawing strokes. This can only be done when drawing with a material such as graphite or charcoal that is not permanently attached once applied.

Drawing is generally considered distinct from painting, in which colored pigments are suspended in a liquid medium and usually applied with a brush. Etching is similar to drawing but differs in that the tool digs into the surface, which is then used to make prints on a separate surface.

One standard for differentiating drawing from painting is that it does not permit the artist to mix colors before applying them; colors can only be blended on the drawing surface, usually by overlaying one upon the other or by putting them close enough together that the eye "mixes" them.

These distinctions are somewhat arbitrary and subject to change; some artists refer to fully-rendered pastel and colored-pencil compositions as "paintings", and in nineteenth century usage "drawing" also encompassed the use of watercolors.

Prior to working on an image, the artist will likely want to gain an understanding of how the various media will work. The different drawing implements can be tried on practice sheets to see what type of pattern they create, and how to apply the implement in order to produce varying tones.

An artist who excels in drawing is referred to as a *draftsman* or *draughtsman*.

Answer the questions:

1. What is drawing?
2. What media is used in drawing?
3. What techniques used in drawing can you name?
4. What is shading used for? What is blending? What is etching?
5. What is the principal distinction of drawing from painting?
6. Is the distinction strict?
7. What does an artist do before drawing?



A GREAT PAINTING ENRICHES OUR EXPERIENCE OF LIFE

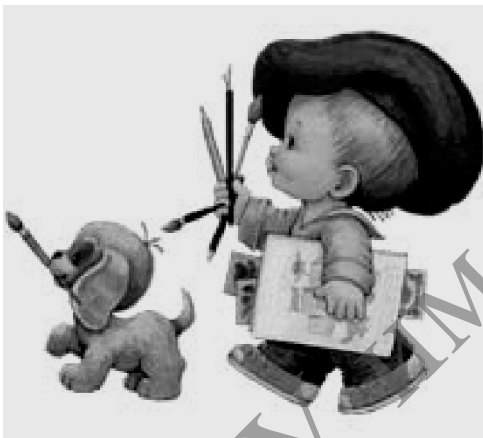
*A Great Painting Enriches
Our Experience of Life
Just as a Great Poem Does or a Great
Musical Piece*

To begin with I'd like to say that I fully agree with this statement and that I personally have become quite an experienced art-lover after such a profound study of West European and English painters at the lessons of English. I have never thought that the great painters of the past had been so closely connected by ideas, schooling and their perception of art and beauty. I have also

realized that without learning the primitivism and flatness of medieval times one would never be able to appreciate Hogarth's renowned vivid realism and total rejection of idealization, an approach, which was revolutionary at that time.

I have learned that the English artists of the 17th–19th centuries have been greatly influenced by the Flemish celebrities such as Sir Antony Van Dyck. His models can be easily recognized by their spotless armour, a steady gaze and a regal demeanour. It is apparent that they are all men of great importance. As painter to Charles I, the artist was commissioned to convey the King's majesty to all who saw it. After studying with Peter Paul Rubens in

Antwerp, Van Dyck went to London and then to Italy. There he adopted a more elegant manner of painting, which he kept all his life. It was in Italy, too, that Van Dyck created a style that began the great tradition of English portrait painting. These works were usually of noblemen with proud postures and slim figures. He was often accused of flattering his sitters, but not all were pleased. For example, The Countess of Sussex reacted to his portrait by saying she felt "very ill-favored, and quite out of love with herself."



Henry Fielding once said: "It has been a vast recommendation of a painter to say that figures seem to breathe, but surely it is much greater and nobler applause, that they appear to think." And in this connection the portraits of Sir Joshua Reynolds inevitably come to my mind. He is best known for the manner in which he married the Grand Style of the great Italian masters with portraits of the English aristocracy. I seemed to comprehend the message Reynolds

was trying to leave to the next generations. Grandeur and formality are minimized in his pictures. Human feelings and emotions are in the centre. For example in his portrait of "The Countess Spencer with her daughter Georgiana" the background elements of the column, drapery and brooding clouds are the last thing we pay our attention to. It is the loving face of the mother and the innocence of a five-year girl that really astonish. I seemed to understand that mothers will always be so anxious, caring and generous, no matter whether they wear an intricate lace and finest silk or a denim shirt or jeans. The ability to implement this message to the people really makes the master. That explains the fact why Reynolds is credited with having elevated portrait painting in Britain to a height equating 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, Reynolds was appointed its first President.

Miguel de Cervantes said: "Good painters imitate nature, bad ones vomit it". One can't but think about English landscapists perceiving the universal wisdom of the saying. I was deeply impressed by Thomas Gainsborough's "Mr and Mrs Andrews". A peaceful provincial couple is 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. It was quite an experience when almost instinctively I started looking for a pheasant shot by this elegant English gentleman. I felt authentic pity that Gainsborough 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. It's fantastic how sensitive we become while dealing with a real masterpiece. I saw that both of them are not very young and the words from a Russian song, where autumn is compared to a person's age came to my mind. The song persuaded us to treasure every season of our life, like the Andrews were enjoying the last sun of late autumn. The years made them wiser, happier and brought peace and stability into their hearts.

I seemed to understand that not only the intuitive sense of style and color and the superb handling of paint make him one of the artistic geniuses of eighteenth century Europe, but the ability to put verse and music into every single stroke of brush.

I. Answer the questions.

1. What were the great painters of the past connected by?
2. Who were the English painters of the 17th–19th centuries influenced by? Why?
3. How do you understand Fielding's words?
4. What is Reynolds best known for?
5. What do you think Cervantes meant?
6. Why are people impressed by works of Gainsborough?
7. Do you agree that painting enriches our life's experience? Why?



II. Circle the right answer.

1. The great painters of the past
 - a) created primitive works
 - b) weren't able to penetrate into their sitter's feelings
 - c) didn't leave any masterpieces
 - d) were closely connected by their perception of art and beauty

2. Sir Anthony Van Dyck

- a) was the famous Dutch painter
- b) influenced the development of pictorial art of his days
- c) considered to be the father of British painting
- d) painted mostly landscapes

3. Sir Joshua Reynolds

- a) followed the steps of W. Hogarth
- b) worked in Scotland
- c) was the first president of the Royal Academy
- d) was a genre painter

4. Thomas Gainsborough

- a) was Reynolds's follower
- b) was a great master of portraits
- c) worked mostly in London
- d) lived in the 19th century

5. The great painters

- a) were all poor
- b) did not pay attention to anything except their art
- c) created new genres
- d) had the abilities to put poetry and music into every single stroke of brush

III. Do you agree or not? Comment on the following statements.

- 1. The great painters of the past were isolated.
- 2. Van Dyck created a gallery of ceremonial portraits.
- 3. Reynolds is best known for the seascapes.
- 4. Background is very important in Reynolds's work.
- 5. Gainsborough was appointed the first president of the Royal Academy.
- 6. In his work Gainsborough did not pay any attention to the background.
- 7. Gainsborough's works were very musical.

IV. What do you think? Give a reason for your opinion.

- 1. The great painters of the past were connected by their perception of art and beauty.
- 2. English painting of the 17th–19th centuries was greatly influenced by Sir Anthony Van Dyck.
- 3. Van Dyck's works are easily recognized.

4. Reynolds' manner of painting differs greatly from other English painters of the period.
5. Gainsborough flattered his models.
6. A great painting enriches our experience of life.

VI. List all the problems touched upon in the text.

VII. Role play. You invite your friend to visit the exhibition from the National Gallery of London. He/she is reluctant to go.

VIII. Comment on the following quotations.

1. "Every artist dips his brush in his own soul and paints his own nature into his pictures".

Henry Ward Beecher.

2. "A great portrait is always more a portrait of this painter than of the painted".

Samuel Butler.

3. "The painters of old painted the idea and not merely the shape".

Hsieh Ho.

4. "The painter will produce pictures of little merit if he takes the works of others as his standard".

Leonardo da Vinci.

5. "Painting is silent poetry, and poetry painting that speaks".

Simonides.

6. "Imagination without skill gives us modern art".

Tom Stoppard.

UNIT 3. HISTORY OF ART

STUDY OF ART

Study of the history of art is a relatively recent phenomenon; prior to the Renaissance, the modern concept of "art" did not exist, and *art* was used to refer to workmanship by generally anonymous tradesmen. There are different ways of structuring a history of art. The following is one which is commonly used, based primarily on time, but within that creating subdivisions based on place and culture.

EARLIEST KNOWN ART

The oldest surviving art forms include small sculptures and paintings on rocks and in caves. There are very few known examples of art that date earlier than 40,000 years ago, the beginning of the Upper Paleolithic period. People often rubbed smaller rocks against larger rocks and boulders to paint pictures of their everyday life, such as hunting wild game.

The oldest known paintings are at the Grotte Chauvet in France, claimed by some historians to be about 32,000 years old. They are engraved and painted using red ochre and black pigment and show horses, rhinoceros, lions, buffalo, mammoth or humans often hunting. There are examples of cave painting all over the world – in France, Spain, Portugal, China, Australia etc. Many theories have been written about these paintings with no objective conclusion. Some sustain that prehistoric men painted animals to "catch" their soul or spirit in order to hunt them more easily, others refer an animistic vision and homage to surrounding nature and others the basic need of expression that is innate to human being. Above this theories we can say that painting as well as all other forms of art are strongly connected with religious or spiritual consciousness, they seem to remind us of our spiritual essence and existence and the fact that prehistoric men have done it seems like an unarguable proof of it.

The so-called Venus of Willendorf is a sculpture from the paleolithic era, which depicts an obviously pregnant woman. This sculpture, carved from stone, is remarkable in its roundness instead of a flat or low-relief depiction. Prehistoric art objects are rare, and the context of such early art is difficult to determine.

ANCIENT ART

The period of ancient art begun when ancient civilizations developed a form of writing language. The earliest examples of ancient art originated from Mesopotamia and Egypt.

The great traditions in art have a foundation in the art of one of the six great ancient civilizations: Ancient Egypt, Mesopotamia, Greece, Rome, India, or China. Each of these centers of early civilization developed a unique and characteristic style in their art. Because of their size and duration these civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. They have also provided us with the first records of how artists worked.

The period of Greek art saw a veneration of the human physical form and the development of equivalent skills to show musculature, poise, beauty and anatomically correct proportions. Ancient Roman art depicted gods as idealized humans, shown with characteristic distinguishing features (i. e. Zeus' thunderbolt).

ANCIENT EGYPTIAN ART

Ancient Egypt, a civilization that is strongly connected to architecture and artistic forms, had many mural paintings in his temple and buildings. Often graphical, more symbolic than realistic in bold outline and flat, in which symmetry is a constant characteristic. Egyptian painting has close connection with his written language (see pictography) and painting had an essential role in their manuscripts (papyrus). In fact painted symbols are amongst the first forms of written language.

Because of the highly religious nature of Ancient Egyptian civilization, many of the great works of Ancient Egypt depict gods, goddesses, and Pharaohs, who were also considered divine. Ancient Egyptian art is characterized by the idea of order. Clear and simple lines combined with simple shapes and flat areas of color helped to create a sense of order and balance in the art of ancient Egypt. Ancient Egyptian artists used vertical and horizontal reference lines in order to maintain the correct proportions in their work. Political and religious, as well as artistic order was also maintained in Egyptian art. In order to clearly define the social hierarchy of a situation, figures were drawn to sizes based not on their distance from the painter's point of view but on relative



importance. For instance, the Pharaoh would be drawn as the largest figure in a painting no matter where he was situated, and a greater God would be drawn larger than a lesser god. Symbolism also played an important role in establishing a sense of order. Symbolism, ranging from the Pharaoh's regalia (symbolizing his power to maintain order) to the individual symbols of Egyptian gods and goddesses, was omnipresent in Egyptian art. Animals were usually also highly symbolic figures in Egyptian art. Color, as well, had extended meaning – blue and green represented the Nile and life; yellow stood for the sun god; and red represented power and vitality. The colors in Egyptian artifacts have survived extremely well over the centuries because of Egypt's dry climate. Despite the stilted form caused by a lack of perspective, ancient Egyptian art is often highly realistic. Ancient Egyptian artists often show a sophisticated knowledge of anatomy and a close attention to detail, especially in their renderings of animals. During the 18th Dynasty of Egypt a Pharaoh by the name of Akhenaton took the throne and abolished the traditional polytheism. He formed a monotheistic religion based on the worship of Aten, a sun god. Artistic change followed political upheaval. A new style of art was introduced that was more naturalistic than the stylized frieze favored in Egyptian art for the previous 1700 years. After Akhenaton's death, however, Egyptian artists reverted to their old styles.

GREEK ART

Ancient Greek art includes much pottery, sculpture as well as architecture. Greek sculpture is known for the contraposto standing of the figures. Ancient Greek art has survived most successfully in the forms of sculpture and



architecture, as well as in such minor arts as coin design, pottery and gem engraving. Greek painters worked mainly on wooden panels, and these perished rapidly after the 4th century AD, when they were no longer actively protected. Today nothing survives of Greek painting, except some examples of painted terra cotta and a few paintings on the walls of tombs, mostly in Macedonia and Italy. Of the masterpieces of Greek painting we have only a few copies from Roman times, and most are of inferior quality. Painting on pottery, of which a great deal survives, gives some sense of the aesthetics of Greek painting. The techniques involved, however, were very different from those used in large-format painting.

ROMAN CULTURE

It is commonly said that Roman art was derivative from Greek and Etruscan art. Indeed, the villas of the wealthy Romans unearthed in Pompeii and Herculaneum show a strong predilection for all things Greek. Many of the most significant Greek artworks survive by virtue of their Roman interpretation and imitation. However, Roman artists sought to commemorate great events in the life of their state and to glorify their emperors rather than record the inner life of man and express ideas of beauty and nobility, as their Greek counterparts did.

MEDIEVAL ART

Time Period: 6th century to 15th century

Most surviving art from the Medieval period was religious in focus, often funded by the Church, powerful ecclesiastical individuals such as bishops, communal groups such as abbeys, or wealthy secular patrons. Many had specific liturgical functions – processional crosses and altarpieces, for example.

One of the central questions about Medieval art concerns its lack of realism. A great deal of knowledge of perspective in art and understanding of the human figure was lost with the fall of Rome. But many also point out that realism was not the primary concern of Medieval artists. They were simply trying to send a religious message, a task which demands clear iconic images instead of precisely rendered ones.

ROMANESQUE

During the 11th and 12th centuries, for the first time since the Roman Empire, all of Europe felt the influence of a single artistic style. This **Romanesque** style was spurred on by the increased monasticism and the pilgrimages that became more and more popular during the period. Abbeys and pilgrimages churches were constructed to accommodate the influx of monks and pilgrims, and as the number of worshippers grew, so did the scale of the buildings.

Increased size created new architectural challenges for the builders of the Romanesque cathedrals. Wood roofs, which were easily destroyed in fire,

gave way to stone vaulting. The mainstay of Romanesque architecture, the barrel vault, necessitated a large amount of support. The result was thick, load-bearing walls with few windows, giving the cathedrals a heavy-looking and simple style.

As the name suggests, the cathedrals were based on the ancient Roman basilica plan, with a nave, transept, and apse. To house the increasing number of relics that became immensely popular during this period, radiating chapels were added around the apse. A large, second-floor gallery and an ambulatory surrounding the nave made room so that crowds of pilgrims could visit without disturbing an abbey's monks at prayer.

THE RENAISSANCE

The Renaissance is characterized by a focus on the arts of Ancient Greece and Rome, which led to many changes in both the technical aspects of painting and sculpture, as well as to their subject matter. It began in Italy, a country rich in Roman heritage as well as material prosperity to fund artists. During the Renaissance, painters began to enhance the realism of their work by using new techniques in perspective, thus representing three dimensions more authentically. Artists also began to use new techniques in the manipulation of light and darkness, such as the tone contrast evident in many of Titian's portraits and the development of sfumato and chiaroscuro by Leonardo da Vinci. Sculptors, too, began to rediscover many ancient techniques such as contrapposto. Following with the Humanist spirit of the age, art became more secular in subject matter, depicting ancient mythology in addition to Christian themes. This genre of art is often referred to as Renaissance Classicism. In the North, the most important Renaissance innovation was the widespread use of oil paints, which allowed for greater colour and intensity.

Early Renaissance

The ideas of the Renaissance first emerged in the city-state of Florence. The sculptor Donatello returned to classical techniques such as contrapposto and classical subjects like the unsupported nude – his second sculpture of David was the first free-standing bronze nude created in Europe since the Roman Empire. The sculptor and architect Brunelleschi studied the architectural ideas of ancient Roman buildings for inspiration. Masaccio perfected elements like composition, individual expression, and human form to paint frescoes, especially those in the Santa Maria Novella, of surprising elegance, drama, and emotion.

A remarkable number of these major artists worked on different portions of the Florence Cathedral. Brunelleschi's dome for the cathedral was one of the first truly revolutionary architectural innovations since the Gothic flying buttress. Donatello created many of its sculptures. Giotto and Lorenzo Ghiberti also contributed to the cathedral.

High Renaissance

High Renaissance artists include such figures as Leonardo da Vinci, Michelangelo Buonarroti, and Raffaello Santi.

Northern Renaissance

Another equally important but less well known figure of the Renaissance is Jan van Eyck, a Dutch painter often attributed with "bringing the Renaissance North". Northern Renaissance art was not as concerned with perspective and the figure as that of the Italian Renaissance. The cornerstone of the Northern Renaissance was the development of oil painting.

Italian Renaissance – Late 14th century to Early 16th century.

Northern Renaissance – 16th century.

MANNERISM, BAROQUE, AND ROCOCO

In European art, Renaissance Classicism spawned two different movements – Mannerism and the Baroque. Mannerism, a reaction against the idealist perfection of Classicism, employed distortion of light and spatial frameworks in order to emphasize the emotional content of a painting and the emotions of the painter. Baroque art took the representationalism of the Renaissance to new heights, emphasizing detail, movement, lighting, and drama in their search for beauty. Perhaps the best known Baroque painters are Rembrandt, Peter Paul Rubens, Diego Velázquez, and Caravaggio. Baroque art is often seen as part of the Counter-Reformation – the artistic element of the revival of spiritual life in the Catholic Church. Additionally, the emphasis that Baroque art placed on grandeur is seen as Absolutist in nature. Louis XIV said, "I am grandeur incarnate," and many Baroque artists served kings who tried to realize this goal. However, the Baroque love for detail is often considered overly-ornate and gaudy, especially as it developed into the even more richly decorated style of Rococo. After the death of Louis XIV, Rococo flourished for a short while, but soon fell out of favor. Indeed, disgust for the ornateness of Rococo was the impetus for Neoclassicism.

Mannerism – 16th century, Baroque Art – 17th century to 18th century, Rococo – mid 18th century.

NEOCLASSICISM, ROMANTICISM, ACADEMISM, AND REALISM

As time passed, many artists were repulsed by the ornate grandeur of these styles and sought to revert to the earlier, simpler art of the Renaissance, creating Neoclassicism. Neoclassicism was the artistic component of the intellectual movement known as the Enlightenment, which was similarly idealistic. Ingres, Canova, and Jacques-Louis David are among the best-known neoclassicists.

Just as Mannerism rejected Classicism, so did Romanticism reject the ideas of the Enlightenment and the aesthetic of the Neoclassicists. Romantic art focused on the use of color and motion in order to portray emotion, but like classicism used Greek and Roman mythology and tradition as an important source of symbolism. Another important aspect of Romanticism was its emphasis on nature and portraying the power and beauty of the natural world. Romanticism was also a large literary movement, especially in poetry. Among the greatest Romantic artists were Eugène Delacroix, Francisco Goya, J.M.W. Turner, John Constable, and William Blake.

Most artists attempted to take a centrist approach which adopted different features of Neoclassicist and Romanticist styles, in order to synthesize them. The different attempts took place within the French Academy, and collectively are called Academic art. Adolphe William Bouguereau is considered a chief example of this stream of art.

In the early 19th century the face of Europe, however, became radically altered by industrialization. Poverty, squalor, and desperation were to be the fate of the new working class created by the "revolution." In response to these changes going on in society, the movement of Realism emerged. Realism sought to accurately portray the conditions and hardships of the poor in the hopes of changing society. In contrast with Romanticism, which was essentially optimistic about mankind, Realism offered a stark vision of poverty and despair. Similarly, while Romanticism glorified nature, Realism portrayed life in the depths of an urban wasteland. Like Romanticism, Realism was a literary as well as an artistic movement. The great Realist painters include Gustave Courbet and Edouard Manet.

Neoclassicism – 17th century to 19th century, Romanticism – late 18th century to 19th century, Realism – 19th century.

MODERN ART

Modern art is a general term used for most of the artistic production from the late 19th century until approximately the 1970s (recent art production is more often called Contemporary art or Postmodern art). Modern art refers to the then new approach to art where it was no longer important to represent a subject realistically – the invention of photography had made this function of art obsolete. Instead, artists started experimenting with new ways of seeing, with fresh ideas about the nature, materials and functions of art, often moving further toward abstraction.

Out of the naturalist ethic of Realism grew a major artistic movement, Impressionism. The Impressionists pioneered the use of light in painting as they attempted to capture light as seen from the human eye. Edgar Degas, Edouard Manet, Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir, were all involved in the *Impressionist movement*.

Following the Impressionists came *Fauvism*, often considered the first "modern" genre of art. Just as the Impressionists revolutionized light, so did the fauvists rethink color, painting their canvases in bright, wild hues. After the Fauvists, modern art began to develop in all its forms, ranging from *Expressionism*, concerned with evoking emotion through objective works of art, to *Cubism*, the art of transposing a three-dimensional reality onto a flat canvas, to *Abstract* art. These new art forms pushed the limits of traditional notions of "art" and corresponded to the similar rapid changes that were taking place in human society, technology, and thought.

Surrealism is often classified as a form of Modern Art. However, the Surrealists themselves have objected to the study of surrealism as an era in art history, claiming that it oversimplifies the complexity of the movement (which is not an artistic movement), misrepresents the relationship of surrealism to aesthetics, and falsely characterizes ongoing surrealism as a finished, historically encapsulated era.

Other forms of Modern Art (some of which border on Contemporary art) include: Dada, Suprematism, Futurism, Constructivism, Lettrisme, Abstract expressionism, Minimalism, Performance art, Video art, Op art, Pop art, Concept Art.

Time Period: first half of the 20th century.

CONTEMPORARY AND POST-MODERN ART

Recent developments in art have been characterised by a significant expansion of what can now be deemed to be art, in terms of materials, media, activity and concept. Conceptual art in particular has had a wide influence. This started literally as the replacement of concept for a made object, one of the intentions of which was to refute the commodification of art. However, it now usually refers to an artwork where there is an object, but the main claim for the work is made for the thought process that has informed it. The aspect of commercialism has returned to the work.

There has also been an increase in art referring to previous movements and artists, and gaining validity from that reference.

Post-modernism in art, which has grown since the 1960s, differs from Modernism in as much as Modern art movements were primarily focused on their own activities and values, while Postmodernism uses the whole range of previous movements as a reference point. This has been defined as a relativistic outlook, accompanied by irony and a certain disbelief in values, as each can be seen to be replaced by another. Another result of this has been the growth of commercialism and celebrity.

Some surrealists (in particular Joan Miró, who called for the "murder of painting") have denounced or attempted to "supersede" painting, and there have also been other anti-painting trends among artistic movements, such as that of Dada and conceptual art. The trend away from painting in the late 20th century has been countered by various movements, for example Stuckism.

Answer the questions:

1. Why is the history of art a relatively recent phenomenon?
2. What is the history of art based on?



Prehistoric art

1. Are there many examples of pre-historic art? What are they?
2. What are the oldest known paintings? What do they depict?
3. What theories are there about these paintings?
4. What do the ancient paintings remind us of?

Ancient art

1. When did the period of ancient art begin?
2. Where does art have a foundation?
3. What contribution did these civilizations make?

Egypt

1. What are the particularities of Ancient Egyptian Art?
2. What is it closely connected to?
3. What do Egyptian art works depict?
4. What forms prevail in Egyptian paintings?
5. How was the social hierarchy depicted in Egyptians paintings?
6. What role did symbolism play? What were some of the symbols?
7. Is artistic art highly realistic?
8. What politic changes caused the change in art? What were these changes?

Greek art

1. What does ancient Greek art include?
2. What forms have survived best of all?
3. Can we find many examples of Greek painting nowadays?
4. What can give us some idea about Greek painting?

Roman culture

1. Where does Roman art take its origin?
2. What is the main difference of Roman art from Greek art?

Medieval art

1. What form of art was thriving in the Medieval period? Who funded it?
2. What did Mediaeval art lack?
3. What aim did it have?

Romanesque

1. What artistic style appeared during the 11th and 12th centuries?
2. What spurred its development?
3. What changes took place in architecture?

The Renaissance

1. What is the Renaissance is characterized by?
2. Where did it start?
3. What changes in the work of the artists were introduced at the time?
4. Where did the ideas of the Renaissance first emerge?
5. What artist stood at its beginning?
6. What is peculiar of Northern Renaissance? What was its cornerstone?

Mannerism, Baroque, and Rococo

1. What is typical of mannerism?
2. What is typical of Baroque?
3. What are the best known Baroque painters?
4. What other ideas did Baroque pursue?
5. What are the criticism of Baroque and later Rococo?

Neoclassicism, Romanticism, Academism, and Realism

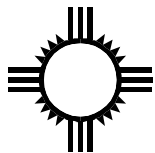
1. What gave the impetus to the development of Neoclassicism?
2. What was peculiar of Romanticism?
3. What is Academic Art?
4. In what conditions did realism emerge? What was it like?

Modern art

1. What is the term modern art used for?
2. Where did Impressionism originate from? What is it characterized by?
3. What was the contribution of fauvists to the modern art?
4. What were the main genres developing in the modern art? What was common for all of them?
5. What did you get to know about Surrealism movement?

Contemporary and Postmodern art

1. What are the recent developments in art characterised by?
2. What is conceptual art?
3. What is Post-modernism in art?
4. What modern trends can be observed in art nowadays?



Match the name of the style with its description and identify the missing style

Religious in focus, often funded by the Church, lack of realism, trying to send a religious message with clear iconic images instead of precisely rendered ones.

**Ancient
Greek art**

Stone vaulting, thick, load-bearing walls with few windows, a heavy-looking and simple style.

Renaissance

Employing distortion of light and spatial frameworks in order to emphasize the emotional content of a painting and the emotions of the painter

**Ancient
Roman art**

Depicting gods as idealized humans, shown with characteristic distinguishing features, commemorating great events in the life of the state and to glorifying the emperors rather than recording the inner life of man and expressing ideas of beauty and nobility

Impressionism

Focused on the use of color and motion in order to portray emotion, used Greek and Roman mythology and tradition as an important source of symbolism, emphasis on nature and portraying the power and beauty of the natural world.

Mediaeval Art

Emphasizing detail, movement, lighting, and drama in search for beauty, the emphasis is placed on grandeur, love for detail, often considered overly-ornate and gaudy.

Expressionism

Engraved and painted cave paintings using red ochre and black pigment and showing horses, rhinoceros, lions, buffalo, mammoth or humans often hunting.

Mannerism

Accurate portrayal of the conditions and hardships of the poor in the hopes of changing society, offered a stark vision of poverty and despair, portrayed life in the depths of an urban wasteland.

Pre-historic art

Enhancing realism of the work by using new techniques in perspective, thus representing three dimensions more authentically, using new techniques in the manipulation of light and darkness, rediscovering many ancient techniques such as contrapposto. More secular in subject matter, depicting ancient mythology in addition to Christian themes.

Baroque

A veneration of the human physical form and the development of equivalent skills to show musculature, poise, beauty and anatomically correct proportions. Survived most successfully in the forms of sculpture and architecture, as well as in such minor arts as coin design, pottery and gem engraving.

**Neo-classicism
Romanticism**

The use of light in painting in an attempt to capture light as seen from the human eye.

**Ancient
Egyptian art**

The art of transposing a three-dimensional reality onto a flat canvas.

Fauvism

Characterized by the idea of order. Clear and simple lines combined with simple shapes and flat areas of color help to create a sense of order and balance, use of vertical and horizontal reference lines in order to maintain the correct proportions, symbolism, highly realistic.

Painting the canvases in bright, wild hues

Romanesque

Evoking emotion through objective works of art

Cubism

UNIT 4. IMPRESSIONISM

IMPRESSIONISM



Impression, Sunrise

Impressionism was a 19th century art movement that began as a loose association of Paris-based artists who began publicly exhibiting their art in the 1860s. The name of the movement is derived from Claude Monet's *Impression, Sunrise* (*Impression, soleil levant*). Critic Louis Leroy inadvertently coined the term in a satiric review published in *Le Charivari*.

The influence of Impressionist thought spread beyond the art world, leading to Impressionist music and Impressionist literature.

Characteristics of impressionist painting include visible brushstrokes, light colors, open composition, emphasis on light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, and unusual visual angles.

Impressionism also describes art done in this style, but outside of the late 19th century time period.

Radicals in their time, early impressionists broke the picture-making rules of academic painting. They began by painting driven by colours, rather than by line, drawing from the work of painters such as Eugene Delacroix. They also began from unique working methods, such as painting outside of the studio for subjects such as the still life and portrait. The techniques of impressionism gradually grew more specific to the movement, and encompassed what its adherents argued was a different way of seeing. They painted "en plein air" (outdoors) rather than in a studio as was the custom, capturing the momentary and transient aspects of sunlight.

By the last years of the 19th century, the public came to believe that these artists had captured a fresh and original vision that was highly skilled, even if it did not meet with approval of the artistic establishment. The impressionists looked to beauty in candid poses and compositions, in the play of light and in a bright and varied use of colour.

Impressionist paintings feature short, "broken" brush strokes of pure, untinted and unmixed colour. Compositions are simplified and innovative, and the emphasis is on overall effect rather than upon details. The brushstrokes increasingly became visible and part of the composition, as opposed

to the then current technique of having an almost smooth surface of the canvas without visible brush strokes. Impressionism rose at the same time that other painters were also exploring methods of painting that moved away from the subjects, forms and norms that dominated the art market at that time, for example Edvard Munch.

By placing the center of artistic creation as the eye that views the subject, rather than the subject, and by creating a welter of techniques and forms, Impressionism became seminal to various movements in painting which would come after, including Post-Impressionism, Fauvism, Cubism and individual painters that were not part of an exact school, such as Paul Gauguin, Vincent van Gogh and Paul Cezanne.

Impressionist techniques

- Short, thick strokes of paint in a sketchy way, allowing the painter to capture and emphasize the essence of the subject rather than its details.
- They left brush strokes on the canvas, adding a new dimension of familiarity with the personality of the artist for the viewer to enjoy.
- Colors with as little pigment mixing as possible, allowing the eye of the viewer to optically mix the colors as they looked at the canvas, and providing a vibrant experience for the viewer.
- Impressionists did not shade (mix with black) their colours in order to obtain darker pigments. Instead, when the artists needed darker shades, they mixed with complementary colours. (Black was used, but only as a colour in its own right.)
- They painted wet paint into the wet paint instead of waiting for successive applications to dry, producing softer edges and intermingling of color.
- Impressionist avoided the use of thin paints to create glazes which earlier artists built up carefully to produce effects. Rather, the impressionists put paint down thickly and did not rely upon layering.
- Impressionists discovered or emphasized aspects of the play of natural light, including an acute awareness of how colours reflect from object to object.
- In outdoor paintings, they boldly painted shadows with the blue of the sky as it reflected onto surfaces, giving a sense of freshness and openness that was not captured in painting previously. (Blue shadows on snow inspired the technique.)
- They worked "en plein air" (outdoors).

Previous artists occasionally used these techniques, but impressionists employed them constantly. Earlier examples are found in the works of Frans Hals, Peter Paul Rubens, John Constable, Theodore Rousseau, Gustave Courbet, Camille Corot, Eugene Boudin, and Eugène Delacroix.

Impressionists took advantage of the mid-century introduction of premixed paints in tubes (resembling modern toothpaste tubes) which allowed artists to work more spontaneously both outdoors and indoors. Previously, each painter made his or her own paints by grinding and mixing dry pigment powders with linseed oil.

Answer the questions:

1. What is Impressionism?
2. Where is the name of the movement derived from?
3. What are the characteristics of impressionist painting?
4. What were the changes that early impressionists brought to art?
5. How was what they did different from the previous styles?
6. Was their work approved by the public?
7. What do impressionist paintings feature?
8. What contribution did they make for the future movements?



THE IMPRESSIONIST PALETTE

This new intensive study of colour brought about a new palette and a new technique. For centuries all painting had been based on three primary colours: red, blue and yellow, but science now taught the painters that though these might be primary colours in pigment, they were not primary colours in light. The spectroscope and the new science of spectrum-analysis made them familiar with the fact that white light is composed of all the colours of the rainbow, which is the spectrum of sunlight. They learnt that the primary colours of light were green, orange-red, blue-violet, and that yellow – though a primary in paint was a secondary in light, because a yellow light can be produced by *blending a green light with an orange-red light*. On the other hand green, a secondary in paint because it can be produced by mixing yellow with blue pigment, is a primary in light. These discoveries revolutionised their ideas about colour, and the Impressionist painters concluded they could only hope to paint the true colour of sunlight by employing pigments which matched the colours of which sunlight was composed, that is to say, the tints of the rainbow. *They discarded black altogether, for, modified by atmosphere arid light, they held that a true black did not exist in nature, the darkest colour was indigo, dark green, or a deep violet. They would not use a brown, but set their palette with indigo, blue, green, yellow, orange, red, and violet, the nearest colours they could obtain to the seven of the solar spectrum.*

THE IMPRESSIONIST TECHNIQUE

Further, *they used these colours with as little mixing as possible.* Every amateur in water-colour knows that the more he mixes his paints, the more *they lose in brilliancy.* The same is true of oil paints. *By being juxtaposed rather than blended, the colours achieved a scintillating fresh range*

of tones – the high-keyed radiance of daylight rather than the calculated chiaroscuro of the studio. And the transmission of light from the canvas is greatly increased. The Impressionists refrained, therefore, as much as possible from mixing colours on their palettes, and *applied them pure in minute touches to the canvas*. If they wanted to render secondary or tertiary colours, instead of mixing two or three pigments on the palette, they would *secure the desired effect by juxtaposed touches of pure colours* which, at a certain distance, *fused in the eye of the beholder* and produced the effect of the tint desired. This device is known as optical mixture, because the mixing is done in the spectator's eye. Thus, whereas red and green pigment mixed on a palette will give a dull grey, the Impressionists *produced a brilliant luminous grey* by speckling a sky; say, with little points of yellow and mauve which at a distance *gave the effect of a pearly grey*. Similarly the effect of a brilliant brown was given by the juxtaposition of a series of minute touches of green, red, and yellow; and this association of minute touches of three pure colours set up a quivering vibration which had greater luminosity than any streak of brown pigment. It was an endeavour to use paints as if they were coloured light.

Various names have been given to this technique. It has been called Divisionism, because by it the tones of secondary and tertiary colours were divided into their constituent elements. It has been called Pointillism, because *the colour was applied to the canvas in points instead of in sweeping brush strokes*. It has been called Luminism, because the aim of the process is primarily to express the colour of light with all its sparkle and vibration. This last is the best name of all, because it serves to emphasise the new outlook of the new painters. The tendency before the Impressionists was to regard colour from the standpoint of black and white. Thus, in considering a grey, it would have been asked is it a dark grey or a light grey, does it approach black or white? The Impressionists took quite a different attitude and asked whether it was a bluish grey or a greenish grey or a purplish grey, or a reddish grey: in a word, not whether it was light or dark, but which colour in the solar spectrum it came closest to.

To the Impressionists shadow was not an absence of light, but light of a different quality and of different value. In their exhaustive research into the true colours of shadows in nature, they conquered the last unknown territory in the domain of Realist Painting.

To sum up, then, it may be said that Impressionist Painting is based on two great principles:

1. The substitution of a Simultaneous Vision that sees a scene as a whole in place of Consecutive Vision that sees nature piece by piece.
2. The substitution of a Chiaroscuro based on the colours of the solar spectrum for a Chiaroscuro based on Black and White.

This new technique, with all the research and experiment which it implies, was not the invention of one man but the outcome of the life studies of a whole group of men. Most prominent among those who brought Impressionist painting to perfection in theory and practice were Camille Pissarro, Claude Monet, and Auguste Renoir.

ART INSTITUTE

A: Monet, Gauguin, Cézanne, Degas, they're all here.

B: Yes. Renoir, Van Gogh... They have quite a collection.

A: I love the Impressionists. They had a really fresh lively colorful way of painting.

B: I like all sorts of paintings, belonging to all the movements. Even the very old ones.

A: So do I really. They all have their appeal. But I think the Impressionists are my favourite painters.

B: You can get a bit too much of them though. Just about every office has a reproduction of a Van Gogh or Cezanne.

A: Or of Monet's 'Waterlilies' for example.

B: Yes, I think the original of that is at the national Gallery in London.

A: Well, especially for an office you can't really go wrong with the Impressionists. They are mostly pleasant, with lots of light and no naked bodies to distract you while you're working!

B: Except some of Renoir's works of course.

A: It's funny that the Art Institute of Chicago should have so many nice paintings.

B: In my opinion, it's good to have famous works of art dispersed all over the world. Like that, all the major museums have some to display and people everywhere can admire them.

A: There is more to see in Chicago itself. Works by Picasso or Chagall.

B: "There's a mosaic by Chagall called The Four Seasons".

A: Yes, you have to go to the square in front of the First National Bank building.

B: Did you know there was so much art to see in this city? Anyway, I've seen enough paintings here now. You can't take in too much in one go.

A: All right, let's go and have a bite to eat somewhere.

B: And sit down and rest our legs. We've been walking around the city and the museum non-stop for four hours.

WHO IS IT BY?

- | | |
|---|-----------|
| 1. The painting of the blue period are | Monet |
| 2. The paintings with waterlilies are | Picasso |
| 3. The painting with sunflowers is | BY Rubens |
| 4. The paintings with floppy clocks are | Van Gogh |
| 5. The paintings with mounds with naked flesh are | Dali |

EXPOSED!

THE FINE ART OF ARTSPEAK

1. Discuss the following questions in small groups.

1. What kind of pictures do you have decorating your house or room? Who are your favourite artists? Why do you like their work?
2. Are there any members of the class who are artistically talented? Is there a great diversity of taste and talent within the class?
3. You are going to read a newspaper article on 'Artspeak'. What do you think this is?
4. Three paintings illustrate the article, which is on the next page. Exchange opinions on the paintings and try to give a title to each work.

2. Read the text quickly and answer the questions.

1. What is the aim of the course given by William Quinn?
2. What is your opinion of the course?
3. What is your opinion of William Quinn?
4. What is the purpose of the text? Choose from the alternatives below, as many as you think appropriate.
 - to criticize
 - to amuse
 - to make fun of
 - to inform
 - to surprise
 - to mock
 - to warn
 - to educate
 - to shock
 - to cause discussion

3. The following four sentences have all been removed from the text. Read it again more carefully and decide where each sentence should go. Work in pairs.

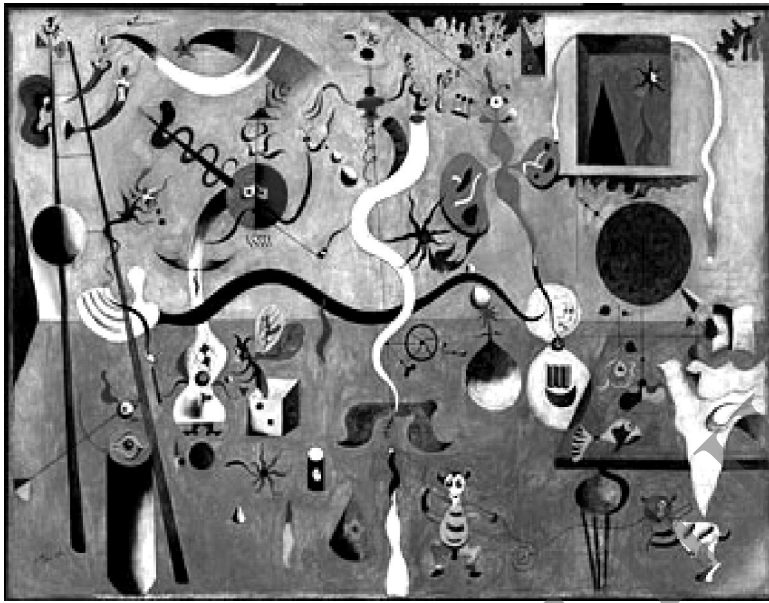
1. "You needn't waste a minute listening to tunes you don't instantly recognize", it says.
2. If so, what do you say when you visit an art gallery?
3. In other words, places where the public can hear you.
4. "One should speak of the boldness of the interpretation".

Exposed! The fine art of Artspeak

Or the instant way to be a classic bluffer

Are you one of those unfortunates who knows little about art and, worse still, hasn't the foggiest idea *what* you like or *why* you like it?

It's obvious. You look at the pictures and declare sagely:



*That's very nice or
Yes, I like that, or
Mmm . . . interesting,
Well, sorry, that just
isn't good enough.*

In New York, discussions about art are the currency of social life. Just like in the Woody Allen films, your worth is measured by your Artspeak.

Which is why William Quinn, a young

Irishman from County Mayo, is the new hero of the smart set.

He is running a £33 course on how to say intelligent things about works of art in public places. And people are queuing to join his remedial class in art bluffery.

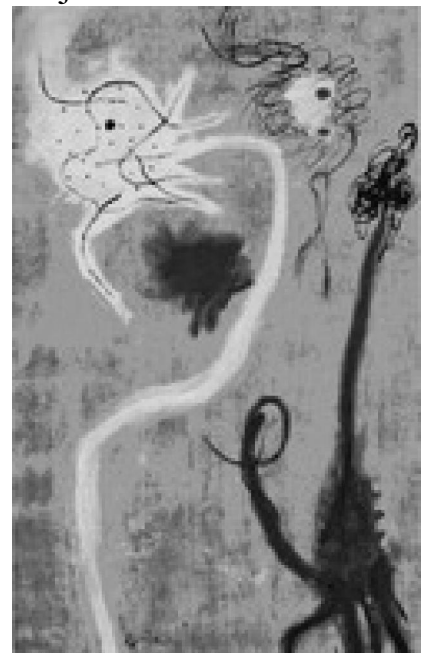
Quinn – an increasingly well-known artist who paints giant versions of the computer bar codes on supermarket products – aims to reach the 'basic but critical vocabulary' of art.

'People like to feel sophisticated', he says. 'But they can't unless they know at least something about art'.

'If they are at a dinner party and start talking about the Modigliani heads being inspired by the example of Brancusi, other people pay attention'.

As one student says: 'this course teaches you how to sound halfway intelligent about art when you're not'.

Indeed, after a few evenings on Quinn's course, you can be an 'expert' without even seeing works you discuss. And *everyone* defers to an 'expert'.



Just like Liberace – who once revealed that his gift was to play Tchaikovsky by leaving out the boring bits – Quinn's protégés go into New York's social whirl armed with just the interesting snippets they need.

For this is the age of art for survival, where people would rather die than have nothing to say about something, so a huge TV advertising campaign is running in America for a series of records of the most tuneful pieces of 100 classical music favourites.

Quinn gets very shirty at his students' go-for-it attitude to art consumption. Yet he agrees that his course title – called Meeting People at the Great Museums – does not sound, well enormously deep.

Warmth

Meanwhile, over in the Metropolitan Museum of Art, one student gazes lamely at Pierre Bonnard's *The Terrace at Vernon* and says: 'I like this one'. 'Insufficient', says Quinn. 'And if you're with a sophisticate, you should add: "The daily intimacies of family life add warmth to Bonnard's art".'



See, it's easy when you get the hang of it!
(Daily Mai, 22 February 1987)

Which of the following statements are true or false, or don't you know?

1. It is important to be able to speak sensibly about art in New York.
2. William Quinn is one of New York's smart set.
3. William Quinn gives courses on art appreciation.
4. The courses are extremely popular.
5. They produce experts on art who everyone listens to.
6. After doing Quinn's course you can speak with seeming authority about paintings you have never seen.
7. There is a series of records of 100 complete classical music favourites.
8. Quinn gets annoyed by the course participants' superficial attitude to art.



UNIT 5. RUSSIAN PAINTING

RUSSIAN PAINTING

(XIX – XX centuries)



"The Rider"

Karl Brullov (1799–1852) was Russia's first all-round artist, and because of this he will always remain important, even today, when tastes are dominated by the appeal of a very different style, the pictorial qualities in many of his pictures, and especially in his portraits, are clearly evident.

The artistic life of the country was then entirely controlled by the Academy of Fine Arts (established in 1754). The Academy had proclaimed that "art must aim at revealing virtue, at immortalizing the deeds of the great men who deserve the nation's gratitude, and at encouraging the heart and mind to emulate them", and historical painting became part of the Academy's curriculum. Unfortunately the themes were invariably drawn from mythological or classical sources, and were therefore devoid of any sense of actuality.

The academic outlook was deeply rooted in Brullov, yet, like so many of his contemporaries, he too often responded to the canons of taste created by the Romantic movement, though his training saved him from succumbing to excessive sentimentality, as did many of his contemporaries. "The Rider", by Brullov, 1833, shows the artist at his best, revealing his technical mastery, his fine sense of composition, and his feeling for elegance and grace. The Romantic spirit which pervades the painting enhances its appeal, for it is devoid of the sentimentality which marks so many paintings of this period.

Indeed, only two painters, both of them the sons of serfs, were true Romantics who succeeded in *imbuing their worlds with the Byronic spirit* without ever turning it into a formula. One was **Orest Kiprenski** (1782–1236). His genius carried him to the Academy and his work is as a result very

accomplished, but it is owing to his innate artistic abilities that it is also almost always interesting. Passionate in his approach and endowed with a better sense of colour than most of his contemporaries, his portraits are not only valuable records of the period, but often also true works of art. **Vassili Tropinin** (1776–1857) was another Romantic to receive his training at the Academy, but he remained throughout his life a less well-educated man than Kiprenski. This limitation is reflected in his paintings which, though profoundly sincere, and as such important to the historian, have not the same aesthetic value as Kiprenski's works.

I. Translate the italicized words and phrases. Give a back translation without consulting the text.

II. Complete the following sentences using the text as a guide.

1. Brullov's training saved him from...
2. "The Rider" by Brullov reveals...
3. The Romantic spirit which pervaded the painting...
4. The works of Orest Kiprenski und Vassili Tropinin are imbued with...
5. Kiprenski's works are almost always interesting owing to...
6. The Academy of Fine Arts proclaimed that "art must aim at... "
7. The artists were obliged to paint on themes drawn from...

III. Find the English equivalents for

техническое мастерство; тонкое чувство композиции; работы, проникнутые духом романтизма; его работы более совершенны; он поступил в Академию благодаря своему таланту; быть наделенным чувством цвета

IV. Answer the following questions:

1. What place does Karl Brullov occupy in Russian art?
To what trend does his art belong?
2. What qualities of Brullov's art does "The Rider" reveal?
3. Who was Orest Kiprenski? What is the general impression of his works?
4. How does the work of Tropinin differ in quality from that of Kiprenski?
5. What was the aim of art according to the Academy of Fine Arts?
6. Why did so many well-known painters rebel against the themes set in the classes at the Academy of Fine Arts?



V. Retell the text in great detail.

VI. Give a summary of the text.

The Conflict between the Academy and the Wanderers

The Wanderers, a group of artists drawn together by the common determination to create a new Russian culture, constituted the first challenge to the all powerful Petersburg Academy of Art. The fourteen artists who had declared their secession from the Academy in 1863 were inspired by ideals of "bringing art to the people". They called themselves *the Wanderers*, because they thought to put their ideals into practice by taking travelling exhibitions throughout the countryside. These artists sought to justify their activity by making their art useful to society. They repudiated the philosophy of "art for art's sake" which they identified with the current academic tradition centered in the Petersburg Academy, this tradition *derived its standards mainly from international Neo-classicism*. The Wanderers defied this tradition, saying that *art should be primarily concerned with and subordinated to reality*.

"The true function of art", wrote Chernishevsky, "is to explain life and comment on it. *Reality is more beautiful than its representation in art*".

The mission of the Wanderers to arouse *compassion and sympathy for the common man* was a brave subject for art in Russia, not only by virtue of *its social message*, but by its emphasis on the traditional Russian way of life. The repudiating of international Neo-classicism and the *ensuing rediscovery of the national artistic heritage*, was the starting-point of a modern school of painting in Russia.

I. Kramskoi (1837–1887) was the most mature, as well as the most talented and vigorous of the Wanderers, indeed, he was soon as well known for his passionate articles as for his *precise, carefully observed paintings*. His portraits, for instance the portrait of Leo Tolstoy, the portrait of Nekrasov or the portrait of "An Unknown Woman", are very competent works, but many of his subject pictures lack atmosphere; not so the one entitled "Inspecting the Old House". With its desolate, nostalgic air, its furniture swathed in dust-sheets, its chandelier hidden in wrappings, the hesitant visitors standing hushed, listening to the crumbling past – it is as if, outside the cherry orchard was being felled.

Vassili Polenov (1844–1927), another member of the group, who had studied at the Moscow College of Painting and Sculpture, was one of the first painters of the Russian *countryside*. The Russian school of landscape painting was a development peculiarly connected with Moscow. Since its foundation in the 1840s the Moscow College of Painting and Sculpture (in 1865 an architectural faculty was added) had laid stress on "plein air" studies of nature. Not only did the Moscow College encourage study from nature which was almost unheard of at the Petersburg Academy, but it was also a more liberal institution. In the 60's the first students to have graduated from the Moscow College returned to it as teachers. Among these was **A. Savrasov** (1830–1897) who is known as "the Father of the Russian school of landscape painting".

Savransov's landscape paintings were, however few and it was left to his followers, **Polenov** and **Shishkin**, to develop this part of his work. These painters were still hampered by a stylized, literary approach in their work, and it is not until **Isaac Levitan** (1860–1900) that the Russian school of landscape painting produced a really creative and expressive master.

Vassili Surikov

Vassili Surikov (1848–1916) was the first of the Wanderers to combine national ideals with an urge to find a new language in which to express those ideals. Born in Krasnoyarsk in Siberia, Surikov set out for Petersburg on horse-back in 1868 to join the Academy. He was a year on his journey, for on his way he made



frequent stops in the ancient towns through which he passed. In particular Kazan and Nizhni-Novgorod impressed him, but it was Moscow that bowled him over. "Coming to Moscow, to that centre of national life, I immediately saw my way", he wrote later. Surikov's masterpiece, as it is generally considered, "The Boyarina Morozova" (1887), depicting the persecution of the "old believers" by the patriarch Nikon, is set in the streets of medieval Moscow. It is an enormous painting – both in size and scale it is in the nature of a wall-painting. The pictorial construction of this work reminds one of the great Italian monumental painters whose work Surikov so much admired – Michelangelo, Tintoretto, Titian and Veronese. It is full of movement – the fresh, solid colour glances from form to form, gesture carries on to gesture, until finally one's eye is arrested by the central figure of the Boyarina with her dramatic uplifted hand and pointing fingers. This dynamic quality had always been a fundamental characteristic of Russian painting, and in Surikov's work it re-emerges from the medieval traditions for the first time. With Surikov the peculiar colour range of Byzantine art is likewise revived – the rich browns, somber red and clear yellow. A decorative surface rhythm and strong horizontals are other characteristics common to Russian art, both ancient and modern, and likewise first recovered in the work of Surikov.

Historical painting, that is, painting which recreates the mood and tensions of a specific period, did not come into being till Surikov turned to Russia's past for the subjects of his pictures. Although a realist painter, he never became a narrative one; he was far too fascinated by people to do so, saying that he could not express the past in a single personage, however important but had to present events against

a background of ordinary people. Like Tolstoy's his canvas was a vast one; he was also able to make it a vivid one, for he was one of the very few artists of the period to use a colourful palette. In addition, Surikov possessed an instinctive understanding of nature, and *the glimpses of landscape in the backgrounds of his pictures* acted as a stimulus, inspiring artists such as **A. Kuindzhi** (1842–1910), **I. Aivazovski** (1817–1900), and **I. Levitan** to create a school of real landscape painting.

Iliya Repin

Iliya Repin (1844–1930), a colleague and close friend of Polenov's was also one of the group. Though never an active member of the Society of Wandering Art Exhibitions, he was nevertheless deeply influenced by Kramskoi and his followers. He was a far more articulate and distinguished master of his medium than any of the original "fourteen".

Repin's overriding interest in people led him to devote most of his time to painting his contemporaries. *Practically everybody of importance sat for Repin*, who recorded their appearance *in restrained and severe colours*, which differ completely in character from *the sombre colours used by many of the Wanderers*. In Repin the colours are a reflection of his mood, for, like so many of his contemporaries, he too was often grieved by the darkening outlook. He expressed his dislike of oppression in some subject paintings. The finest of these is a picture he painted in 1884, entitled "They did not Expect Him"; it illustrated the return of a political exile from Siberia. It is a poignant, profound, and extremely convincing psychological study, as well as *a painting of real aesthetic merit*. This painting is one of his few full-sized paintings, for Repin spent much time *working on studies before executing a painting in full-scale*. In many of those studies one can *discern an extremely talented draughtsman* with a real perception of nature. The no less sincere and aesthetically equally important painting which is generally known by the name of "The Volga Boatmen" is likewise *concerned in drawing attention to a social evil*.



Some of Repin's paintings were executed at Abramtsevo, an estate near Moscow. It belonged to Savva Mamontov, the Russian railway tycoon of the 1870s, who surrounded himself with the most progressive personalities of his day, not only painters but composers, singers, architects, art historians, writers

and actors This colony of artists brought together by Mamontov was known as "Mamontov's circle". They were inspired by ideals of bettering the life of the people. "Mamontov's circle" drawn together by the common determination to create a new Russian culture, can be regarded as the cradle of the modern movement in Russian art.

Valentin Serov

Valentin Serov (1865–1911), the son of the opera composer had come as a small boy to live at Abramtsevo with his widowed mother in 1874. He grew up in the atmosphere of *constant creative activity* which characterised the Mamontov household. From a very early age Serov was given drawing lessons by Repin, who was very fond of the little boy, and he soon showed himself to be a remarkably precocious draughtsman. *He would catch the likeness of a model often more quickly and surely than the older artists* in the merry "drawing competitions" which were so much part of this gay, idyllic life of Abramtsevo. This talent for catching a likeness Serov later developed and he became the most successful and brilliant portraitist of the 1890's and first decade of this century. But before this he was a beautiful landscape painter in a more sensuous and less nostalgic vein than his master Levitan. Serov, like Korovin, was a most beneficial influence in the Moscow College where he taught from 1900 up till 1909. *He was a superb technical master of the many media in which he practised* and that too did not fail to impress his students. Surikov had shown him the value of fine colours, a lesson which the revived interest in icons had helped to stress. It was from these ancient panels that Serov also became aware of the significance of the essential in a composition and the unimportance of the unnecessary, but it was undoubtedly Vrubel who showed Serov the value of responding to a personal emotional experience. Serov was thus able to make his mark at the age of twenty-two on exhibiting two paintings, "Girl with Peaches" and "Girl in Sunlight". At the time of painting them he was unfamiliar with the works of the French Impressionists, yet he came very close to Renoir in these luminous, sunny, splendidly composed portraits.



Mikhail Vrubel

In 1890 V. Serov introduced his close friend **Mikhail Vrubel** (1856–1910) to Mamontov. It was to prove the turning-point of Vrubel's artistic life. He had had a brilliant early career at the Petersburg Academy, which he entered in 1880. Even before he graduated, Vrubel's teachers recommended him to Professor Prakhov who came to the school in 1883 to find students who would help him with the restoration of the twelfth-century church of Saint Cyril in Kiev. The opportunity *to become familiar with Byzantine art at first hand* proved decisive in Vrubel's development. At this point began that relentless search for a new pictorial vocabulary which was the driving force throughout

his work. It was during Vrubel's work in Saint Cyril that he discovered *the eloquence of line*. "Byzantine painting", wrote Vrubel later, "differs fundamentally from three-dimensional art. Its whole essence lies in *the ornamental arrangement of form* which emphasises the flatness of the wall". *This use of ornamental rhythms to point up the flat surface of the canvas* was constantly exploited by Vrubel. An example of this is "The Dance of Tamara", a water-colour of 1890. This is one of the series by Vrubel illustrating Lermontov's poem "The Demon", *commissioned for a jubilee edition* published in 1890. It was Vrubel's first Moscow commission.

The passionate study of Byzantine art which Kiev inspired in Vrubel took him next to Venice. In Kiev he had discovered line, in Venice he discovered colour. When Vrubel returned to Russia in 1885 he began the series of "Demon" pictures inspired by Lermontov. This image came to haunt him more and more persistently. From a confiding presence, a soaring sorrowful spirit, it becomes a hostile sentry and a glowering, angry head. Finally, in the last years of his creative life it is a crushed or swooning body, sucked into a giddy whirlpool. In some of his last works Vrubel resurrects the figure as a massive head with tragic staring eyes: a pure spirit which looms out of the mist, dominant at last, but with its empire gone. Apart from his work on monumental painting, Vrubel



had concentrated largely on water-colour during the last ten years of his life; he considered this medium to be the most exacting discipline.

More than any other artist Vrubel was the inspiration to the "avant-garde" in Russia during the next twenty years. He might be termed

the Russian Cezanne, for they share a number of characteristics: both artists *bridge the centuries in their work*, and not only the centuries, but the two visions which so radically divide the nineteenth century from the twentieth; "modern art" from the art of Europe since the Renaissance and the birth of "easel painting".

Most of Vrubel's drawings are *studies of flowers*, but not of flowers growing in the field in their natural environment; they are penetrating close-ups of *the tangled interplay of forms*, giving them in their artificial isolation a peculiar dramatic rhythm. *Vrubel is at his greatest in these exquisite water-colour and pencil sketches*. His searching pencil attacks the model from every viewpoint: *in transparent interweaving patterns*, in balancing mass against mass, in mosaic-like patterning. It is for this tireless, exhaustive examination of *the possibilities of pictorial representation* that the next generations so revered Vrubel, as well as for *his extraordinary imaginative vision*.

Vladimir Favorsky

Vladimir Favorsky (1886–1964) left his mark in many spheres of art. As a young man, he worked enthusiastically at easel painting and later retained a fondness for painting still-lives and landscapes. Until the end of his days he continued to enjoy pencil drawing, particularly portraits. His experiments in the sphere of monumental painting are also worth mentioning; they show a profound understanding of the indissoluble link between wall painting and architecture.

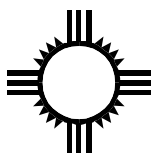
In spite of all this, Favorsky was undoubtedly first and foremost an engraver, and *his medium was wood*. It was to the wood engraving that he devoted the greatest effort and owed those great successes which secured for him one of the first places in modern art. Favorsky realised the fascination of the actual technique of the woodcut and wood engraving, the beauty of the material which the artist is called upon to reveal in the very process of imposing his own will upon it.

The chief place in Favorsky's work belongs to book illustration. This, however, did not prevent him from producing a number of wall prints (often in linoleum), in which he incorporated the experience gained from his work on books.

To appreciate the originality of Favorsky's engravings, it is essential to bear in mind that he was never satisfied with the creation of illustrations as separate, graphic pictures not seen as *integral parts of the printed page*.

When beginning a series of illustrations, Favorsky usually worked from a preliminary design of the book he was planning. This design takes into account the size of the book, the width of the margins, cover and title page, initial letters and headpieces, the order in which the illustrations will be placed and any ornamentation within the text.

Favorsky uses his skill in composition not only in the designing of whole books and whole pages, but in the structure of each separate image. With great sensitivity he succeeds in expressing *the essence of his subject* by the very way in which *the component parts fall into position*. In the illustration to "The Lay of the Host of Igor", which shows Igor at the beginning of the battle, the figures of the prince and his warriors *are moved out into the immediate foreground*, it is as though they were already advancing on the enemy, the black banner above their heads expresses the might of the Russian host. In the figure of the prince *vertical lines dominate*. The figures of his enemies are round the edges so that they are merely on the periphery of the main group. In the next print, showing the battle between the Russians and the Polovtsy, the distribution of figures is of quite a different character. Here, the galloping figure of Igor's ally prince Vsevolod is only glimpsed in the depths of the composition and *the foreground is densely occupied by squat figures of the Polovtsy*, who appear to have cut us off from the Russian host. The solemn, statuesque attitudes are replaced by the tempo of the gallop. With a few exceptions when *he has recourse to colour* Favorsky confines himself to the use of black, white and intermediary tones. So acute is his sensitivity to the mutual effects of dark and light that even in monochrome engravings he manages *to create an illusion of colour harmony*. In the Samarkand linocuts we feel the brilliance of the eastern weaves, in the Dante print the number "9" stands out like a scarlet initial, the black flag in "The Lay of the Host of Igor" *creates the impression of a patch of colour*.

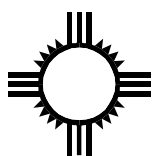


Translate the following:

1. В «Итальянском полдне» Брюллов изобразил снимавшую виноград итальянку, пышущую здоровьем и радостью жизни. Он писал ее с натуры, на винограднике, и вся картина пронизана ощущением южного зноя и солнца.
2. Перов работал в серо-коричневой, почти одноцветной гамме, как и большинство передвижников 1870-х годов, нарочито противопоставляя ее пышной цветистости салонной живописи.
3. Крамской развивает дальше достижения Перова в области психологического портрета. Проникновенную психологическую характеристику находим мы в портрете Льва Толстого. Все внимание сосредоточено на передаче внутреннего облика великого писателя, его духовной жизни. Крамской избегает всякой позировки; сдержанность проявляется и в живописи. Тонко разработанная светотень создает впечатление как бы легкой, едва уловимой смены выражения лица портретируемого, отражающей смену его мыслей.
4. Пожалуй, лучше всего крестьянская тематика отражена у Савицкого, который сочувственно трактовал эту тему, и картины которого имели глубоко социальную направленность.
5. Картина Васильева «Мокрый луг» – один из выдающихся пейзажей русской реалистической живописи. В этой картине художник трактует изображение большими массами, однако с тонкой проработкой деталей, особенно на первом плане. В цветовой гамме картины замечательно передана влажность атмосферы и травы луга.
6. В творчестве Репина и Сурикова передвижническая живопись достигла высшего расцвета и наибольшего совершенства. Их творчество носит ярко выраженный национальный характер как по своим сюжетам и идеям, так и по истокам и традициям.
7. Обращаясь к наследию Репина, поражаешься прежде всего многосторонности художника. Величайший жанрист, он был вместе с тем одним из самых выдающихся портретистов. Создатель ряда монументальных исторических полотен, Репин является и отобразителем современного ему революционного движения.
8. В конце 1870-х годов Василий Поленов оставляет историческую и батальную тематику, считая себя наиболее склонным к «пейзажному, бытовому жанру». Правдиво и сердечно изображая окружающую его действительность, Поленов создает свои лучшие произведения. Это прежде всего пейзаж «Московский дворик» – проникнутая, как ни одна из картин в русской живописи, написанных до него, свежестью, задушевым лиризмом, залитая солнцем, новаторская по подходу к природе. Поленов изобразил характерный для того времени дворик с домом, сараями и колодцем. За ним в глубине видны деревянные домики, церковь с пятью куполами и стоящей рядом шатровой колокольней и

далее, правее, силуэт еще одной. Во многих картинах Нестерова, например в портрете его дочери, мягкая серовато-зеленая тональность гармонически объединяет все цвета. Тонкий мазок дает Нестерову возможность убедительно сочетать детальную передачу предметов с единством целого.

9. Крупнейшим мастером лирического пейзажа был Исаак Левитан. Его образы природы чрезвычайно разнообразны: они выражают всю гамму человеческих переживаний – от светлой тихой радости до глубокой скорби. В тонкости восприятия природы, в передаче «настроения» у Левитана много сходства с Чеховым.



Act as interpreter in the following dialogues:

DIALOGUE I

A. The Wanderers were protest painters in a way, weren't they? Perov, Kramskoi, Yaroshenko and others seem to have a social message to convey. In Perov's "Peasant Burial" or "The Governess Arrives", I'd say, he was definitely expressing social ills.

B. Да, эти художники использовали свой талант как оружие. И они действительно сочувствуют народу.

A. Of all the Wanderers, I think Repin was the deepest thinker and most versatile painter. I know the famous "The Volga Boatmen" and the "Cossacks Writing a Letter to the Sultan". Both show a large gathering of men that have a character as a group and individual personalities as well. Psychological studies, really. But so are pictures like "They did not Expect Him". What moves me the most though, is the portraits, "Mussorgsky" for instance. An excellent likeness on one hand, and a very penetrating and sympathetic study of a man's inner world, on the other.

B. А вот взять двух наших художников – Васнецова и Сурикова, – о них, оказывается, много спорили в свое время, а может быть, и по сей день не остыли страсти.

A. You mean there are people who don't like what they stood for?

B. Нет, не столько то, что они писали, сколько трактовка этих сюжетов, и даже манера письма. Так, о Васнецове говорилось, что он холоден и театрален.

A. Perhaps in some paintings I have not seen. But "Alionushka... "!

B. А у Сурикова рисунок казался "суровым и тяжелым".

A. That may have been what he needed to heighten the emotional effect! Besides, the way he could use colour! And speaking of colour, I was very much impressed by the Levitan paintings I saw in Moscow and Leningrad. But strange as it may seem, he is almost unknown outside your country.

В. Его творчество еще мало изучено на Западе?

А. That's right. And you cannot have an appreciation of art you do not know. I personally think there is a lot to his work. He is a very individual sort of painter. I think anyone who responds to Russian art and music will appreciate Levitan. He is a real poet of the Russian countryside.

В. А какие из произведений Левитана вам больше всего понравились?

А. It's hard to say. I think I liked them all. There's something in his landscapes that reflects our own moods. Take the "Autumn Day in Sokolniki" – the trees losing their leaves, the remote, indifferent sky, that path going off into the distance... It all seems to bring out the loneliness of the figure in the centre.

В. Интересно, а видели ли вы еще кого-нибудь из русских пейзажистов?

А. Yes. Polenov, like Levitan, had those marvellous golden autumn scenes. Kuindzhi must have studied light effects, especially sunlight. The way it falls on that birch grove of his is amazing!

В. А вы знали, что у него есть и "лунные" пейзажи, т. е. пейзажи, освещенные лунным светом?

А. Yes, I did and I liked them immensely. There's another landscape painter I know, Shishkin.

В. А ведь его тоже не все любят. Некоторые говорят, что это просто фотографии.

А. Then they are among the most poetic photographs I have ever seen. I suppose what is objected to is the absence of "emotional" brush-work. But a smooth surface does not automatically make a painting inexpressive – or vice versa, I might add.

В. Да, это все значительно сложнее, чем, кажется. Ну, и что же вы еще видели?

А. There are two other painters that interest me very much. Both painted people, but one painted them from the outside in, you might say, while with the other, the process seems to start from the sitter's (or imagined sitter's) emotions trying to get out.

В. Это, вероятно, Серов и Врубель? У Серова, действительно, внешний эффект солнечного света, например, или окружающие предметы как будто придают особое выражение изображаемому человеку.

А. You got my point, yes. I feel that Serov wanted the appearance of the person he was painting and everything that surrounded him to lead the viewer to a certain feeling about him, an impression of the moment, transferred, as it were, from the artist to the viewer. Yet such a portrait was always a good likeness, too.

В. А у Врубеля все наоборот?

А. Yes, I am sure that Vrubel started with a feeling, some feeling he couldn't put into words, so he started a painting. And whether it was a little gypsy girl sitting cross-legged on a rug, or his series of "Demons" or the "Swan Princess", those same yearning eyes are always looking out at you. That's what I mean by painting from the inside out. The emotion seems to take form, and we see a face or a figure.

DIALOGUE II

A. I'm no connoisseur, just a layman interested in the art of painting and the art of seeing. And other people's opinions on both. How do you look at a picture? And what is there in a picture to see?

B. Видите ли, воздействие искусства на человека зависит от очень многих причин. Посмотрите хотя бы на этот портрет Кончаловского. В этой картине, как вы видите, нет ни значительного сюжета, ни той эффектной натуры, которая способна одним своим видом остановить на себе внимание. Художник пишет девушку (свою дочь) намеренно просто, избегая картинности. И тем не менее что-то сразу привлекает нас в этой незамысловатости, от картины трудно оторваться! Мы с удовольствием вглядываемся в веселое, пышущее здоровьем лицо, в простоватую позу девушки, застегивающей туфлю, и незаметно нам передается хорошее настроение, ощущение радости жизни. А первое впечатление при встрече с произведением искусства играет важнейшую роль.

A. I couldn't agree more.

B. Углубляясь в живописные достоинства портрета, мы незаметно для себя обнаруживаем в нем новые и новые качества, и постепенно в нашем сознании вырастает полноценный художественный образ – образ пленительной молодости.

A. What about draughtsmanship? Do you consider that important in painting?

B. Когда о каком-нибудь художнике говорят, что «он отлично рисует», имеется в виду, что такой художник умеет свободно передавать объемные формы в любых пространственных положениях. Но дело, конечно, не в одной правильности изображения. Этого так же мало для искусства, как мало правильного правописания для сочинения стихотворения или рассказа. Хороший рисунок должен быть не только грамотным, но и выразительным. Все большие художники превосходно владели рисунком. Разработка характеров, живость персонажей в первую очередь зависят от рисунка.

A. I didn't know draughtsmanship was so important in painting. And what does being a good colourist mean? Does it mean that the more colours a painter has in his palette, the better he is as a colourist?

B. Не совсем так. Художник при желании пользуется всей палитрой, а иногда ограничивается лишь немногими красками. Есть художники повышенной красочности. Их произведения яркие, нарядны, праздничны: Коровин, Кончаловский, Сарьян впечатляют нас щедростью света, цвета, мощными красочными соцветиями. Наоборот, величайший колорист Рембрандт писал не более, чем тремя-четырьмя красками. А какая сила колорита!

A. And now, does the word 'painting' refer only to pictures in oils and water-colours?

В. Нет, не только. Живопись может быть акварельная, масляная и даже мозаичная; кроме того, живописная работа может быть выполнена гуашью, темперой и пастелью. Масляная живопись отличается богатством цветовых и технических возможностей. Она позволяет наносить и прозрачные, просвечивающие слои красок, и наслоения густые. Мазок масляной краски бывает и резко отчетлив, и совсем незаметен. Он может быть крупным и мелким, плоским и бугристым.

A. What effects are achieved by different kinds of brush strokes?

В. Внешний вид картины, техника ее написания во многом зависят от влечения, так сказать, времени. Но всякий серьезный живописец приходит к определенным техническим приемам лишь в результате образного воплощения своего замысла. Техника у него никогда не довлеет. Проследите, например, своеобразную манеру Врубеля. Своего «Витязя» он пишет мелкими искрящимися мазочками, сливая могучий массив всадника и коня в темную силуэтную глыбу. Его «Ночное» или «Сидящий демон» написаны уже в другой манере, но тоже, конечно, по-врубелевски.

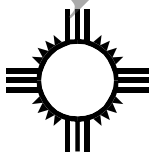
A. It seems to me that there isn't any smooth painting in any of the Soviet pictures that I have seen.

В. Да, нет, почему же. Просто гладкая обработка красочной поверхности больше характерна для произведений старых мастеров, но тщательность гладкой манеры иногда подсказывается художественным замыслом и в наши дни. В отличие от гладкой техники энергичное письмо, крепкий мазок сообщают живописи особую динамичность.

A. Each painter seems to have his own style of brush-work.

В. Да, конечно. Французские импрессионисты или, например, наш Грабарь писали разноцветными мазочками, иногда точками, как Сера, Синьяк и другие пуантилисты. Сливаясь на расстоянии, эти красочные пятнышки создают впечатление вибрации света и воздуха. Встречается, наоборот, и манера плотного письма. Такое письмо, как во врубелевском «Демоне» усиливает образ тяжести, суровой непреклонности. Словом, все это разные приемы и способы живописной техники. Какой из этих приемов лучше, сказать нельзя.

A. You're right there. I've noticed that the more one is exposed to painting of different kinds, the better one can form a judgment as to what is good, really good, and why.



Use one of the following topics for oral or written composition:

1. Speak about the main features in the work of the most outstanding Russian portrait-painters, genre-painters and landscape-painters.
2. Make a report on your favourite Russian painter and describe one or two of his pictures.
3. Speak about the development of Russian painting in: a) the XVIII, b) the XIX and c) the XX centuries.

UNIT 6. DESCRIBING A PAINTING

A painting can be studied on several levels and from a variety of perspectives.

1. The general effect.

The title and name of the artist. The period or trend represented. Does it appear natural and spontaneous or contrived and artificial?

2. The contents of the picture.

Place, time and setting. The age and physical appearance of the sitter. The accessories, the dress and environment. Any attempt to render the personality and emotions of the model. What does the artist accentuate in his subject?

3. The composition and colouring.

How is the sitter represented? Against what background? Any prevailing format? Is the posture bold or rigid? Do the hands (head, body) look natural and informal? How do the eyes gaze? Does the painter concentrate on the analysis of details? What tints predominate in the colour scheme? Do the colours blend imperceptibly? Are the brushstrokes left visible?

4. Interpretation and evaluation.

Does it exemplify a high degree of artistic skill? What feelings, moods or ideas does it evoke in the viewer?

Here are a few examples of how pictures can be described, analyzed, interpreted and evaluated.

A.

"Lady Elizabeth Delme and Her Children" by Reynolds is a typical family group portrait in the Grand Style of English portrait painting. Lady Delme was the wife of a member of Parliament and belonged to the privileged class of the landed nobility. Here, with an air of apparently casual informality, she is shown on the terrace before her country-house, while behind stretch the broad acres of her family estate.

Reynolds has taken care that the gestures, facial expressions, and poses of his subjects are appropriate to their age, character,



and social status. "The joy of a monarch", Dryden once wrote, "for the news of a victory must not be expressed like the ecstasy of a harlequin on the receipt of a letter from his mistress". So, in this portrait, Lady Delme is dignified and gracious, secure in the knowledge of her beauty and wealth. Her son John, aged five, as if sensing the responsibilities of manhood, gazes sternly toward the distant horizon. Her other son, Emelias Henry, in unmasculine skirts as befits his three years, is coy and winsome. The fourth member of the group, the unkempt Skye terrier, is the embodiment of loyal affection. Note the simplicity of the pyramidal design and the low-keyed colour scheme. These features were for Reynolds symbols of dignity and good taste.

B.

The "Mrs. Sarah Siddons" by Gainsborough has the distinction of being not only a remarkable work of art, but a unique interpretation of a unique personality. It is not only one of the artist's finest portraits, but also one of the best of the many likenesses of the great tragic actress, who sat to most of the celebrated masters of her day. It was painted in 1783–1785, when the queen of the tragic drama was in her twenty-ninth year and at the zenith of her fame.



An enthusiastic admirer who saw it in the Manchester exhibition of 1857 wrote as follows: "The great tragic actress, who interpreted the passions with such energy and such feeling, and who felt them so strongly herself, is better portrayed in this simple half-length in her day

dress, than in allegorical portraits as the Tragic Muse or in character parts". This portrait is so original, so individual, as a poetic expression of character, as a deliberate selection of pose, as bold colour and free handling that it is like the work of no other painter.

C.

"Dedham Lock and Mill" (1820)

This is a brilliant example of Constable's view painting at its complete maturity. The salient features of the landscape are treated in sharp relief – even those not strictly necessary – yet they merge perfectly under a serene, perfect light. This painting contains, in synthesis, all the elements of landscape which Constable loved best: the river, the boats, the soaked logs, the river vegetation, the sun shining through the foliage of the tall trees, the scenes of rural life and, above all, Dedham Mill. The cultural origins of this work are apparent in the traditional composition, in the use of chiaroscuro, in the way the landscape fades into the distance, after the Dutch manner, and in the complex, laboured palette. The compact tree mass in the foreground is blocked in against a sky filled with movement, reflected in the calm and transparent waters over which plays a pallid sun, as we find in Ruisdael.

D.

For Constable I have an affection that goes back to my earliest recollections. In the first years of my childhood, there hung in the halls of my father's house a large steel engraving of "The Cornfield". Often in the long hot summers of the Middle West, I used to lie on the floor, gazing for hours into this English landscape carried from the dry and burning world around me into a vista of blessed coolness, thick verdure, dampness and everlasting peace.

I lived in that picture. To me it was more beautiful than a dream: the boy, flat on the ground drinking from a running brook; the sheep dog waiting patiently with turned head; the ambling flock; the old silent trees; the fat clouds reeking moisture...



Some years later, when I went to London to study pictures, I saw "The Cornfield" and many others by Constable, and my first impressions were confirmed. In his grasp of the stable, one might almost say formidable, repose that man feels in the presence of nature, and in communicating the spiritual contentment induced by companionships with nature, Constable is the master of the English school.

TAPESCRIPT

1. In "Midday in Italy", Brullov has depicted an Italian girl, throbbing with the joy of life, harvesting grapes. He painted from nature, in the vineyard, and the entire picture is suffused with the hot sun.

2. Perov worked in what was virtually a greyish-brown monochrome like most of the Wanderers, who deliberately chose a low-keyed colour scale to counter the flowery ornateness of the drawing-room art of the time.

3. Kramskoi continued the work of Perov in the psychological portrait. Leo Tolstoy was painted by him with deep psychological insight, the entire attention being focussed on rendering the inner world of the great writer. Kramskoi himself always avoided affectation, and in his work, too, there was a certain restraint. The play of light and shade was subtly calculated giving the illusion of transient expression in the face of the sitter.

4. The painter who handled the peasant theme best was probably Savitsky, who treated the subject with great sympathy, and whose paintings convey a profound social message.

5. Vassiliev's "Meadow" is an outstanding example of Russian realistic painting. It is handled in big masses, but with all details carefully finished, especially in the foreground. The colour scheme conveys the dewiness of the grass and air.

6. The art of the Wanderers reached its highest pinnacle in the work of Repin and Surikov. The vivid national character of their painting was evident in subject matter and ideas, as well as in sources and traditions.

7. Ilya Repin's versatility was one of his most astonishing traits. A great genre painter, he was at the same time one of our most distinguished portraitists. In addition to his monumental historical canvases, Repin depicted the contemporary revolutionary scene.

8. In the late 1870's Vassili Polenov abandoned historical and battle-scenes in favour of landscape and genre painting, for which he thought his talents better suited. Faithfully and with great sincerity depicting the surrounding scene, Polenov did his best works including a particularly delightful painting called "Back Yard in Moscow", which is imbued with a freshness and sunlit lyricism not to be found in Russian painting before him. His approach was novel, too. Starting with the homely patch of ground behind a small house of a type very common at that time, he showed the sheds and the well that belonged to it, and in the background, more wooden dwellings and a church with its five golden cupolas and tall, tent-roofed bell tower, the outline of still another church in the distance to the right.

9. Nesterov's soft, predominantly greyish-green tonality, as in the portrait of his daughter, brings together all colours harmoniously. The delicate brush stroke permits Nesterov to combine precise, detailed rendering of objects with a remarkable unity of the whole.

10. A great master of lyric landscape was Isaac Levitan. The great variety of his subjects reflects a whole gamut of human emotional experience from a quiet radiant joy to profound sorrow. In his delicate perception of nature and his ability to convey a mood he is somewhat akin to Chekhov.

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