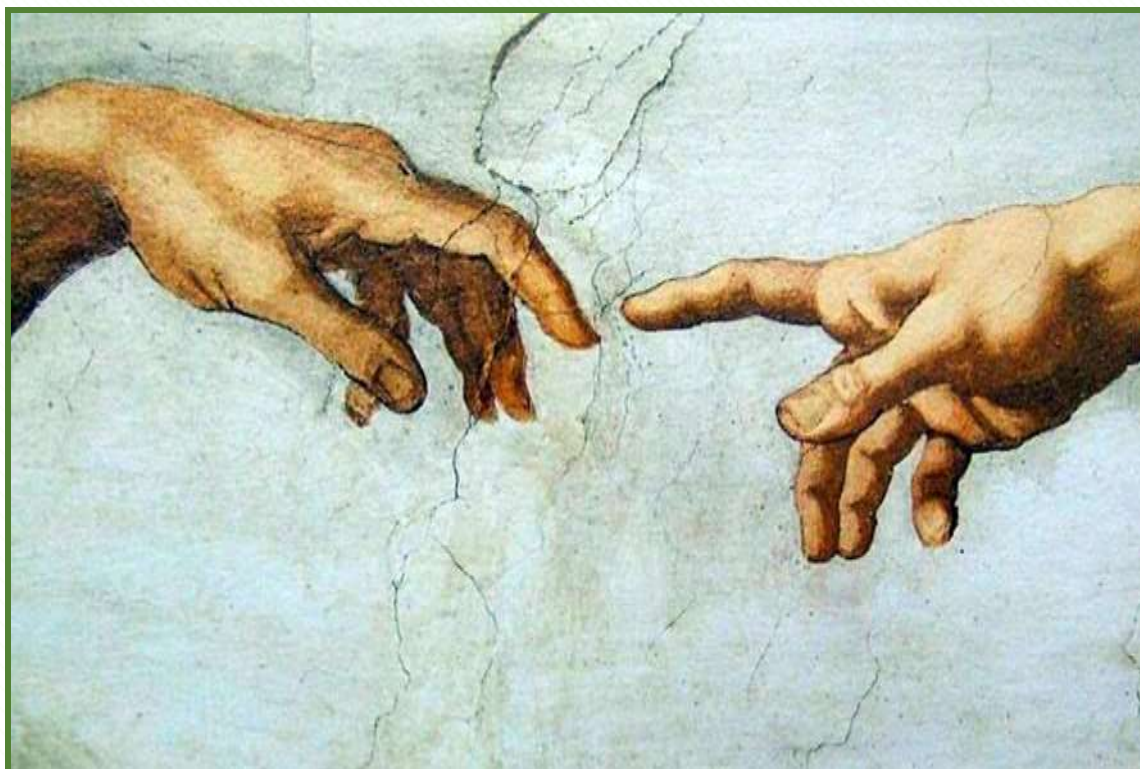


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Світлана НИКИТЮК

ACTUAL TRENDS IN PAINTING **(СУЧАСНІ НАПРЯМИ ЖИВОПИСУ)**

НАВЧАЛЬНИЙ-МЕТОДИЧНИЙ ПОСІБНИК



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WIT AND WISDOM

All art is but imitation of nature.

A thing of beauty is a joy forever.

Art has no enemy except ignorance.

Art is a way to forget life and to become aware of it.

Art for art's sake.

All men are creative but few are artists.

Of all lies, art is the least untrue.

The artist is not a special kind of man, but every man is a special kind of artist.

The history of arts is the history of revivals.



VOCABULARY NOTES

antique art — античне мистецтво

applied art — прикладне мистецтво

a work of art — мистецький твір

picture (painting) — картина

canvas — полотно, картина

ground — фон, тло

in the foreground (background) — на передньому (задньому) плані

in the middle ground — на другому плані

against a background — на тлі

foreshortening — ракурс

face — вид спереду

line — лінія, риса, штрих

subject matter — тема, зміст

shadow — тінь

scene, view, landscape — вид, краєвид

scenery — пейзаж, краєвид

depiction — зображення, окреслення

dash — штрих, мазок

colouring — колорит

finishing touches — останні штрихи

finished technique — довершена техніка

daub — погана картина, мазанина

frame—рама, вставляти в раму

masterpiece — шедевр

flesh colour — тілесний колір

local colour — локальний колір (колір, характерний для окраски самого предмета)

primary colours — основні кольори

light — світло, освітлення

light and shade — світло і тінь

diffused light —розсіяне світло

highlights — найсвітліша частина картини

hue (colour, tone) — колір, відтінок

to fade — блякнути, зливатися (про відтінки)

oil colours — олійні фарби

water-colours — акварелі

colour scheme — палітра

the play of colours — гра кольорів

brush — пензель

brushstroke (stroke) — мазок

pencil drawing — рисунок олівцем

wash drawing — акварель; малюнок тушшю

crayon — кольоровий олівець; кольорова крейда; пастель; малюнок кольоровим олівцем, пастеллю

handling — вправність володіння пензлем

to paint in oils — малювати олійними фарбами

oil painting — олійне малярство

oil sketch — етюд олійними фарбами

SOME FAMOUS NAMES IN PAINTING:

Constable ['kʌnstəbl] (1776 – 1837), an English landscape-painter

Goya ['goja:] (1746 – 1828), a Spanish painter and engraver

Michelangelo [maɪkəl'ændʒilou] (1475 – 1564), an Italian painter, sculptor, architect and poet

Monet ['moneɪ] (1840 – 1926), a French painter

Raphael ['ræfeɪl] (1483 – 1520), an Italian painter

Rembrandt ['rembrænt] (1606 – 1669), a Dutch painter

Rubens ['ru:binz] (1577 – 1640), a Flemish painter

Titian ['ti:ʃiən] (1477 – 1576), an Italian painter

Turner ['tɜ:nə] (1775 – 1881), an English landscape-painter

Van Gogh [va:n go:g] (1853 – 1890), a Dutch painter

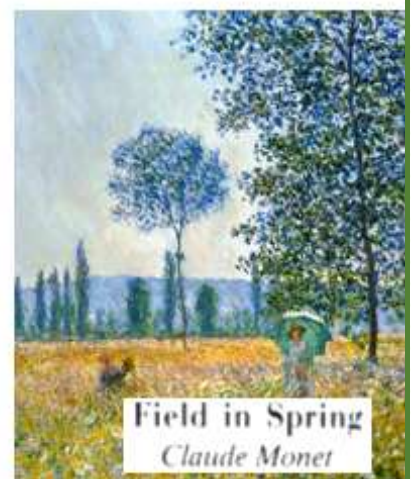
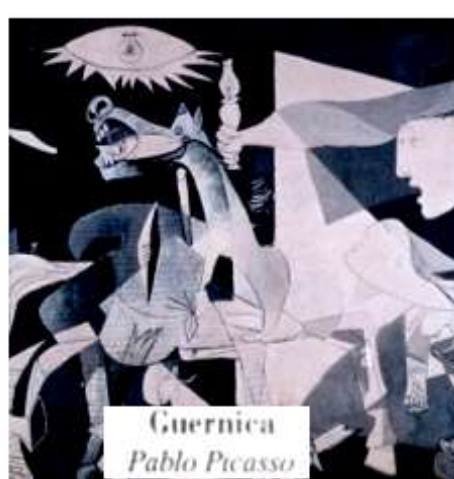
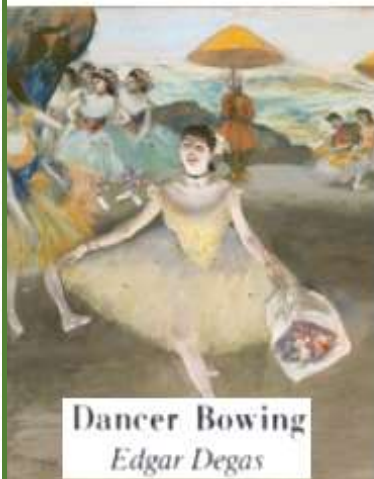
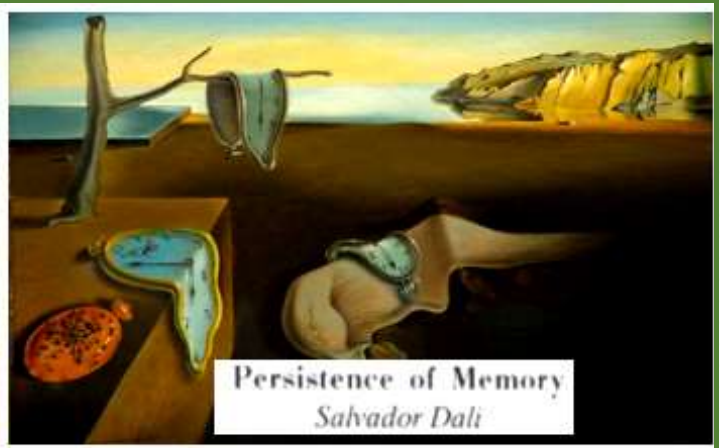


QUESTIONS CORNER

Answer the questions

1. *Does art appeal to the heart and mind of man, to his feelings and ideas? Does art serve life?*
2. *What feelings does art arouse in the heart of man?*
3. *What must young people do to understand and enjoy the arts? (To read books about the arts; to take an active part in amateur art activities; to study folk music; to listen to music; to visit art exhibitions).*
4. *Truthful art is always connected with life. What role does art play in your life?*
5. *Are you interested in painting?*
6. *Do you regularly visit a local picture gallery or some other art museums?*
7. *Who is your favourite painter (painting)?*
8. *What Ukrainian painters do you know?*
9. *Do you think that the theatre, music, art, literature, dance, etc. play an important role in your life?*
10. *Do you play any musical instrument? Do you play or draw? Would you like how to do these or other artistic things?*
11. *Do you have the opportunity to go to the art galleries and concerts? If so, what do you learn and feel when you are there?*
12. *If you could possess one artistic talent that you don't possess now, which would you pick and why?*
13. *Think about female role-models in the world of art.*

14. *Who do you think is the most important female role-model in the world?*
15. *What have these women done to improve life for women in the world?*
16. *How important do you think it is to have female role-models? What role do they play?*



1. *Which painting do you like the best? Do you find any of them strange or unusual?*
2. *Read and listen to the text (A-D). What style is each painting?*

Styles of painting

A. Cubism.

Period: 1907 – 1914.

Artists: Pablo Picasso, Georges Braque.

Cubism was introduced in the early 1900. The Cubists tried to create a new way of seeing the world through the art. They chose basic, **geometrical** shapes such as cubes, cones and **cylinders**. They used dull colours such as browns or grays to **represent** the way we see images in our **mind's eye** rather than in **reality**.

B. Impressionism.

Period: 1867 – 1886.

Artists: Pierre Auguste Renoir, Edgar Degas, Claude Monet.

Impressionism began in France in the mid 1800s. The Impressionists often painted **outdoors** as they wanted to show **daylight**. Their works **are characterised by** short quick brushstrokes of light colours such as blues, reds and purples. When **viewed up close**, they can look **messy** and unreal. If you step back, the colours are **blended** by the eye and the **subject** becomes clear.

C. Post-Impressionism.

Period: Late 1880s – 1900.

Artists: Paul Gauguin, Paul Cezanne, Vincent Van Gogh.

Post-Impressionism was **inspired** by Impressionism and **emphasises** colour. The artists in this group used thick brushstrokes and lines to express their feelings in their paintings. They preferred bright, bold colours, **especially** yellow and purples.

D. Surrealism.

Period: 1920s – 1950.

Artists: Salvador Dali, Rene Magritte.

Surrealism started in France in the 1920s. Surrealists painted whatever they had dreamt about or **imagined**. Their paintings were very unusual and

often showed everyday objects in a strange or **unexpected** way. They preferred bright, primary colours such as blues, reds and greens.

3. *Read the text again and ask and answer comprehension questions. Then explain the words in bold.*

Project: *Find paintings (from the Internet, encyclopaedias, etc) which represent each of the four styles of painting discussed above. Present them to the class.*



Text 1. THE ARTISTIC TRADITIONS OF UKRAINE

It is difficult to overestimate the influence of art on people. Art plays an important role in upbringing our feelings, emotions, tastes.

In Ukraine the oldest surviving paintings are *frescoes* and *murals* found at *archeological sites of ancient Hellenic colonies* on the northern Black Sea coasts, where they were preserved on the walls of tombs.

The oldest extant icon from Kyiv The Vyshhorod (Volodymyr) Mother of God (12th century), which was of Greek origin, is now in the Tretyakov Gallery, in Moscow. Examples of *medieval Ukrainian painting* can also be found in *illuminated manuscripts*.



In Ukraine portrait as a separate genre emerged during the Renaissance (16th century) and was strongly influenced by the icon tradition.

During the 19th century *landscape painting* appeared as a separate genre and not only in the works of Shevchenko, *inspired* by romanticism, I. Soshenko recorded the *pastoral settings of rural scenery*, and A. Kuindzhi, I. Svitoslavskyi, S. Vasylykivskyi, I. Pokhytonov, and S. Svitoslavskyi devoted their efforts to *depicting* rural scenery at its most beautiful.

In the last few decades of the 19th century Ukrainian painters studying art in Russia were influenced by the Peredvizhniky society. Artists of Ukrainian origin who became active in the society were I. Repin, N. Ge, I. Kramskoi, A. Kuindzhi, M. Kuznetsov, K. Kostandi, P. Levchenko, P. Martynovych, O. Murashko, P. Nilus, L. Pozen, M. Pymonenko, and S. Svitoslavskyi. Many other artists were influenced by its ideas to paint realistic genre pictures.



Impressionism made itself felt in the work of several Kyiv artists who had worked in Paris, including P. Levchenko, A. Manevich, M. Burachek, O. Murashko and the exceptionally versatile V. Krychevskyi.

The early 20th century *avant-garde* movement *had a direct impact on* Ukrainian painting. Artists born in Ukraine as well as those who *considered themselves Ukrainian by nationality* were in its vanguard. The most prominent of them were K. Malevich, D. and V. Burliuk, A. Ekster, L. Baranoff-Rossine, and V. Tatlin.

During the brief period of Ukrainian independence the Ukrainian State Academy of Arts (1917-1922) was established in Kyiv. V. Krychevskyi was its first rector, and one of the most influential teachers was M. Boichuk.

After the *failure* of the Ukrainian revolution in 1919-1920 and after the Second World War a good number of Ukrainian painters *became émigrés* and settled in the West. Many of them *gained international prominence*.

Political changes of 1980-1990 resulted in greater creative freedom and *a proliferation of styles and manners of depiction*. Many painters showed great inventiveness, including P. Hulyn from Uzhhorod, R. Romanyshyn and R. Zhuk from Lviv, M. Popov from Kharkiv, Tkachenko from Dnipropetrovsk, V. Budnykov, M. Heiko, A. Plaksiy and O. Babak from Kyiv. After decades of restraint and isolation artists in Ukraine are now free to continue the development of various artistic traditions and have prospects of rejoining the international artistic mainstream.

In 1980-1990 new styles and manners of depiction began to flourish.

And now a few words about S. Hordynskyi. Sviatoslav Hordynskyi, born on December 1906 in Kolomia, Galicia. Painter, graphic artist, poet, translator, art and literary scholar, member of the Ukrainian Academy of Arts and Sciences and the Shevchenko Scientific Society.

He studied art at O. Novakivskyi's school in Lviv, then in Berlin (1928) and in Paris. Returning to Lviv, he worked as a painter and book designer. He founded the association of Independent Ukrainian Artist, edited its journal "Mystetstvo", and organized its art exhibitions (1931, 1933). Immigrating to the United States in 1947, he helped found the Ukrainian Artists' Association there, serving as its president (1956-1963) and participating in its exhibitions. Since 1950 he has painted about 50 churches in North America and Europe. His wall painting and *iconostases* are a synthesis of the neo-Byzantine and modernist styles.

Several of Hordynskyi's poetry collections have been published. His poetry is close to that of the neo-classicists. He was a versatile translator from Italian, French, English, German and Polish. A jubilee edition of "The Tale of Igor's Campaign" (1950), edited by Hordynskyi, contains his rendering of the poem in contemporary Ukrainian.

You can't do without this vocabulary:

frescoes – фрески, фресковий живопис

murals – фресковий живопис, настінні малюнки

archeological sites – археологічні розкопки

ancient Hellenic colonies – стародавні еллінські колонії
to be preserved – зберегтися
the oldest extant icon – найстаріша ікона, що збереглася
to be of Greek origin – бути грецького походження
medieval Ukrainian painting – середньовічні українські картини
illuminated manuscripts – прикрашені малюнками рукописи
landscape painting – пейзажний живопис
to inspire – надихати
to record – увічнювати
the pastoral settings – пасторальне оточення
rural scenery – сільський краєвид
to depict – зображати
impressionism made itself felt – риси імпресіонізму помітні
avant-garde – авангард
to have a direct influence on something – мати прямий вплив на щось
to consider oneself Ukrainian by nationality – вважати себе українцем за національністю
the failure – поразка
to become émigrés – стати емігрантами
to gain international prominence – здобути міжнародне визнання
a proliferation of styles – кількісне зростання стилів
styles and manners of depiction – стилі та манери виконання

Assignments

1. Read the text quickly and answer the following questions:

- 1. Did the Greeks settle in the hinterland of Ukraine?*
- 2. Where did they find their colonies?*
- 3. What sorts of paintings can still be found in archeological excavations?*
- 4. Where was the oldest surviving icon to be found in Kyiv, formerly?*
- 5. Where was it transferred to?*

6. Which century does this icon date back to?
7. Was the style Ukrainian or Greek?
8. Was there any resemblance between Ancient Greek painting and Medieval Greek painting?
9. What themes did Greek orthodox painters focus on in their icons?
10. Did they show scenes of everyday life, of rural or urban life?
11. Did they choose profane (or secular) themes?
12. When did Ukrainian artists begin to paint portraits? When they did so, were they free from religious influence? What artistic tradition were they still influenced by?
13. In the second half of the eighteenth century, which city were many Ukrainian painters attracted to? Why?
14. In the field of painting what new genre developed separately in the 19th century?
15. What do you know about Sviatoslav Hordynskyi's life?
16. What sort of buildings did he decor as a painter?

2. Read the text once more and using your general knowledge and different reference materials give written answers to the following questions.

1. When and where did 'Impressionism' first appear?
2. What artistic elements does an impressionist painter focus on?
3. Does he generally show the precise outline of his objects and figures?
4. Does he try to convey a photographic effect by giving all the smallest details?
5. Does he juxtapose little dots of colour or, on the contrary does he gradually merge colours into one another?
6. Where had the Ukrainian artists influenced by Impressionism?
7. Was Ukrainian painting a parochial movement, in the early twentieth century, or was it aware of what was going on in the rest of the world?
8. Although the text does not mention them, which new artistic trends appeared on the world scene soon after the turn of the century? Describe them briefly?
9. What happened to many Ukrainian artists after the revolution of 1917-1920 and after World War II?
10. Did they stay in Ukraine or did they emigrate? Where to?
11. What sort of changes took place in Ukraine in the nineteen-eighties?

12. Did 'Socialist Realism' remain the prevalent style in painting?
13. What new trends appeared?

3. Complete the sentences to make up a story about the artistic traditions of Ukraine.

1. It is difficult to overestimate the influence of...
2. Art plays an important role in...
3. In Ukraine the oldest surviving paintings are...
4. The oldest extant icon from Kyiv... is now in...
5. Examples of medieval Ukrainian painting can also be found in...
6. In Ukraine portrait painting as... emerged...
7. Many Ukraine painters were attracted to... which cultivated...
8. Better-known Ukrainian artists who contributed significantly to the development of art in were...
9. ...landscape painting appeared as...
10. Inspired by romanticism...recorded the pastoral settings of... and... devoted their efforts to...
11. In the last few decades of the 19th century Ukrainian painters studying art in... were influenced by...
12. 12. Artists of Ukrainian origin who became active in the society were...

4. Imagine that you are invited to a meeting with famous painters from Great Britain, the USA, Canada, Australia, Japan and other countries. Tell them about the artistic traditions of Ukraine. Rely on the following information, using your own words:

1. The influence of art on people can hardly be overestimated.
2. The oldest surviving paintings in Ukraine are frescoes.
3. The oldest extant icon is in the Tretyakov Gallery.
4. Portrait painting as a separate genre emerged in the 16th century.
5. Many Ukrainian painters were attracted to the Academy of Arts in St. Petersburg.
6. Better-known Ukrainian artists were...
7. Landscape painting as a separate genre appeared in the 19th century.
8. Artists of Ukrainian origin who became active in the Peredvizhniki society were...
9. The early 20th century avant-garde movement had a direct impact on Ukrainian painting.

10. Krychevskyi was the first rector of the Ukrainian State Academy of Arts.
11. Political changes of 1980-1990 resulted in greater creative freedom.
12. New styles and manners of depiction began to flourish.
13. Sviatoslav Hordynskyi was a painter, graphic artist, poet, translator, art and literary scholar.

Speaking

Read the questions and answer them. Be ready to speak about artistic traditions of Ukraine.

1. What are the oldest surviving paintings in Ukraine?
2. Where can examples of medieval Ukrainian painting be found?
3. Name the better-known modern Ukrainian artists.
4. Which society were Ukrainian paintings influenced by?
5. Which artists of Ukraine were active in the society?
6. Which movement had a direct impact on Ukrainian painting?
7. What did the political changes of 1980-1990 result in?
8. When did new styles and manners of depiction begin to flourish?

Assignments

- I. Read and translate the text into Ukrainian.**
- II. Make up a story about Malevich.**
- III. Find an information about I. Aivazovskiy and M. Pymonenko, make up projects concerning these Ukrainian artists.**



Text 2. KAZIMIR MALEVICH

Kazimir Malevich (1878-1935) has assured himself a place in history as one of the most para-

doxical and colourful figures in the world. The "unprecedented shamelessness" of the painter shocked the public when, in 1913, he dared to exhibit a "plain black square."

Moreover, his work continues to startle museum-goers even today: at least, those viewers who consider that a black square is a black square whether the background is red or white. In his day, no one believed that Malevich, a former student of the Kyiv School of Drawing and the Moscow College of Art, Architecture and Building, was capable of drawing without a compass and ruler. "Suprematism" is the combination of the simplest geometric figures on a plane in order to form compositions full of internal movement.



The painter's creative maximalism directed his work toward the search for a philosophy of colour; he also strove to examine the correlation between different colours.

Malevich's ideas on art can be defined as "classics of the vanguard." However, it is difficult to say whether suprematism is the aesthetic invention of the artist alone, since the native Kyivite was influenced by Ukrainian folk art. His relationship with the Ukrainian people

was influential in both directions; Ukrainian village women manufactured objects designed along suprematist patterns in workshops organized by avant-garde artists. Malevich's canvases can be found in collections all over the world. The majority of his works are located in the State Russian Museum in St. Petersburg and in the Municipal Museum of Amsterdam. Only two of Malevich's works remain in the artist's homeland.



Suprematism

You can't do without the vocabulary:

shamelessness – безсоромність

to startle – вражати

vanguard – авангард

unique – унікальний

aesthetic – естетичний

to design – проектувати, готувати

Assignments

I. Read and translate the text into Ukrainian.

II. Render the text in English.



Text 3. MARIIA PRYMACHENKO

Read the story about extravagant art of Mariia Prymachenko and prepare presentations about life and creativity of prominent Ukrainian artists.

Magical animals, birds, and flowers. Anyone who had at least once seen Mariia Prymachenko works would instantly recognize her style. The fantastic world of Mariia Prymachenko's images is a unique artistic combination, a cultural phenomenon that mixes the traditions of folk art with personal talent and imagery. The external lyricism of artist's works, which were opposed to the official soviet ideology, expresses a certain philosophical search of the artist. The surrealistic motifs of her art give a background to consider Mariia Prymachenko to have a genius that not only lead the artist ahead of her time, but also created a separate reality – unbelievable, wonderful and incomprehensible.



Mariia Prymachenko was born in Bolotnya, a village near Chernobyl (Kyiv), in 1909. As a young girl, she contracted polio, and this grave illness affected all her life.



At an early age she used to paint the interior of her home and of her neighbors. In 1936, Prymachenko was invited to join the experimental workshop of the Museum of Ukrainian Fine Arts in Kyiv. She proved to be a prolific artist – becoming involved with drawing, embroidery, painting on ceramics. In 1936 she took part in an exhibition of folk art and won the first-class diploma.



After her death in 1997, Prymachenko became one of the world's most known representatives of folk art, having created more than 5,000 paintings over the course of her life. Her name was also noted in the world art encyclopedia.



Text 4. KATERYNA BILOKUR – TRAGEDY AND SUCCESS

More than a century has passed since the birth of a great Ukrainian artist Kateryna Bilokur.

She was born to a peasant family in 1900 in the village of Bohdanivka near Yahotyn. She did not have any education and had to study by herself. She mastered literacy, read a lot and her soul craved for something unattainable.

The great word “artist” seemed to her so magic and beautiful. She said to herself that sooner or later she would become an artist. She kept repeating that life without art wasn’t possible for her.

Kateryna began painting portraits of her relatives and villagers. In her later works she extolled a flower as the symbol of the beauty of the land.

She called the flowers “the eyes of the Earth, the soul of the Earth”. Through them she comprehended nature and deepened her knowledge about it. She glorified flowers and said: “I’ll paint and paint flowers because I like to work on them so that I can’t find words to express my feelings to them, my great love for them.”

Kateryna Bilokur first exhibited her paintings in Poltava and Kyiv in 1940–1941. She was warmly welcomed by her colleagues – Ukrainian artists and her way to recognition started.

But the Great Patriotic War began and her eleven paintings were burnt in Poltava museum. She lived through hardships and difficulties of that war. The 1950s saw another rise in her artistic career. Her works were exhibited in Moscow and other cities. The public was charmed by her pictures “Peonies”, “Still life with Bread”, “Breakfast”, “Flowers and Walnuts” and others.



But a well-known painter Kateryna Bilokur had lived all her life in pain and poverty; she did not have any family or children. The grave illness tortured her, besides she had to look after her sick mother.

Great fame came later, after her death. The time has come to pay a tribute: her works are exhibited in museums in Ukraine and abroad, a picture gallery bearing her name was opened in Yahotyn, a street was named after her in Kyiv. A lot of books devoted to her life and works are published in many languages. The Bilokur Prize Fund was founded for praising the most talented artists and painters.



Assignments

Answer the questions and speak about Kateryna Bilokur.

1. *When and where was Kateryna Bilokur born?*
2. *What was her lifetime dream?*
3. *What did she consider to be the beauty and soul of the Earth?*
4. *When was she truly recognized by the public?*
5. *How is she remembered nowadays?*

Look at the pictures and discuss with your partner the works by K. Bilokur. Use the prompts.

1. *What genres was K. Bilokur interested in?*
(portraits, self-portraits, watercolours, graphic works)
2. *What is typically Ukrainian in her pictures?*
(national clothes, Ukrainian folk dances, beautiful nature, sunflowers, field flowers)



Text 5. AIVAZOVSKY PICTURE GALLERY

Do you like a sea?

What is your favourite seascape?

Have you ever visited any Picture Gallery?

The picture gallery of Feodosia boasts the famous largest in the world collection of the most prominent painter of seascapes

Ivan K. Aivazovsky. The Gallery in fact is the sole in Ukraine museum of the seascape painting. The Gallery was founded in 1880 by I. Aivazovsky. His life and creative career is reflected by the exhibition of the memorial-historical department. Ivan K. Aivazovsky was born in Crimea in the seaside city of Feodosia on July 17, 1817. In 1833 he entered the St. Petersburg Academy of Arts. It took I. Aivazovsky only four years to finish the six-year course of the Academy of Arts. He received a big gold medal and was granted a scholarship for training abroad. The seascapes of the young painter appeared at the exhibitions in Rome, Paris, London and Amsterdam. I. Aivazovsky came back from abroad a recognized master. He was made Academician of St. Petersburg Academy. In 1845 the painter settled in Feodosia because of his deep affection for the Black Sea and his native city. He took the most active part in the life of the city. I. Aivazovsky wanted to make his house a center of artistic life. In 1880 to the house where he lived became one of the first picture galleries in the country. Ivan Aivazovsky worked till his last day. His words "To live means for me to work", could be his motto. Aivazovsky died in the night on April 18, 1900. In 1900, according to I. K. Aivazovsky's will the Picture gallery became the property of the city of Feodosia. It numbered 49 pictures of the painter. The romantic



perception of the world was the nucleus of Aivazovsky's talent. The painter strove to single out not the typical but the exclusive. He created pictures distinguished by a particular sonority and vividness of colours. The sea all glittering with sunlight, quiet moonlit nights are depicted in them with a great skill. Among the works especially noteworthy are: "The St. George Monastery" /1846/, "Evening in Crimea. Yalta" /1848/, "Venice" /1849/, "The Seashore. Farewell". /1851/, "The Ships at the Roadstead", /1851/, "The Sea" /1853/, "The Moonlit Night in the Crimea" /1859/, "The Sea", 1864, "A storm in the North Sea" /1866/.



The creation of these works was preceded by the spiritual atmosphere of Pushkin's epoch. In his romantic works he expressed the idea of being happy only in "storms of battle". In 1858 the painter created his masterpiece "The Tenth Wave". It is considered the painter's most romantic work. This large



canvas is on show at the Russian Museum in St. Peterburg. On the canvas amid the huge waves of the ocean the shipwrecked sailors trying to survive on the piece of the wreckage are depicted. The painter contrasts the will-power of a man with the violent force of the element. Filled with the pathos of the struggle it glorifies the courage of man before the smashing might of the raging ocean. The secret of the popularity of the "Tenth Wave" lies not in the dramatism of the situation but in the general life-asserting mood of the picture. The struggle and triumph of man over the element is the painter's favourite theme. The talent of I. Aivazovsky reached its height in the painting "Amid the Waves" created by the artist in 1898. The tendency for laconism of colour has been reflected in it. The beauty and might of the sea has been expressed in emotional colour range. The sea, the waves, the air are

depicted with super skill. The emotional image of the sea is one of the masterpieces of world marine painting. The Feodosia Gallery boasts a large collection of Aivazovsky's drawings /over 270/. Many of them can be regarded as independent works of art: "The Kerch Gulf with Schooners", "An Oriental town", "An Italian Town". Many people visit the famous picture gallery every year. Among the works of Aivazovskyi there are a number of paintings, which have nothing in common with the marine subjects, The Ukrainian landscape pieces of Aivazovskyi reveal great lyricism and keen perception of every day life. They attract one's attention by a gentle poetical mood and beautiful sonorous colouring.



Vocabulary

1. Choose the words to complete the sentence: seascapes, Gallery, landscapes, masterpiece, painting.

1. The _____ was founded by I. Aivazovsky in 1880.
2. In 1858 the painter created his _____ "The Tenth Wave".
3. The _____ "Amid the Waves" was created in 1889.
4. The Ukrainian _____ pieces reveal great lyricism and keen perception of every day life.
5. Aivazovsky was the most prominent painter of _____.

Comprehension

2. True, False or Don't know? True – V False – X Don't know – ?

1. Aivazovsky was born in Armenia.
2. According to his will the Gallery became the property of Feodosia.
3. Aivazovsky didn't paint portraits.
4. The canvas "The Tenth Wave» is on show in the Aivazovsky Gallery.
5. The painting "Amid the Waves" was created by the artist in 1889.

DISCUSSION

3. Answer the questions.

1. Where was I. K. Aivazovsky born?
2. Why did he settle in Feodosia?
3. What are his masterpieces?
4. What was the nucleus of Aivazovsky's talent?
5. Where is the picture "The Tenth Wave" on show?
6. What does the Ukrainian landscape pieces of Aivazovsky reveal?

WRITING 4. Translate the following sentences into your language.

1. In 1858 the painter created his masterpiece "The Tenth Wave".
2. It is considered the painter's most romantic work.
3. The painter strove to single out not the typical but the exclusive.
4. On the canvas the shipwrecked sailors are depicted.
5. The painter contrasts the man with the element.
6. It glorifies the courage of man.
7. The secret of "The Tenth Wave" lies in life-asserting mood.

PROJECT. The great painter of seascapes. Write about one of the pictures of Ivan Aivazovsky. Stick pictures to your project.



Text 6. **UKRAINIAN FOLK ART**

Ukrainian folk art is especially rich, particularly in the Carpathian regions of western Ukraine. Outstanding examples of folk art are the famous intricately designed Ukrainian Easter eggs, called pysanky, and embroidery.



Among the earliest sculptures are the numerous stone babas, life-size female figures that Turkic nomads erected in the steppe between the 11th century and 13th century. Sculpture was not well developed in the Kievan and early modern periods. In the 19th century sculpture in parks, squares, and other public places became popular, such as the statues of Saint Volodymyr (Vladimir) and the Cossack leader Bohdan Khmelnytskyi in Kyiv. Ukraine's most famous sculptor, Alexander Archipenko, was a pioneer of the cubist style. He emigrated early in his career, eventually settling in the United States in 1923.



Architecture in Ukraine has a rich history beginning with structures built by Greek colonists in the Crimea in the 6th century BC. The importance of Kyiv as a political and economic center from the 10th century AD encouraged

the building of major Byzantine-style structures there, most notably the Cathedral of Saint Sophia in the 11th century. The impact of the Renaissance was especially strong in western Ukraine, reflected in structures such as the Dormition Church in L'viv. A synthesis of Ukrainian, Byzantine, and European styles, called Cossack



Baroque, produced a series of unique churches in the 18th century. Ukraine also was influenced by the lavish rococo style that originated in France; examples include the Church of Saint Andrew in Kyiv and the Cathedral of Saint George in L'viv. Ukraine's ornate-wooden churches are especially renowned in world architecture. During the Soviet period, functionalist and constructivist tendencies predominated, resulting in new structures such as the Derzhprom office complex in Kharkiv.

Assignments

1. *Define the main streams of Ukrainian classic and modern art.*
2. *Find the reproductions of Ukrainian painters, describing their technical aspects.*
3. *Role playing:*
 - a) *a guide explains paintings to a group of tourists in the picture gallery. Use the vocabulary of this section;*
 - b) *a young woman finds herself in an artist's studio for the first time in her life trying to conceal it and express her opinion about the pictures she is shown using words she picked from art books. Her praise of the pictures is over-enthusiastic and exaggerated;*
 - c) *a young man shares his impressions about a recent art exhibition. He thinks he knows a lot about painting and criticizes everything he saw at the exhibition;*
 - d) *an ancient critic keeps complaining that pictures of a young artist are all "outrageously stuff" and "a dangerous outbreak from tradition".*



Text 7.

GAINSBOROUGH AND MUSIC

The famous English painter Gainsborough was passionately fond of music. He filled his house with all kinds of musical instruments, which he could play rather well. He considered them to be the most beautiful works of human skill and sometimes even wished he were a professional musician.

Once Gainsborough saw a lute in a picture of Van Dyck's and concluded that it must be a fine instrument, because, perhaps, it was finely painted. He immediately decided that it was absolutely necessary that he should have such an instrument in his collection. He wished too he could play it. So Gainsborough hurried to a professor of music famous for playing this instrument very well. He found the professor dining, then smoking his pipe with his lute beside him. "I have come to buy your lute, and I won't leave your house until you sell it to me. Name your price," said the painter. The professor was so astonished that he sold his lute. But on getting the lute Gainsborough demanded that the professor should sell him his book of music as well. The professor refused saying that he couldn't really part with the book. But Gainsborough insisted that the book should be sold to him. Finally Gainsborough with the lute and the book of music left the house, but soon returned. This time he wished the professor went with him and gave the first lesson. The professor suggested that a lesson should be given



some other time, as at the moment he couldn't go being in his dressing-gown and without a wig. But Gainsborough wouldn't listen to any reason. A minute later the professor without his wig, in a dressing-gown was walking with the painter.



In this unusual and eccentric way, he acquired all kinds of musical instruments and made acquaintance of professors of music, many of whom became later on his best friends.

Assignments

I. Answer the questions: What did Gainsborough often wish he were?

- 1. What did he fill his house with?*
- 2. How did he make the professor sell his lute?*
- 3. What did he demand on returning to the professor?*

II. Retell the text using the Subjunctive Mood.



Text 8. FROM "THE WORKS OF SIR JOSHUA REYNOLDS"

...I am now clearly of opinion that a relish for the higher excellencies of art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention. We are often

ashamed of our apparent dullness, as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of Raphael's genius. I flattered myself that it would be so, and that I have a just and likely perception of his great powers; but let it be always remembered, that the excellency of his style is not on the surface, but lies deep; and at the first view is seen but mistily. It is the



florid style, which strikes at once, and captivates the eye



for a time, without ever satisfying the judgement. Nor does painting in this respect differ from other arts. A just poetical taste, and the other arts. A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time. Even the eye, however perfect in itself, is often unable to distinguish

between the brilliancy of two diamonds though the experienced jeweler will be amazed at its blindness; not considering that there was a time when he himself could not have been able to pronounce which of the two was the most perfect, and that his own power of discrimination was acquired by slow and imperceptible degrees.



Assignments

1. Comment on the following extracts from the text explaining how you understand them. Confirm or refute them. Use formulas of agreement and disagreement.

a) ...a relish for art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention.

b) ...the excellency of his (Raphael's) style is not on the surface, but lies deep; and at first glance is seen but mistily. It is the florid style, which strikes at once, and captivates the eye for a time, without ever satisfying the judgement.

c) A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time.

2. Summarize Reynolds' view on how appreciation of art should be developed.

3. Give your own view on same question. Appreciation of painting can be cultivated in two ways:

a) acquiring knowledge of different trends, schools and painters through books and lectures;

b) visiting galleries and museums, looking at pictures; returning to the same paintings again and again.

Of course, both these ways are important, but which of them is the major one?

Provide your arguments with illustrations from your firsthand experience.

4. Discuss the question in pairs, each of the two students defending one of the two ways suggested in Exercise 3.

For example, one of the students begins:

– It goes without saying that before looking at pictures you are supposed to know something about the artists who created them, about the time in which they worked, about the artist's style and techniques. You see...

The other says:

– I disagree absolutely. The important thing is to look at pictures, to return to them again and again, in this way, through repetition, you are sure to get your own vision of the paintings, make them part of your own experience. Don't you see how important it is? ...

(Continue the discussion providing your own arguments.)

5. Give your own opinion on the problem of aesthetic education in general schools. Consider the following. How should a child's interest in art be developed? In what forms should the necessary information be supplied? What is the school teacher's responsibility for the aesthetic education of his students? How can aesthetic education be included in a foreign language class?

6. Give your opinion on the problem of aesthetic education in the family. What is the parents' responsibility in developing responsiveness to art in the child? How is it to be done?



GENERAL DISCUSSION

WE LOVE PAINTING

Instructions

Work in group of 5-6 students (the whole group is participating in the discussion).

1. Elect a discussion leader who will act as the host (hostess) of the discussion:

a) leader opens the meeting and introduces the members to each other;

b) he invites each member to speak;

c) he politely interrupts any member who speaks too long;

d) he sums up the opinions of the speakers.

Note. In the course of the discussion observe the general rules:

Don't wander from the subject!

Don't monopolize the time and the discussion!

Don't be sharp towards those who do not agree with you!

Use the following formulas to make your entry into the discussion:

May I put a word in?

Strictly speaking...

If you ask me...

That depends on...

It just occurred to me...

I want to press the point that...

On the surface of it, it really is...,

On the one hand...

but...

Generally speaking...

On the other hand...

Under the circumstances.

2. Conclude your reasoning in the discussion using such statements as:

All these show conclusively that...

To sum it all up...

All things considered...

The major point at issue was...

We can arrive at the conclusion that...

3. Be ready to speak about different genres of painting (two or more students may choose the same genre provided they don't repeat each other in the discussion). Each student is to get ready to speak about the genre he has chosen pointing out its merits and advantages in comparison with other genres. It is essential that the participants should argue with each other, stressing the various merits of the genre they are defending and criticizing possible disadvantages of other genres.

Use the following:

My preference lies with the genre of portrait because...

I personally like genre paintings. They are...

My favourite painters are Shishkin and Levitan. So, naturally,

I prefer landscape to other genres. You see...

I can't say I care much for still lifes. They seem to me meaningless, a merely decorative genre...

I can't agree that landscape has any social significance, because...

Will you explain what you meant by saying that the genre of portrait is thought-provoking? After all, a portrait is just a likeness of some person or other...

4. Before preparing for this discussion look through the extract from Cronin's book given earlier. The author seems to support modern venturesome art. Very well; but what shall we do about the great works of Raphael and Leonardo da Vinci, of Rembrandt and Constable, of Kramskoy and Repin? Shall we reject them?

Consider the following; arguments in favour of both old and modern painters and use them as theses in your discussion.

For Old Art

Painting of old masters is one of the greatest treasures mankind has collected in the history of its civilization.

Old painting reflects the collective experience of human spiritual life of many centuries.

For Modern Art

The human experience embodied in the great paintings of the past is also our experience.

For most modern people old paintings are unintelligible. Even the subjects – mythological, biblical – are often obscure.

New times call for new songs. Modern man is naturally interested in the art reflecting his own time and his own experience.

Worship of old masters is a drag on the development of new progressive art. We should look forward instead of turning back all the time.

In your discussion, you may also make use of this interesting quotation from Romain Rolland.

"There are some excellent people who are nevertheless incapable of appreciating a new work of art before its age reaches at least twenty years. For their weak heads the odour of a new life is too strong, and it must be given time to evaporate. A work of art has an appeal for such people only when it is covered with the dust of time."

When getting ready for the discussion, choose the side you are going to support. By no means should you restrict yourself to the arguments given above: they are just hints which may help you in formulating your own ideas. Provide your arguments with illustrations.

5. How Shall We Teach Children to Look at Pictures?

Look through the texts and work out your own arguments and counter-arguments building them up on these two opposing theses:

books on art, lectures, explanations are the most important thing in giving a child an insight into art;

frequent visits to picture galleries and museums, making use of reproductions and slides are of utmost importance in aesthetic education.

6. Sharing Impressions at an Exhibition of Young Artists. Role Playing
Suggested characters and situations.

a) An ancient art critic who keeps complaining that it is all "outrageously modern stuff" and "a dangerous outbreak from tradition".

Use the following:

in my young days...

we should be taught by old Masters originality for originality's sake it offends the eye The drawing is... The composition lacks... If you remember the treatment "of the same subject by Courbet...

b) A young artist whose pictures are exhibited, and who is anxious to draw attention to them.

Use the following:

I'd like your opinion about...

If you just take a look at...

This composition device is...

The treatment of light is...

What I meant to convey was...

c) The young artist's friend and fan, a girl, who enthusiastically supports all he says trying, at the same time, to fend off the attacks of the old critic and of the venomous critic.

Use the following:

Yes, isn't it superb!

Oh, but do look at this landscape (portrait, etc.)! It's quite a find, isn't it?

...is tremendously effective

Oh, but it is unfair! How can you say such things? We're in the twentieth century now. Well, what I say is... You simply lack proper discrimination.

d) A sceptically-minded visitor who is sure that no young artist can create anything of value.

Use the following:

Well, I don't know but..:

Somehow it doesn't strike me as...

I'm not sure what he aimed at; but...

...decidedly lacks something

I wouldn't go so far as to...

...not much of an achievement

e) A venomous critic who never praises anything believing that it is a proof of high discrimination.

f) A middle-aged lady who is in raptures over everything she sees at the exhibition considering it a proof of high cultivation.



Text 9. WILLIAM HOGARTH

William Hogarth (1697–1764) was unquestionably one of the greatest English artists and a man of remarkably individual character and thought. It was his achievement to give a comprehensive view of social life within the framework of

moralistic and dramatic narrative. He observed both high life and low with a keen and critical eye and his range of observation was accompanied by an exceptional capacity for dramatic composition, and in painting by a technical quality which adds beauty to pictures containing an element of satire or caricature.

The fact that he was apprenticed as a boy to a silver-plate engraver has a considerable bearing on Hogarth's development. It introduced him to the world of prints after famous masters or by the satirical commentators of an earlier day.



To appreciate that Hogarth was not inferior to the most skilled of the baroque painters of his day in creating a sense of recession one should study the subtle artistry with which the eye is guided step by step, past alternating projections, from either side of the street to the towering steeple in the background of his engraving "Gin Lane". No less subtle is the feeling of recession created, des-

pite the crowded foreground, by the high-lights in the far and middle distance of "The March to Finchley" or, by the street scene in the background and the shafts of light entering through two successive openings in the side wall of "The Election Entertainment".

The election satire was occasioned by the Oxfordshire election of 1754. In "The Election Entertainment" two Whig candidates for Parliament give a banquet for their supporters in the local inn while the rival Tory party parades outside the window. On this occasion there are no social distinctions between gentleman and voter, and alcohol has contributed to the general sense of equality.

The inscriptions, slogans, etc. refer to the rival policies of the Whigs and Tories, the former advocating "Liberty and Loyalty" and the latter "Liberty and Property".

Hogarth's method of suggesting depth through receding structures and lighting effects is artificial and deliberate: it is the scenic artist's device for articulating and emphasising the dramatic action of his figures. But Hogarth's actors are the citizens and tradesmen, the soldiers and politicians, the beggars and thieves and idle rich of eighteenth-century London. His earth-bound scenes teem with life, every one of his actors is engaged in a special plot of his own. Hence Hogarth cannot, as a rule, concentrate his spotlight on a single point, but must disperse his high-lights over his composition to pick out its successive sub-plots one – by one.

He loathed symmetry and put his faith in the "beauty of a composed Intricacy of form" that leads the eye along a serpentine line through three dimensions – his famous S-line and especially it enlivens his series of pictorial satires.

The first successful series "The Harlot's Progress", of which only the engravings now exist (the originals were burnt in 1755), was immediately followed by the tremendous verve of "The Rake's Progress"; the masterpiece of the story series "The Marriage-a-la-Mode" followed after an interval of twelve years. Hogarth seems to have hit on the idea of these



series by accident, but once conceived it was soon backed by a deliberate programme. Hogarth's satires were not burlesques; besides being, in the formal sense, serious painting, they were also serious moral and social satires. He was entirely in key with the moral and philanthropic mood of his age. His art was a reflection, an interpretation, and a commentary on the social condition of his time. He found inspiration not in other people's art (though he borrowed readily from a great variety of sources), but in life and nature on his doorstep and in the London streets. "The Rake's Progress", like the other series, was made a commercial possibility by its widespread sale in engraved form (the paintings were basically only one stage towards the engravings).



In portraiture Hogarth displays a great variety and originality. The charm of childhood, the ability to compose a vivid group, a delightful delicacy of colour appear in "The Graham Children" of 1742. The portrait heads of his servants are penetrating studies of character. The painting of "Captain Coram", the philanthropic sea captain who took a leading part in the foun-

dition of the Foundling Hospital, adapts the formality of the ceremonial portrait to a democratic level with a singularly engaging effect.

The quality of Hogarth as an artist is seen to advantage in his sketches and one sketch in particular, the famous "Shrimp Girl" quickly executed with a limited range of colour, stands alone in his work, taking its place among the masterpieces of the world in its harmony of form and content, its freshness and vitality. In this portrait he reveals himself as more concerned with character than with basic form, and it is usually dependent upon a feeling for the revelation of a transient mood. The swift brush working, one feels, at top speed to seize the passing moment, gives an impressionist's picture. Franz Hals, despite his richer impasto, comes to mind. The canvas is alive because of the swiftness of the artist's vision, his understanding of the significance of

expression. Like everything which came from Hogarth it is his own, unprejudiced and uninfluenced.

Assignment

Find a good reproduction or a slide of a portrait of any painter (not famous) and criticize it using the vocabulary and clichés of this section.



Text 10. JOSEPH TURNER

Joseph Mallord William Turner is one of the greatest English artists. His work changed the way people thought about landscape painting.

Turner is often called 'the painter of light'. This is because of the special way he showed the changing sky and weather in his paintings.

Early years

Joseph Turner was born in a house in London on 23 April 1775. His father was a barber. His mother was unwell for much of her life.

Joseph started drawing when he was just a boy. His father was very proud of his pictures and hung them in his shop.



A love of the sea

When he was very young, Joseph loved to watch the ships on the River Thames in London. One day he saw a picture of a ship at sea. This made him decide to be a painter.

All his life Turner painted ships and the sea. In 1838, when he was 63, he painted the picture of a famous fighting ship on its last journey.

Learning to be an artist

When he was 14, Joseph went to the Royal Academy In London to study art. His first tasks were to draw statues from ancient Greece and Rome.

A year later, in 1790, Joseph exhibited his first painting at the Royal Academy. He was only 15 years old, but it was already clear that he was a very good artist.

A visitor at Petworth

One man who really liked Turner's work was Lord Egremont. He was the owner of Petworth, a great country house in Sussex. Egremont collected many of Turner's pictures.

From the age of 34, Turner often visited Petworth. He had his own studio there. He made many sketches and paintings of house and its huge grounds.

The Royal Academy

Turner exhibited his paintings at the Royal Academy for the rest of his life.

Turner became a professor at the Royal Academy when he was 32. He made many careful drawings to teach other artists about painting and drawing.

Travels in Britain

From the age of 17, Joseph began the first of his many travels. He was always looking for something new to draw and paint.

At first Joseph visited places in Britain. His first paintings were water colours of the things he saw. Joseph painted Canterbury Cathedral in Kent in 1794, when he was 19.



Travels in Europe

In his lifetime, Turner travelled to many places all over Europe. Travelling was much slower and harder then. There were no cars or aeroplanes. Turner often walked 40 kilometres in a day.

Turner made sketches of what he saw. Later, he would turn his sketches into finished paintings.

Old Masters

In 1802, when he was 27, Turner visited the Louvre Museum in Paris, France. He studied the famous collection of paintings by Old Masters in the Louvre.

Turner liked the Old Masters. He started to paint with oils as they had done.

Sketches

Turner liked to paint things he had seen himself. In 1810 he was staying in Yorkshire, in the north of England. There was a terrible storm and Turner quickly made sketches of it on the back of a letter.

Turner used those sketches to help him make this painting two years later.

Ways of working

Turner often worked in unusual ways. Sometimes he finished his pictures while they hung on gallery walls, the day before the exhibition started!

One of his paintings shows a ship caught in a snow storm. Turner said that he was on this ship that day. He had asked the sailors to tie him to the mast so he could see what the storm was really like.

New directions

An important change in Turner's work came on his first visit to Venice, Italy, in 1819. The dazzling Italian light gave him new ideas about how to show shape and colour.

Turner went back to Venice many times. He painted many pictures of its famous buildings and canals.

Turner dies

Turner went on painting almost to the end of his life. He died in 1851, aged 76. He was buried in St Paul's Cathedral, London. In his will, Turner left many of his paintings to the British people.

Turner's later paintings were more abstract. They were full of swirling colours of lights. At the time people did not like these paintings. They called them "pictures of nothing". Now people think they are Turner's masterpieces.



You can't do without this vocabulary

be unwell – нездужати

shop – майстерня

reflection – відображення

fighting ship – бойовий корабель

water colour – акварель (як фарба чи вид живопису)

mast – щогла

swirl – крутитися у вирі, круговерті, обертатися

Assignments

1. Match the synonyms:

clear barber's

journey image

hairdresser trip

artist make up one's mind

landscape painter

painting canvas

reflection scenery

decide obvious

2. Match the synonyms:

ancient grave

exhibit tremendous

slow antique

hard display

huge unique

unusual impressive

dazzling rapid

3. Put the definitions to the following words: landscape painting, sketch, drawing, water colour, swirling colours.



Text 11. LEONARDO DA VINCI

Everyone agrees that Leonardo da Vinci (1452–1519) was one of the greatest of all painters. His painting «The Last Supper» is probably the most famous painting in the world. But Leonardo would be famous if he had never painted a stroke. For he was also a great inventor. He invented the wheelbarrow, the military tank, and roller bearings. He made plans for dozens of weapons and machines. He even experimented with airplane and submarine modes. Besides, Leonardo was great as scientist and engineer. He was also a poet, a musician, and a sculptor. Perhaps no other person in history has ever learned so much in a lifetime. Certainly no one ever deserved more to be called a genius.

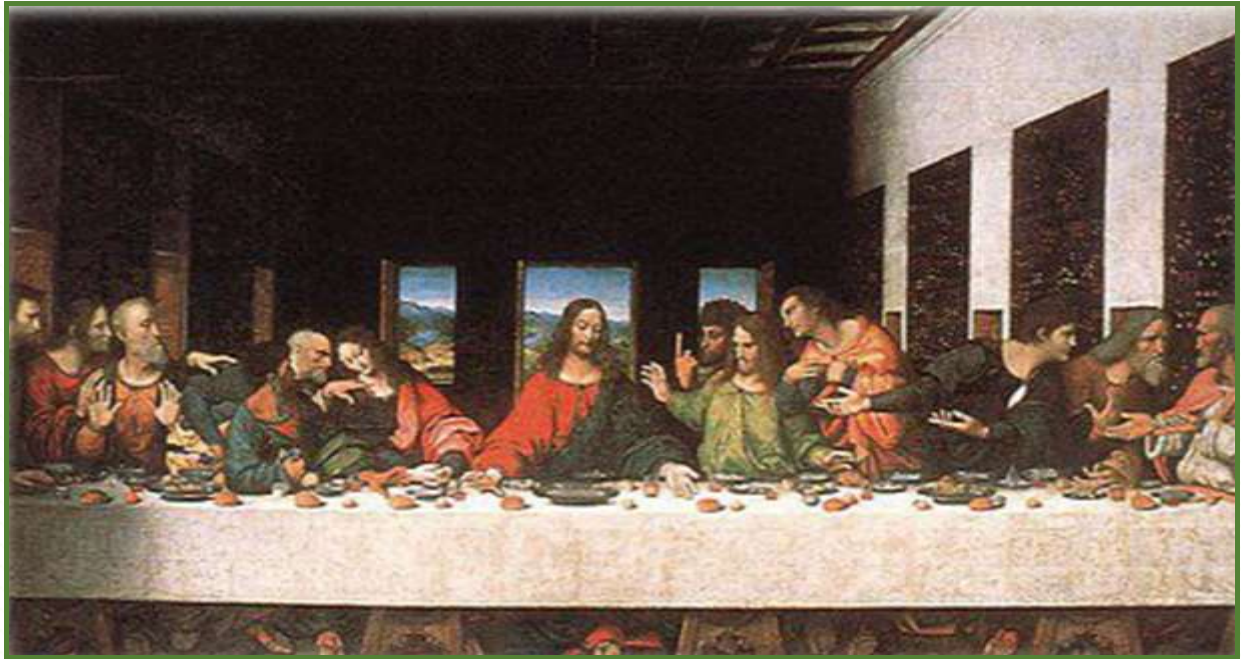
Leonardo was born in the village of Vinci in Italy. As a small boy he lived most of the time with his father's parents. Leonardo was a beautiful boy, with curly hair and bright blue eyes. When his father found out that the boy was interested in painting, he sent him to an excellent painter and teacher. One day Leonardo painted a beautiful angel in one of his teacher's pictures. «You are a greater painter than I», said the teacher, «I will paint no more».

In a few years Leonardo's father decided that he would pay no more to the teacher. His son, he thought, was spending too much time studying rocks and plants, watching birds to find out how their bodies work, and building models of machines. But Leonardo stayed on as his teacher's helper. He stayed till he was nearly 25. Then he set out to paint for himself, first in Florence, then in Milan and Venice, and at the end of his life in France.

Leonardo had ideas that other painters liked to copy. «Let them», he said, «I will originate, they can copy».

Thus great painter left behind only a few, paintings. He had many ideas for pictures and made many wonderful pen and ink sketches. But, he had so many other interests that he found it hard to sit and paint for hours at a time.

Some of his paintings have been lost because he liked to experiment. He used colours mixed with wax to paint a wonderful mural of a cavalry battle, but the wax melted and the picture was ruined.



«The Last Supper» is on the wall of a chapel in Milan. This picture was famous long before it was finished.

There is such beauty in Leonardo's paintings that they are as hard to describe as beautiful music. The faces of his people are full of expression. He used light and shade in a new way to make people look very lifelike.

One of Leonardo's paintings is called «Mona Liza». It is the picture of a woman with a faint smile on her face. The painting was ordered by the woman's husband. But Leonardo liked it so much that he kept it for himself. He took it to France with him when he went to spend the last years of his life as a court painter to the king of France. Now it is one of the greatest treasures of the Louvre in Paris.





You can't do without this vocabulary:

to paint a stroke – малювати, робити штрихи

a wheelbarrow – тачка

a roller bearing – роликовий підшипник

to set out – починати

wax – віск

mural —фреска

«Last Supper» – «Тайна Вечеря»

to look lifelike – бути схожим як у житті

a faint smile – ледь помітна усмішка

a court painter to the king – придворний художник короля

a landscape-painter – пейзажист

an engraver – гравер

Assignments

1. 1. Choose the correct definition in the right-hand column for each term in the left-hand column.

- | | |
|------------------|---|
| 1) a painter | a) power of creating mental pictures |
| 2) a studio | b) something made or done with very great skill |
| 3) to earn | c) a rough, quickly made drawing |
| 4) a sketch | d) a person making pictures |
| 5) a palette | e) a thin board with a thumb hole at one end for holding it |
| 6) a masterpiece | f) well-lit workroom of a painter or sculptor |
| 7) a brush | g) to get in return for work |
| 8) imagination | h) a thing to paint with |

2. Reread the texts 1 and 2 making up a list of words and clichés which may come handy in speaking about painting.

3. Give a talk on the works of J.W. Turner and Leonardo da Vinci. Use reproductions of their pictures. Point out what you consider typical of the particular painters' work in subject, their treatment and techniques.

4. Discuss the contribution of J.W. Turner and Leonardo da Vinci in the world painting and in genres they created.

5. Can any person become a painter?

6. How does a real painting differ from a daub?

7. How can a relish for art be inspired and developed in schoolchildren?



Text 12. LADY WITH THE ERMINE

Read and translate the text. Write your own impressions after reading.

The portrait has been identified as Cecilia Gallerani. Set against a dark ground and selectively lit, Leonardo's carefully staged portrait is, like his Adoration of the Magi a wonderful fusion of contrivance and spontaneity. As an essay on beauty, a study

of motion, and a description of character, it remains a revolutionary work. As Cecilia holds the ermine (a symbol of purity), she turns and her face registers sudden recognition as she prepares to greet someone. Her head is directed to the right, her body to the left: with this device Leonardo has animated his sitter and balanced the body with the vivacity of the face. Cecilia herself – graceful, sweet, and cultivated – is contrasted with the wild ermine, which is clearly based on precise studies from nature. Cecilia's refined hand calms the untamed creature clawing her sleeve and poised for flight. Her form and expression are perfectly self-contained, and civilizing adornments (headband, veil, cap) embellish her features. This and later portraits by Leonardo, such as the Mona Lisa injected a great sense of personality and psychological complexity into portraiture. Leonardo's portraits of women are especially appealing for their mystery and ultimate elusiveness.

Assignments

1. *In groups, interpret the picture. Using a reproduction (or a slide) of a portrait give a talk on it showing that it is a study of human nature. Through what technical devices does the painter expose the sitter's inner qualities?*
2. *Interview your classmates about their favourite styles of painting and present your findings to the class.*

Text 13. WEST EUROPEAN PAINTING



The history of West European painting covers a span of about seven hundred years from the 13th to the 20th century. The subject of Renaissance painting was human body – its structure and mechanism. The 15th century artists were fascinated by science, mathematics and above all perspective. The Italian Renaissance is represented by such artists as Giotto, Botticelli, Leonardo da Vinci, Raphael Santi, Titian and others. The most characteristic feature of the artists of High Renaissance is an increasingly idealized portrayal of human beings: a formal, mathematical arrangement of the persons in the picture. To repeat an old doctrine: from

Leonardo one can learn about light and shade, from Michelangelo about anatomy and movement, from Raphael about expression, and from Titian about colour.

The central figure in the German Renaissance was Albrecht Durer, a painter and graphic artist, one of the most outstanding personalities in the history of art.

The work of El Greco, a Spanish painter, is technically unique. The figures are lengthened and twisted; the hands become tiny entities resting on flame like bodies. Colour also is raised to expressive levels.



In the 17th century three artistic trends prevailed: the so-called academic movement, Baroque and Caravaggism. The most prominent artists were Caravaggio, Rubens, Velasquez, Rembrandt and Vermeer.



The supreme exponent of Baroque movement was Rubens (Flemish school). He was a great master because of the charm of his colours, the softness of his impasto and the luminosity of his flesh-tints.



Rembrandt, a Dutch painter, was interested in character rather than outward appearance. He penetrates the mind and spirit of his sitters and reveals them to us as he does his own in his "Self-Portrait". Velasquez is a great master whose perfection is beyond criticism.

In the 19th century a new technique of painting was invented. The Impressionists devoted themselves to capturing in paint the fugitive effects of light falling on objects, and the play of reflections.

They tended to attribute greater importance to colour than to form. They allowed themselves a very free style of execution; they did not blend the

colours together imperceptibly, but left the brush strokes clearly visible all over their canvases. Most prominent among those who brought Impressionist painting to perfection were Camille Pissarro, Claude Monet and Auguste Renoir.



Pablo Picasso, a Spanish painter, the Initiator of Cubism influenced the art of the 20th century greatly.



Text 14. THE EARLY RENAISSANCE

GIOTTO

The history of painting in West Europe begins with the thirteenth – century pioneer, Giotto (1266/76-1337). From the relatively stiff artistic background of his time Giotto developed a majestic, sculptural style

which set Italian art on its future path. Although his technical contribution to painting is enormous, Giotto's great feeling for humanity makes his work a high point in the movement toward the humanizing of art and life begun early in the century. In both respects he is a key figure, his personality stamped on the whole course of Italian art. For more than two hundred years after his death artists acknowledged their debt to this master of monumental dignity and controlled emotional strength.



The young Giotto helped with the frescoes in the great church of St Francis in Assisi. Here the young apprentice absorbed both the flat – patterned, emotional art of his own teacher (Cimabue, a Florentine artist) and the rounded forms of the painters from Rome who had been influenced by the ancient sculptures in the Eternal City. Giotto combined these qualities to form a new and personal style.

In a "St Francis" done for the Church of Santa Croce in Florence, Giotto repeated the powerful sculptural impression and sense of dignity achieved by him earlier in his frescoes painted at Padua. To these elements he added the quality of decorative symmetry. "The Death of St Francis" reveals a carefully balanced composition which increases the effectiveness of

the presentation in a way that was to become increasingly characteristic of Italian art.

In a neat shallow box space the deathbed is flanked by two doorways, each with its group of five mourners. Another five stand against the rear wall, while three figures kneel on either side of the bed. The actuality and solidity of these figures is heightened by the draperies covering them. This powerful impression of form is apparent even over the shoes of the foreground characters whose faces are not seen, but whose reality cannot be doubted.



Assignment

Role playing

Suggested characters and situations.

a) A guide explains pictures to a group of tourists. The scene is set in a picture gallery. Use the vocabulary of this section. The style of representation should be formal.

b) A young woman finds herself in an artist's studio for the first time in her life. She does not know much about painting but does her best to conceal it and expresses her opinion about the pictures she is shown using words she picked from art books. Her praise of the pictures is over-enthusiastic and exaggerated. Use the vocabulary of the section, the clichés of praise and approbation.

Use the following: It's the best picture I've ever seen. It surpasses all work of old masters. It's thought-provoking. It was clever of you to... The drawing is too divine!

I do like this effect!

The colour scheme is strikingly original.

The colours are extremely effective.

The composition is wonderfully balanced.



Text 15. PABLO PICASSO AT 90

He put on his glasses for working and reading: his lipreading helped him in his deafness. At 90, Pablo Picasso couldn't sit without doing something – at dinner he still drew on the tablecloth, still sculpted different forms from bread beside his plate. "Seeing him is an impressive experience", said his friend. Picasso's day began with sketching or

drawing something. He often worked while guests were present; sometimes he left them after saying some words. One evening he began working on a large canvas and worked all night. The next morning on coming into his room a visitor found the painting finished. In painting Picasso forgot everything. "In walking in his studio you have to be careful", said another friend, "there are a lot of paintings everywhere. Finding a chair is not easy". Before going to bed Picasso often watched a late movie of boxing, sketching forms with the sound switched out. At 90 this most outstanding artist of the century was still fond of working, as much as possible. Because he knew there was not so much Lime left. Picasso's attitude was reflected in his advice to the bullfighter Dominguin when he was thinking of returning to the ring at 46. "Luis Miguel," said Picasso, "you can be killed by a bull, but what more could you ask for? What more could I ask for than to fall dead while painting? When a man knows how to do something and fails to do it, he is no longer a man. This is why you, Luis Miguel, must return to the ring and die in the most decorous way possible. It is your duty."

(After an article from "Time")





Assignments

I. Answer the questions:

1. *What did Picasso put on working and reading?*
2. *What helped him in his deafness?*
3. *Why did he draw and sculpt even during his dinner?*
4. *What did his day begin with?*
5. *What did Picasso do when guests were present?*
6. *Why was finding a chair in his studio not easy?*
7. *What did he usually do before going to bed?*
8. *Why was he fond of working as much as possible?*
9. *What advice did he give to the bullfighter who was thinking of returning to the ring?*

II. Read and retell the text in the written form.



Text 16. AUGUSTE RODIN

Auguste Rodin is famous for having played a great role in art and for having influenced many

sculptors of the younger generation. He was born in 1840. His biographers tell us of his having been sent to Brussels when he was 31 to do the decorative figures on the Stock Exchange building. They are a proof of his having studied the works by Michelangelo and the late Greeks very profoundly and creatively. On completing his work in Brussels he went to Italy and soon after returning from there Rodin began his first independent figure "Bronze Age" (1877).



In spite of its having been praised for its lifelike quality, accuracy of proportion and anatomy and for its rendering movement so well, it received no real recognition for a long time.

The fate of a great number of his works is quite specific. In documents about Rodin one learns of his having been very unlucky with the commissions given to him. So some of them (the base of the Claude Lorraine Monument, Balzac) were accepted only after having been altered several times to please the commissioning committee.

Others (Burghers, Thinker and Hugo) were not erected as Rodin wished. His Gate to Hell, commissioned in 1880, was still unfinished at his



death in 1917. And though Rodin was exhausted by being made to alter many of his works he went on working very hard, he developed his principles in sculpture by using them over and over again in large independent statues and groups in bronze and marble. His almost 50 years in art reflect very hard work, great creative power



and mighty spirit. He created his own plastic language able of conveying the energetic movement and tense emotion. This language allowed him to render them with spontaneity, freshness and expressiveness. His new devices consisted in presenting the fragment as if finished work (usually a head or a trunk, but sometimes a pair of hands only) and in presenting figures with only some parts finished whereas other parts were buried in the hardly touched block. This is especially seen in his male portraits which combine vivid characterization with a deliberately free handling.

(After "Art and Artists" by Peter and Linda Murray)

Assignment

1. *Read and translate the text.*
2. *Define the role of Rodin in art of sculpture.*

IDIOMS



THERE'S ART IN OUR SPEECH

Assignment

Memorize some idioms or idiomatic expressions dealing with the topic "The art of painting". Make up sentences of your own using them:

1. **A blank canvas** – щось нове, з нуля, ще не розпочате
His career was a blank canvas full of possibilities.
2. **Paint a picture (of something)** – змалювати ситуацію
The article paints a bleak picture of the future of art galleries.
3. **Work of art** – витвір мистецтва (також про щось дуже гарне)
Her new dress was a real work of art.
4. **Art for art's sake** – мистецтво заради мистецтва
Some artists create for art for art's sake, not for profit.
5. **Starving artist** – художник, який ледве заробляє на життя
He lived the life of a starving artist before becoming famous.

6. **To draw the line** – провести межу
We have to draw the line between inspiration and plagiarism.
7. **To sketch out an idea** – накидати ідею, окреслити план
She sketched out an idea for a mural on her iPad.
8. **To brush up on (skills)** – підвчити, освіжити знання
He's brushing up on his color theory before the exhibition.
9. **To color outside the lines** – мислити нестандартно
Artists today love to color outside the lines.
10. **To make a splash** – справити сильне враження
The young artist made a splash with her bold new style.
11. **To draw attention** – привертати увагу
His use of color draws attention to important details.
12. **To put someone in the picture** – ввести в курс справ
Let me put you in the picture about this new art project.
13. **Picture-perfect** – ідеальний, як з картинки
Her brushstrokes created a picture-perfect sunset.
14. **The big picture** – загальна картина
Don't forget the big picture when analyzing the work.
15. **To be painted into a corner** – загнати себе в глухий кут
The artist was painted into a corner by critics.
16. **To paint with a broad brush** – говорити загально, без деталей
The review paints modern art with a broad brush.
17. **To be no oil painting** – не бути особливо красивим
He's no oil painting, but his talent is immense.
18. **To draw a blank** – не мати відповіді або ідеї
I tried to think of a theme, but drew a blank.
19. **To paint in glowing terms** – описувати щось захоплено
The curator painted the exhibition in glowing terms.
20. **To be a stroke of genius** – геніальна ідея
Her decision to combine sculpture and painting was a stroke of genius.



Text 17. THE LAST LEAF (by O. Henry)

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called 'places.' these 'places' make strange angles and curves. One street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a 'colony.'

At the top of a squatty, three-story brick Sue and Johnsy had their studio. 'Johnsy' was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hote of an Eighth Street

'Delmonico's,' and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown 'places.'

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

'She has one chance in – let us say, ten,' he said, as he shook down the mercury in his clinical thermometer. 'And that chance is for her to want to live. This way people have of lining-up on the side of the undertaker makes the entire pharmacopoeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?'

'She – she wanted to paint the Bay of Naples some day,' said Sue.

'Paint? – bosh! Has she anything on her mind worth thinking about twice – a man, for instance?'

'A man?' said Sue, with a jew's-harp twang in her voice. 'Is a man worth – but, no, doctor; there is nothing of the kind.'

'Well, it is the weakness, then,' said the doctor. 'I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent, from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten.'

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp'. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. She stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting – counting backward.

'Twelve,' she said, and a little later 'eleven'; and then 'ten,' and 'nine'; and then 'eight' and 'seven,' almost together.

Sue looked solicitously out of the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

'What is it, dear?' asked Sue.

'Six,' said Johnsy, in almost a whisper. 'They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now its easy. There goes another one. There are only five left now.' 'Five what, dear. Tell your Sudie.'

'Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?'

'Oh, I never heard of such nonsense,' complained Sue, with magnificent scorn. 'What have old ivy leaves to do with your getting well?'

And you used to love that vine, so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were – let's see exactly what he said – he said the chances were een to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self.'

'You needn't get any more wine,' said Johnsy, keeping her eyes fixed out the window. 'There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too.'

'Johnsy, dear,' said Sue, bending over her, 'will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down.'

'Couldn't you draw in the other room?' asked Johnsy, coldly.

'I'd rather be here by you,' said Sue. 'Besides, I don't want you to keep looking at those silly ivy leaves.'

'Tell me as soon as you have finished,' said Johnsy, closing her eyes, and lying white and still as a fallen statue, 'because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, I tired leaves.'

'Try to sleep,' said Sue. T must call Behrman up to be my model for the old hermit-miner. I'll not be gone a minute. Don't try to move 'til I come back.'

Old Behrman was a painter who lived on the ground floor beneath (hem. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to

touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

'Vass!' he cried. 'Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor leetle Miss Yohnsy.'

'She is very ill and weak,' said Sue, 'and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old – old flibbertigibbet.'

'You are just like a woman!' yelled Behrman. 'Who said I will not bose? Go on. I come mit you. For half an hour I haf been trying to say dot I am ready to bose. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I will baint masterpiece, and ve shall all go away. Gott! yes.'

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

'Pull it up; I want to see,' she ordered, in a whisper.

Wearily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.

'It is the last one,' said Johnsy. 'I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time.'

'Dear, dear!' said Sue, leaning her worn face down to the pillow, 'think of me, if you won't think of yourself. What would I do?'

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

'I've been a bad girl, Sudie,' said Johnsy. 'Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and – no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook.'

An hour later she said.

'Sudie, some day I hope to paint the Bay of Naples.'

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

'Even chances,' said the doctor, taking Sue's thin, shaking hand in his. 'With good nursing you'll win. And now I must see another case I have

downstairs. Behrman, his name is— some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable.'

The next day the doctor said to Sue: 'She's out of danger. You've won. Nutrition and care now – that's all.'

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.

I have something to tell you, white mouse,' she said. 'Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and – look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's master-piece – he painted it there the night that the last leaf fell.'

Assignment

1. Explain the meaning of the active vocabulary of the text:

to earn a masterpiece

to float away

contempt for

derision for

confounded

a window-sill

to stare

wearily

to obey

serrated edges

tinted

dissolution

to lean

lonesome

an eave

to stir

wicked

nutrition

contentedly

to knit a lantern a ladder a palette

to make angles and curves

to traverse a route

a canvas

to pay an account

quaint

to prowl

a gable

an attic

a pewter mug
a chafing dish
a chivalric gentleman
a be fair game
squatty
table d'hote
a sleeve
congenial tastes
to stalk about
a ravager
to subtract

to whistle
dreary
gnarled ivy vine
a twang
a funeral procession
to make a ripple
to crumble
broth
to keep one's eyes closed
to curl
an imp

2. Translate the words and word combinations given below into Ukrainian. Make up your own sentences with the following expressions recalling the situations in which they are used in the text.

to stride
to smite victims by scores
to tread
an old duffer
red-fisted
shaggy
to shake mercury in a clinical thermometer
to make up one's mind
curative power of medicine
to cry a napkin to a pulp
to swagger
to make a ripple
to pave one's way to Art
to strike leaves from the vine
to cling
to make one's head ache a scorn
to keep one's eyes closed to wield the hem of the robe
to be about to do sth.
to float away
a flibbertigibbet
to motion sb. into the room

to peer out the window
persistent cold wind
rain mingled with snow
a gust of wind
to endure through the livelong night
to bind
to wear away (of the day)
to be loosed
to beat against the windows (of the rain)
to patter down
to pack pillows about sb.
to have an excuse to do sth.
even chances
to nurse
an acute attack (of the disease)
to be helpless with pain
to be wet through (about clothes)
to drag
to scatter
to flutter
to be out of danger
to die of pneumonia

3. Answer the questions:

1. *Where does the story take place?*
2. *Who are the main characters of the story? How did Johnsy and Sue meet each other?*
3. *What happened to Johnsy? How did the doctor estimate Johnsy's chances to live?*
4. *What was Johnsy's fancy like?*
5. *How did Sue try to conceal how worried she was about her friend's disease?*
6. *Who was old Behrman? How does the author describe him? What kind of artist was he thought to be? What kind of man was he?*
7. *Was there any hope for the leaf to remain on the vine?*
8. *How did old Behrman learn about Johnsy's fancy? How did he react on it?*
9. *Why did Johnsy's condition improve?*
10. *Why wasn't the leaf stricken from the vine by fierce gusts of wind?*
11. *Did Johnsy die?*
12. *What happened to old Behrman?*

4. Write the translation of the paragraph beginning with the words:

'I have something to tell you...' as far as '... the last leaf fell.'

Discussion exercises

Discuss the main characters of the story.

1. Speak about the relations of two friends, Johnsy and Sue. Do you think these are the relationships which should be between two friends?
2. Compare the two characters of young girls: Johnsy and Sue. Speak about the way the characters are presented by the author.
3. Give a complete portrait of Old Behrman. Be sure to dwell on:
 - a) the principal facts of his life that we learn from the story;
 - b) his appearance and manner of behaviour;
 - c) his intellectual and cultural scope;
 - d) his personal qualities.

Illustrate what you say by facts of the story.

4. Did the old painter manage to paint the masterpiece of his life?
5. What is the message of the story? (What does the author mean to tell his readers depicting his characters' story?).

Discuss the composition of the story

1. Comment on the title of the story connecting it with the contents of the story.
2. Divide the story into the parts giving a title to each of them.

Express your opinion

1. Retell the story in your own words. Use the active vocabulary.
2. Comment on the following proverbs and quotations connecting them with the contents of the story:

'A friend in need is a friend indeed.'

'A real friend is the one who is at your side in bad times.'

'It is easy to find a friend in prosperity but in adversity it is the most difficult thing.'



Text 18. ART AND ARCHITECTURE IN UKRAINE

Although prehistoric and Greek paintings have been discovered in Ukraine, the first major style to develop was the religious iconography of the Kievan period. Between the 16th and 18th centuries, long-standing

Byzantine

traditions gave way to European influences during the Renaissance and the baroque period, when secular, non-religious themes were introduced. Portraits were especially popular. When eastern Ukraine lost its autonomy under Russian rule in the late 18th century, many Ukrainian painters, such as Dmytro Levytsky, moved to Russia in search of training and wider markets.

Renowned for his poetry, Taras Shevchenko is also considered the father of modern Ukrainian painting. Historical themes and landscapes were a popular genre through much of the 19th century. Realist tendencies appeared in the final decades, represented most notably by Ilya Repin. Meanwhile, Oleksander Murashko and the versatile Vasyl Krychevsky adopted impressionism. In the early 20th century, Kazimir Malevich and Vladimir Tatlin were leading representatives of the avant-garde, while Mykhailo Boichuk and his followers sought to provide art for the masses by combining Ukrainian traditions with European models. After the cultural renaissance of the 1920s, the state-imposed dogma of socialist realism limited artistic freedom and



experimentation. The collapse of the Soviet Union gave the artists of Ukraine a chance to join the international artistic mainstream.



Ukrainian folk art is especially rich, particularly in the Carpathian regions of western Ukraine. Outstanding examples of folk art are the famous intricately designed Ukrainian Easter eggs, called pysanky, and embroidery.

Among the earliest sculptures are the numerous stone babas, life-size female figures that Turkic nomads erected in the steppe between the 11th century and 13th century. Sculpture was not well developed in the Kievan and early modern periods. In the 19th century sculpture in parks, squares, and other public places became popular, such as the statues of Saint Volodymyr (Vladimir) and the Cossack leader Bohdan Khmel'nyts'ky in Kyiv. Ukraine's most famous sculptor, Alexander Archipenko, was a pioneer of the cubist style. He emigrated early in his career, eventually settling in the United States in 1923.



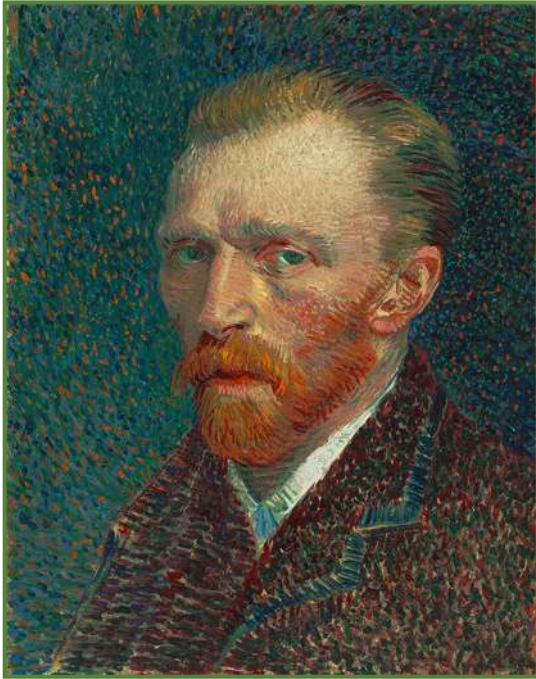
Architecture in Ukraine has a rich history beginning with structures built by Greek colonists in the Crimea in the 6th century BC. The importance of Kyiv as a political and economic center from the 10th century AD encouraged the building of major Byzantine-style structures there, most notably the Cathedral of Saint Sophia in the 11th century. The impact of the Renaissance was especially strong in western Ukraine, reflected in structures such as the

Dormition Church in L'viv. A synthesis of Ukrainian, Byzantine, and European styles, called Cossack Baroque, produced a series of unique churches in the 18th century. Ukraine also was influenced by the lavish rococo style that originated in France; examples include the Church of Saint Andrew in Kyiv and the Cathedral of Saint George in L'viv. Ukraine's ornate-wooden churches are especially renowned in world architecture. During the Soviet period, functionalist and constructivist tendencies predominated, resulting in new structures such as the Derzhprom office complex in Kharkiv.



Assignment

1. *Comment on the title of the story connecting it with the contents of the story.*
2. *Divide the story into the parts giving a title to each of them.*
3. *Write out 15 key words on the topic of the text. Find any clues to their general meanings in the text if there are any.*



Text 19. VINCENT VAN GOGH

Vincent Van Gogh was born in Groot Zundert, in The Netherlands on, March 30, 1853, to parents Theodoras van Gogh, a preacher, and Ana Cornelia Carbentus. In 1869 at the age of 16, Van Gogh began a career, not as a painter, but as an art dealer with the firm Goupil & Cie. He spent 7 years at Goupil & Cie where daily contacts with works of art kindled his appreciation of paintings and drawings. Gradually Vincent lost interest in his work and decided to try his hand teaching at a Catholic School for boys. His growing interest in religion and his desire to help the poor eventually drove him to become a clergyman. In 1878 he became a lay preacher in one of the most impoverished regions in Western Europe: the coalmining district of The Borinage in Belgium. Vincent sympathized with the poverty-stricken miners and gave away most of his food and clothing to ease their burdened lives. His extreme commitment to the miners drew disfavor from the church, which dismissed him of his post. Vincent however, decided to remain with the miners and began to paint them and their families, chronicling their harsh conditions.

Soon after, thanks to his brother's financial help, Vincent decided to go to Brussels in 1880 to begin studies in art. During the next 10 years Vincent painted around 872 paintings. In 1882 Vincent began living with Clasina Maria Hoornik, also known as Sien, and her children, in The Hague. Their volatile personalities and the strain of living in complete poverty created a stormy relationship. Vincent was



devoted to Sien and her children, but art always came first. As his drawing and painting skills advanced, his relationship with Sien deteriorated and they parted, ways in September 1883.



In 1886 Vincent moved in with his brother Theo in Paris where he met Paul Gauguin and various other artists, who had a tremendous impact on his ongoing evolution as an artist. Never truly happy in large cities, Vincent decided to move to Aries, Provence in the south of France, where he rented a studio, and invited Paul Gauguin to live with him. In December 1888 Vincent experienced a psychotic episode in which he cut off a piece of his left ear. After this, episode he was in and out of asylums for the next year. It was thought that Van Gogh was actually epileptic and that is why people thought he had fits of insanity throughout his life. He painted one of his best-known paintings, *Starry Night*, during one of his stays in the-asylum. In mid-1890 Vincent left the asylum and spent the last few months of his life in Auvers, France.' On July 27, 1890, Vincent Van Gogh shot himself in the chest. Two days later he died with his younger brother Theo by his side. He left behind a wonderful array of paintings that make him one of the most influential painters of our time.

Assignments. Define if the statements are true or false

1. *Van Gogh decided to become a clergyman due to:*
 - a) his love of art;
 - b) his developing enthusiasm in Christianity;
 - c) the Goupil & Cie art dealer firm;
 - d) his teachings at the Catholic School for boys.

2. *Vincent's extreme commitment to the miners resulted in:*
 - a) his sympathizing with the miners;
 - b) his painting the miners and their families;
 - c) the church discharging him of his duty;
 - d) the church giving food and clothing to the miners.
3. *Vincent and Clasina's relationship was stormy because of...*
 - a) her children;
 - b) their tame personalities;
 - c) his devotion to art;
 - d) the stress of living in poor conditions.
4. *Vincent moved to Paris:*
 - a) to live with his brother;
 - b) to live with Paul Gauguin;
 - c) to meet other artists;
 - d) in order to evolve as an artist.
5. *Vincent went to Aries because:*
 - a) he did not get along with his brother Theo;
 - b) he wanted to live in Gauguin's house in Aries;
 - c) he wanted to live in a bigger city;
 - d) he disliked big cities.
6. *Vincent first went into an asylum because:*
 - a) he cut off part of his ear;
 - b) he was epileptic;
 - c) he painted Starry Night;
 - d) he was insane throughout his life.
7. *Van Gogh was most probably a citizen of:*
 - a) Denmark;
 - b) Holland;
 - c) France;
 - d) Belgium.
8. *Van Gogh was believed to be:*
 - a) a poor artist;
 - b) homosexual;
 - c) mentally ill;
 - d) earless.
9. *It can be inferred that Vincent couldn't have received art education but for:*
 - a) his wife;
 - b) his children;
 - c) his brother;
 - d) the church.
10. *One can make a conclusion that Van Gogh:*
 - a) sometimes painted while in hospital;
 - b) started painting while at Goupil & Cie;
 - c) never painted while in France;
 - d) never painted poverty.



Text 20. FROM DORIAN GRAY (by O. Wilde)

As soon as it was over, Dorian Gray rushed behind the scenes into the green-room. When he entered the room, Sibyl Vane looked at him, and an expression of infinite joy came over her. "How badly I acted tonight, Dorian!" she cried.

"Horribly!" he answered, gazing at her in amazement. "Horribly! It was it dreadful. Are you ill? You have no idea what I suffered".

"Dorian", she answered, "you should have understood. But you understand now don't you?"

"Understand what?" he asked, angrily.

"Why I was so bad tonight. Why I shall always be bad. Why I shall never act well again".

He shrugged his shoulders. "You are ill, I suppose. When you are ill you shouldn't, act. You make yourself ridiculous. My friends were bored. I was bored".

"Dorian", she cried, "before I knew you, acting was the one reality of my life. It was only in the theatre that I lived. You came and you freed my soul from prison. You taught me what reality really is. Tonight, for the first time in my life, I saw through the silliness of the empty theatre in which I had always played. You had made me understand what love really is. Oh, Dorian, you understand now what it means? Even if I could do it, it would be an offence for me to play at being in love. You have made me see that".

He threw himself down on the sofa and turned away his face. "You have killed my love", he muttered. "You used to stir my imagination. Now you don't even stir my curiosity. I loved you because you were marvellous, because you had genius and intellect. You have thrown it all away. You are nothing to

me now. I will never see you again. I will never think of you. Without your art you are nothing".

The girl grew white and trembled. "You are not serious, Dorian?" she murmured. "You are acting". -

"Acting! I leave that to you. You do it so well", he answered bitterly.

A low moan broke from her, and she flung herself at his feet. "Dorian, Dorian, don't leave me!" she whispered. "I am sorry I didn't act well. I was thinking of you all the time. But I will try, indeed, I will try. Can't you forgive me for tonight? Don't leave me!"

"I am going", he said at last in his calm clear voice. "I don't wish to be unkind, but I can't see you again. You have disappointed me".

He turned and left the room. In a few moments he was out of the theatre.

He hailed a horse carriage and drove home. As he entered his bedroom, his eye fell upon the portrait Basil Hallward had painted of him and he immediately startled back as if in surprise. The face appeared to him to be a little changed. He could see the lines of cruelty round the mouth as if he had just done some dreadful thing. He winced and quickly glanced into a mirror. No line like that warped his red lips. What did it mean?

Suddenly there flashed across his mind what he had said in Basil Hallward's studio the day the picture had been finished. He had uttered a mad wish that he himself might remain young, and the portrait grow old; that his own beauty might be untarnished, and the face on the canvas bear the burden of his passions and his sins, Surely his wish had not been fulfilled? Such things were impossible. And yet there was the picture before him, with the touch of cruelty in the mouth.

Cruelty! Had he been cruel? It was the girl's fault, not his. He had dreamed of her as a great artist, had given his love to her because he had thought her great. Then she had disappointed him. And yet a feeling of infinite regret came over him, as he thought of her lying at his feet sobbing like a little child.

But the picture? What was he to say of that? It held the secret of his life, and told his story. It had taught him to love his own beauty. Would it teach him to loathe his own soul? Would he ever look at it again?

Assignments. Define if the statements are true or false

1. *The green-room most probably was a part of:*
 - a) Dorian's place;
 - b) Sibyl's home;
 - c) a theatre building;
 - d) a hotel.
2. *Dorian Gray was angry with Sibyl Vane because:*
 - a) she did not love him anymore;
 - b) she gave a bad performance on stage;
 - c) his friends were not impressed with her acting;
 - d) she became ill.
3. *Dorian made Sibyl realize that:*
 - a) she was a terrible actress;
 - b) acting was her only passion;
 - c) he did not appreciate her as a person;
 - d) her love for him was not real.
4. *Dorian came into the green-room to tell Sibyl that:*
 - a) he loved her because she was intelligent;
 - b) she meant the world to him when she was not acting;
 - c) she should not perform when she was ill;
 - d) he was no longer in love with her.
5. *Sibyl begged Dorian:*
 - a) to forgive her for not being faithful;
 - b) to stop yelling at her;
 - c) not to abandon her;
 - d) to stay until the show was over.
6. *It can be inferred that:*
 - a) Dorian and Sibyl had been in love before;
 - b) Sibyl never acted well;
 - c) Dorian would like to act on the stage;
 - d) Dorian was a warm and hearty person.
7. *As soon as Dorian walked into his bedroom he:*
 - a) jumped in disbelief;
 - b) saw his face in a mirror;

- c) remembered the wish he had made;
- d) admired Basil Hallward's beautiful artwork.

8. *Dorian Gray's portrait:*

- a) had faded in color;
- b) had changed;
- c) had a sad expression;
- d) showed a beautiful man.

9. *Dorian's wish:*

- a) had been quite stupid;
- b) had been impossible to come true;
- c) had been carried out;
- d) had never been expressed in words.

10. *Dorian believed that...*

- a) his portrait would remain the same as he grew old;
- b) his beauty would fade as he grew old;
- c) the portrait showed his real soul;
- d) the portrait would teach him not to sin.

Text 21. DIFFERENT GENRES OF PAINTING

Read the following text. It will show you how a writer may see a picture. Note the deep implications that the speaker discovers in a seemingly simple unpretentious still life.

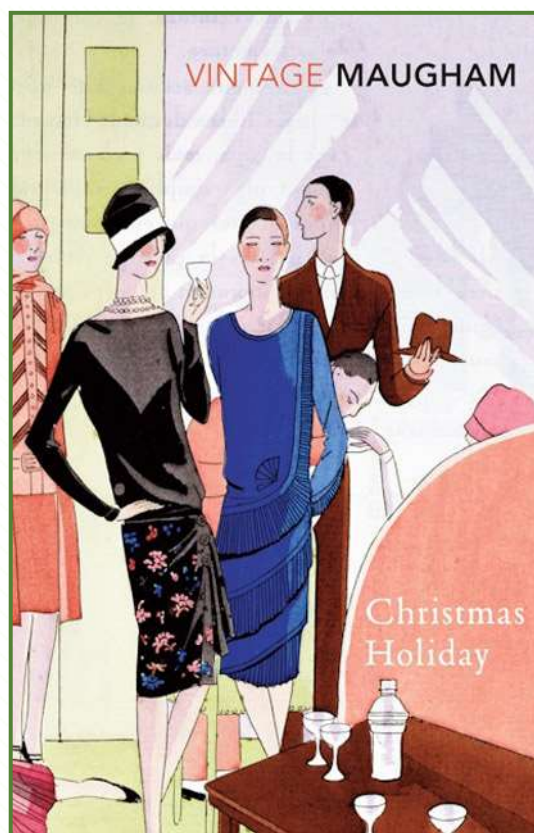
A. From "*Christmas Holiday*" by W. S. Maugham

"Chardin," he said. "Yes, I've seen that before... I've always rather liked his still lifes myself."

"Is that all it means to you? It breaks my heart."

"That?" cried Charley with astonishment. "A loaf of bread and a flagon of wine? Of course it's very well painted."

"Yes, you're right; it's very well painted; it's painted with pity and love. It's not only a loaf of bread and a flagon of wine; it's the bread of life and the blood of Christ, but not held back from those who starve and thirst for them and doled out by priests on state occasions; it's the daily fare of suffering men and women. It's so humble, so natural, so friendly; it's the bread and wine of the poor who ask no more than that they should be left in peace, allowed to work and eat their simple food in freedom. It's the cry of the despised and rejected. It tells you that whatever their sins men at heart are good. That loaf of bread and that flagon of wine are symbols of the joys and sorrows of the weak and lowly. They ask for your mercy and your affection; they tell you that they are of the same flesh and blood as you. They tell you that life is short and the grave is cold and lonely. It's not only a loaf of bread and a flagon of wine; it's the mystery of man's lot on earth, his craving for a little friendship and a little love, the humility of his resignation when he sees that even they must be denied him.



... And isn't it wonderful that with those simple objects, with his painter's exquisite sensibility, moved by the charity of his heart, that funny dear old man should have made something so beautiful that it breaks you? It was as though unconsciously perhaps, hardly knowing what he was doing, he wanted to show you that if you only have enough love, if you only have enough sympathy, out of pain and distress and unkindness, out of all the evil of the world, you can create beauty."

The extracts below will show you how paintings are described in art books and picture-gallery guides. Observe the difference in treatment comparing with the previous text.

1. Still Life with Soup Tureen by Paul Cezanne (1883–1885)



...Apart from oranges, and above all the apples which he has made famous the accessories used by Cezanne all have this in common: they were never objects of luxury. On this point Cezanne is more austere than Chardin, who always painted the more ordinary

objects, but ones not lacking in a certain refinement of shape.

With Cezanne this is never the case. The round jam pots, the plain plates, the pots and jugs of grit stone, ordinary bottles – these are his favourite materials. Everything is sacrificed to volume and shape. The decorated and almost luxuriant soup tureen, which appears in this still life, is an exception.

The background in his pictures is always furnished; never, or hardly ever, is it neutral in shade. Behind these still lifes there is always a second still life: curtains, wallpaper or furniture, serving as decoration to the objects in the foreground. In this picture, it is pictures hanging on the wall. Among them on

the left is a landscape; it is a road seen in perspective, giving a depth to the background of Cezanne's picture.

(From "Impressionist Paintings in the Louvre" by Germain Bazin. Abridged.)

2. "Dedham Lock and Mill", Landscape by John Constable (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, yet they merge perfectly under a serene perfect light. This painting contains, in syntheses, 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. 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. It was works such as this which were meant to ensure Constable's place in official art history.

(From Constable by Giuseppe Gat. Abridged.)

- *chiaroscuro* – the distribution of light and shade in a picture;
- *the Dutch manner* – стиль фламандської школи.

3. *"Cottages of Cordeville", Landscape by Vincent Van Gogh (1890)*

...The little village of Auvers has attracted many painters: Corol, Daubigny, Pissaro, Cezanne evoked its peaceful charm. Van Gogh transformed it into a volcanic territory, the houses of which seem twisted by a tempest. This picture shows stability in its construction, with its houses well propped up in the hollow of a hill, and a lay-out



of superimposed terraces in the sun. But this effect is in contrast to the dishevelled, tormented drawing which causes the roof to go in waves, forms the branches of the tree in spirals bigger than itself, transforms into arabesques the menacing accumulation of clouds, changes the little field into a green waterfall and gives the whole scene an aspect of fantasy.

(From "Impressionist Paintings in the Louvre" by Germain Bazin. Abridged).

4. *"Picnic" by Claude Monet (1866)*

This picture is a study of light on an enormous scale. Monet noticed the pools of colour with which the light, filtering through the leaves, splashed the clothing and the faces; but he also noticed an effect contrary to the teachings in the schools, namely that light does not dim but intensifies colour, rescues it from the shadow. Colour, therefore, when submitted to the play of light and shade, tends to break up.





5. Portrait of Cardinal Bontivoglio by Antonis Van Dyck (after 1621)

The portrait, dated shortly after 1621, is ranked as one of Van Dyck's finest. The influence of Rubens and the Venetian masters is evident in the treatment of light and brushstroke. Van Dyck's emphasis on the cardinal's aristocratic features and hands and the richness of his ecclesiastical robes leave no doubt as to the social position of the sitter.

(From "Pitti Palace" by Claudia Pescio Guide).

Note. This formal description does not give the full justice to Van Dyck's masterpiece. As all great portraits, it is not a mere representation of face, hands and figure, but a study of human nature done by a genius. The cardinal's features, may be aristocratic but they are also the features of a clever and cunning intriguer. The alert eyes and the wary turn of the head give a lie to the seeming serenity of the face. The same contrast can be noted in the treatment of the hands: the left hand is serenely relaxed but the fingers of the right are curled almost in a clawlike manner as if in readiness to snatch and to grasp.

Assignments

1. *Reread the texts making up a list of words and clichés which may come handy in speaking about painting.*

2. *Pick out from your list the words denoting different genres of painting. Give a brief definition of each genre. What other genres of painting do you know? Give their definitions.*

3. *Answer the questions. Preserve the wording of the texts where possible.*

a) What is the essential difference between the description of a picture given in the extract from Maugham's novel and the descriptions in the rest of the texts?

b) What is the difference between the still lifes of Chardin and Cezanne so far as can be judged: 1) from the descriptions; 2) from your own acquaintance with these painters' work?

c) What is the difference in the treatment of landscape by Constable and Van Gogh? Whose manner is more realistic?

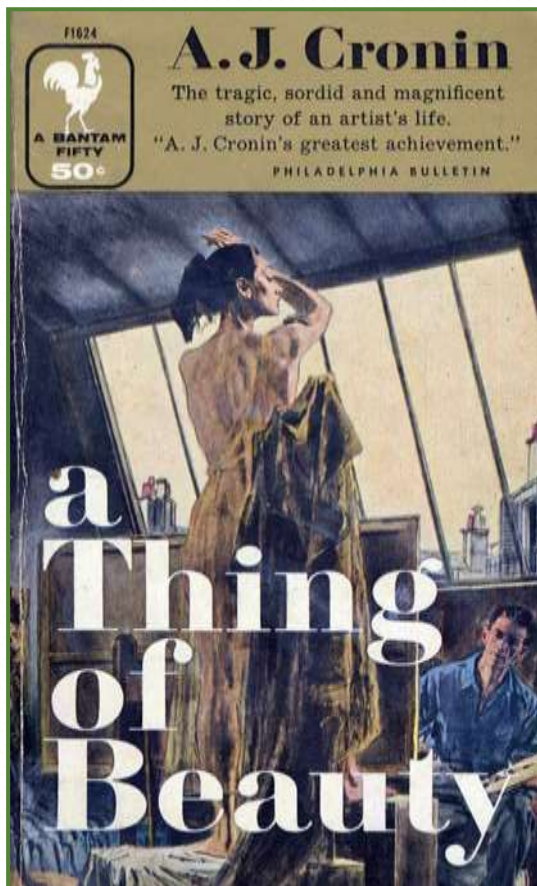
d) How do you understand the words "a study of light" in the description of Monet's "Picnic"? How did the Impressionists treat the problem of light?

e) How do you understand the words "a study of human nature" in the description of Van Dyck's portrait? Give examples of famous portraits which can be said to be "a study of human nature".

f) What is the difference between a really good painted portrait and a coloured photograph? Sometimes people say looking at a picture: "It's like a coloured photograph." What exactly do they mean? Is it praise or criticism? Explain your point of view.

g) All great art is believed to be thought-provoking. How do you understand this statement? Give examples of pictures which you consider to be thought-provoking.

4. *In the texts above find sentences which, in your opinion, stress the essential aspects of each picture (2-4 sentences for each text).*



Text 22. FROM "A THING OF BEAUTY" (by A. I. Cronin)

(The scene is set in a picture gallery. A meeting of the selection committee is going on. An argument that follows concerns one of the paintings offered for selection. The progressive-minded members of the committee support it whereas it arouses protest and indignation from the conservative part of those present whose tastes and views are traditional and old-fashioned. The episode is told by a member of the committee who likes the picture).

"It is certainly outrageously modern."

"And why not?" I said. "We're badly in need of new blood."

"Not this kind," said Woodstock. "It's entirely the wrong strain."

Stencil, still standing by the picture, looked across at me.

"Do you like this painting, Mr Glyn?"

"Very much."

"You don't find it obscure and unintelligible?"

"Not at all."

"Then be so good as to tell me what these innumerable tongue-lickings in the lower part of the picture represent."

"Those are people walking about."

"Do I look like that when I walk along Piccadilly?"

"Perhaps not. These people are younger than you."

"Indeed. Thank you for reminding me of my antiquity. Then what is this conveyance in the left foreground?"

"That obviously is a coster's donkey and barrow."

"Impossible," Woodstock cut in. "Never saw such an animal. Its patterns are all wrong."

"It is certainly not a coloured photograph, if that is your taste. But it conveys its meaning absolutely, and with great feeling."

"By out of line drawing?"

"Executed deliberately and with infinite skill. Isn't that better than the servile rendering of nature which so many of us repeat year after year?"

"I will not be persuaded to renounce the grammar of design which has been accepted since Giotto."

"Surely that is a reactionary view. When someone gets away from the commonplace, you condemn him."

"I certainly condemn this. There is not one simple, honest presentation of the natural human form in it. This is not a picture, it is a mere spattering of colours."

"Nevertheless, it is art."

"I don't know anything about art," Stencil shouted. "But I know what I like. Blood and thunder, we are not here to be made a mock of or allow some artistic adventurer to throw a pot of paint in the public's face. No normal Britisher would be attracted to this picture."

"I agree. And you could not pay it a higher compliment."

"Indeed, sir. So you impugn the national taste?"

"Naturally. After a diet of your cows and Woodstock's hounds they must obviously be suffering from chronic indigestion." (Stencil and Woodstock are animalists, the former painting only cows, the latter only dogs).

Stencil was out of control now; he banged the floor with that ebony stick he uses. I thought he was going to have a stroke.

"Mr President, and gentlemen of the committee, I have been a member of the Royal Academy for more than thirty years. By setting my face sternly against all foreign influence and innovations, new experiments, expressionism, and all form of exoticism, I have, I submit, in all modesty, helped to keep our heritage undefiled. Here, at the Royal Academy Exhibitions, the people of our country will see only works which are solid, honest and wholesome.

"What is this so-called modern art? I will tell you. Nothing but a lot of damned nonsense. Some upstart the other day had the insolence to declare that Renoir was a greater painter than Romney. I tell you, if I had been there I would have taken my stick to him. What is all the fancy daubing of these Frenchmen but a cover-up for bad technique? If we are to paint a meadow, for God's sake let us make it look like a meadow, and not like a patch of

verdigris. Don't let us have this affected juggling with form and colour which no sensible man can comprehend. You all know that a certain modernistic statue was recently erected at the tax-payer's expense in a public park of this city. It was presumed to be the figure of a woman^ and God help all women if they look like that, indeed it so angered and disgusted the decent ordinary people of the neighbourhood that one night some honest citizen smeared it with tar and feathers and by the mercy of Providence it had to be removed. Now this picture is clearly in the same unwholesome category. It offends one's eye immediately as unreal, distorted and pernicious. It is, in every detail, a dangerous outbreak from orthodox tradition. It is rank socialism. Gentlemen, we cannot support a decay of elegance and good taste which can only confuse and corrupt our younger generation of artists. One never knows when a revolution may break out. It is our responsibility to crush it in the bud."

I got on my feet.

"You say that our responsibility is to suppress. I say it is to support and encourage. Good God, we are not policemen. Why should we set out to kill all provocative and venturesome art? Every original artist of the past hundred years had been the victim of this assassination. Courbet and Delacroix were both stabbed in the back – while the Barbizon school, turning out its traditional tripe, was exalted to the skies. Ridicule and abuse smothered the impressionists. Cezanne was called a clumsy dauber, Van Gogh a psychopathic mutilator, Gauguin a half-baked amateur, whose work gave out the odour of a dead rat. You can look it up, it's in the record. There was always some damned traditionalist who felt himself attacked, insulted and undermined, standing there, eaten up by jealousy, with a sneer on his lips and a brickbat in his fist. But in spite of that their work lives, and the man with the sneer is not even remembered."

(Abridged).

Commentary

Giotto ['dʒotou] (1266/7? – 1337) – a celebrated Italian painter, who is regarded as the founder of modern painting.

Romney ['romni:] G. (1734 – 1802) – an English painter.

Courbet [ku:r'be] G. (1819 –1877) – a French painter.

Delacroix [dalA'krwa:] F. V. (1798 – 1863) – a French painter, leader of the Romantic trend.

The Barbizon ['ba:rbizon] school (1826–1877) – a group of French painters: Rousseau, Daubigny, Millet, Harpignies and others.

Gauguin [gou'gæŋ] P. (1848–1903) – a French painter, one of the first Post-Impressionists.

Assignments

1. Reread the text supplementing the vocabulary list you compiled when working at it.

2. Find in the text the arguments by which Stencil condemns the picture under discussion. Find the counter-arguments by which Glynn defends it.

Model. Stencil condemns the picture because 1) ... , 2) ... , etc.

Glynn defends the picture saying that 1) ... , etc.

Try to preserve the wording of the text.

3. Analyse the arguments of both opponents.

a) Choose the arguments with which you agree.

Model. I think Glynn (Stencil) was quite right when he said that...

He was fully justified in saying...

I can see his point of view when he says... Use other formulas of agreement.

b) Choose the arguments with which you disagree.

Model. Glynn (Stencil) said that... It is all wrong, (informal style).

I cannot accept Glynn's (Stencil's) statement when he says that... (formal).

...It's an outrageous thing to say... (informal, emotional)/

Use other formulas of disagreement (see the Appendix): He is completely and utterly wrong. It couldn't be further from the truth.

4. Find some informative material about one of the painters Glynn mentions as "the victims of this assassination". Explain why he was persecuted by traditionalists and philistines. Share your knowledge and your attitude with your fellow-students in the form of a brief talk.

Note. Students should choose different painters for their talks.

5. Role playing in pairs. Suggested characters and situations.

a) The scene is set at an exhibition of modern art. Mr George Drummond, an elderly art critic, conservative in his views and apt to condemn anything new or original, and Dick Moray, a young artist, enthusiastic about modern art, are discussing the pictures in a rather heated manner.

Use formulas of agreement and disagreement and the following:

obscure and unintelligible

the out of line drawing

a mere spattering of colour

fancy daubing

juggling with form and colour

a cover-up for bad technique

it offends one's eye

a decay of good taste

It is not a coloured photograph

It conveys its meaning absolutely

The out of line drawing is executed deliberately, to better convey its meaning

to get away from the servile rendering of nature

a challenge to orthodox tradition

b) The scene is laid in an artist's studio. Yuri Petriv, a painter of extremely advanced and unorthodox views, is demonstrating his latest painting to Olexyi Ivankiv who is an artist capable of appreciating both modern and classical art, Petriv's picture is certainly modern and unusual, but also somewhat unintelligible. Ivankiv is puzzled, asks questions and offers criticism which Petriv presents.

Use formulas of agreement and disagreement and the following:

What's the point of this composition device (patch of colour, trick of light, etc.)?

Don't you think that the picture would gain by...?

Wouldn't it be a good idea to shift this figure to the background, etc.?

I'm sure you'll agree that... It lacks a depth...

The drawing in the foreground is...

The colour scheme is...

Don't you see? I meant to convey...

One must keep up to date.

You're completely out of date.

It would destroy all the effect.

You will reject anything venturesome.

It is deliberately executed in this way. You've missed the point completely.

c) Miss Stella Carmichael, a guide in a picture gallery, comments on paintings of old masters. Mrs Smith, a middle-aged woman, one of the groups of tourists listening to Stella's explanations, keeps interrupting her with rather pointless questions and inept remarks. Stella reacts with professional tact and calm.

Use the vocabulary from previous texts and the following:

refinement of shape (of colour scheme, etc.)

the artist's masterpiece

a great achievement

if given in perspective

gives a depth to...

the colours merge perfectly

...is ranked as one of the best...

the treatment of light

What did he paint this ugly old man (these silly old horses;

this dull old farm-house; these dull trees, etc.) for?

What's so wonderful about it?

What's the point of using...?

It is old-fashioned.

Give me modern pictures every time.

These old painters are dull as ditch-water.

Of course, I'm not a connoisseur, but...

I like a bit of bright colour.

Not my cup of tea at all.

d) Natalia Pavlovych and Olha Klymenko, students of a Kyiv institute, share impressions of a recent exhibition of modern Ukrainian painters. On the whole, they are both favourably impressed by what they saw there. Yet, Olha points out that there were also some pictures which struck her as strange and obscure. Natalia disagrees with her.

Use the following:

realistic and true to life
thought-provoking art
an honest presentation of...
portraits of working people
a faithful likeness
a study of human nature
the social significance of...

the ideological level of...
striving after originality
juggling with form and colour
pretentious devices
the drawing is distorted
makes no appeal to the spectator

Assignments

Before reading the text that follows, consider these questions: Is it necessary to teach appreciation of painting? Is it possible to teach it, if a child (a young man, a young girl) seems irresponsible and uninterested? How is it to be done?

The answer to the first question is, certainly, in the affirmative. On the one hand, every cultured person must have some knowledge of art. On the other hand, true appreciation of art, and so of painting, is a source of vivid joy which is with us all through our lives. It would be a pity to deprive our children of this joy, wouldn't it?

Coming to the second question, the answer is also in the affirmative. Of course, it is possible to teach people appreciation of painting, and the earlier we begin, the better. As to how it is to be done, this question is the most difficult of the three. Let us try and answer it together. But before that, read the text.

Text 23. PABLO PICASSO

Pablo Picasso, Spanish painter, the initiator of Cubism and probably the paramount influence on the art of the 20th century, was born on October 25, 1881 at Malaga. His father was an artist and professor at the Academy of Fine Arts at Barcelona, and under him Picasso received his first lesson in art. After many visits to Paris, he settled there in 1903.



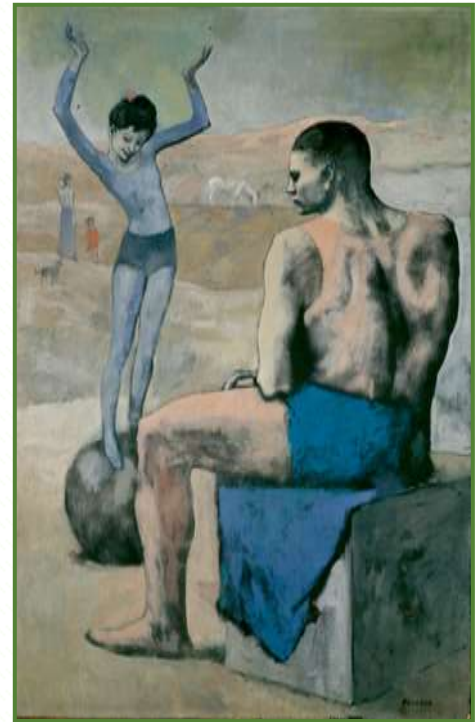
During 1901–1904 Picasso concentrated almost exclusively on the human figure which he placed usually alone and still against a simple background. In the "Self-Portrait", painted early in the winter of 1901, the artist shows us frankly the face of a man who has known cold, hunger and disappointment.



The painting of the blind, wailing guitarist ("The Old Guitarist") summarizes the stylistic extremes of "the blue period". The colour is persistently monochrome and the composition characteristic- a single figure placed against a relatively simple background. The expressive distortions, reminiscent of El Greco have been so exaggerated that they seem mannered. The painfully thin body of the aged man is cramped and twisted into a sitting position. Like the window, whose glimpse of sky silhouettes the bent head, the straight lines of the picture frame emphasize the angular pose of the cross-legged musician.

Around 1905 Picasso lightened his palette, relieving it with pink and rose, yellow-ochre and grey. He began to paint circus performers, harlequins and acrobats in more graceful manner, with extraordinary subtlety and sensibility.

In 1906, Picasso returned to Spain for the summer. There he renewed contact with Spanish Gothic sculpture and, more important, with ancient Iberian sculpture, which had a stark simple strength and unrefined, unconventional proportions. Under the influence of Iberian sculpture, Picasso abandoned his "rose period" and experimented in a ruggedly simplified new style, as evidenced in his "Les Femmes d'Alger (O.J.)". This picture is essentially an arrangement of figures, with the background draperies flattened and violently broken up into geometric planes.



During Picasso's earlier Cubist period, the surfaces of his canvases were delicately toned in brown or grey by dots in pointillist fashion, displaying some constructive design, mainly abstract, though here and there realistic fragments of recognizable object were introduced. The gradations of light and dark suggested shading and space.

After 1918 Picasso returned mainly to traditional paths and based his pictures on natural form. His paintings became magnificently plastic and monumental. Then he changed again. Much of his work after 1925 is fantastic and visionary in character.

On April 28, 1937 the Basque town of Guernica was reported destroyed by German bombing planes flying for German Franco. Picasso, already an active partisan of the Spain Republic, went into action immediately in pictures which were the most eloquent indictments of organized brutality in modern times. "Guernica", a huge canvas, is one of Picasso's greatest creations. Picasso used the ancient animals' symbols of Spain to spell out the terrible catastrophe.



Briefly, one sees: at the right a woman with arms raised falling from a burning house, another rushing in toward the centre of the picture; at the left a mother with a dead child and on the ground the hollow fragments of warrior's figure askew, one hand clutching a broken sword near which a flower is growing. At the centre of the canvas is a disemboweled horse with a spear-point tongue; another woman whose breast nipples have become bolts and who is crazed and cross-eyed with pain and grief – all these images and the expressive distortions suggest cruel affliction. From the right out of the window, flows the fearful face of a woman and a long arm like a hallucination. She holds a candle over the scene and it seems to be a symbol of a horrible humanity. The war-time agony of death and senseless destruction is emphasized by the stark black, white, and grey composition; there is no colour.

Picasso explained the symbolism of the work simply, declaring that the bull "is brutality and darkness, the house represents the people". The painting has the impact of a nightmare and extreme psychological subtlety. By his strict decorative form and strong figurative conventions Picasso has managed to intensify the emotions he wished to convey.

Of social conscience, Picasso hotly declared in 1945 "What do you think an artist is? An imbecile who has only his eyes if he's a painter, or ears if he's a musician...? On the contrary, he's at the same time a political being, constantly alive to heart-rending, fiery or happy events to which he responds in every way..."

Assignment

Find a good reproduction (or a slide) of: a) a still life, b) a landscape, c) a portrait. Give a talk on each of the reproductions describing their technical aspect more or less as it is done in the texts above. Don't hesitate to criticize if possible. Use the words, cliches of your list and from the previous texts.

Here are some more of them which may prove useful: the theme of the picture | the subject of the picture the faulty (out-of-line) drawing good (weak) line colouring light-and-shade effects This shade of blue (green, yellow, etc.) is... The picture is saturated with light. Pure (vivid, brilliant, intense, luminous, shrill, soft, delicate, subdued, transparent, muddy) colours cold and warm tones delicate (exquisite) tints the texture of the picture The brushstrokes are visible. The brushwork is imperceptible, to stand out against the background of... The effect is accentuated by...

Comment on: "...out of pain and distress and unkindness, out of all the evil of the world, you can create beauty." The first impression may be that this statement is a startling and extravagant exaggeration. Yet, it is a true observation: artists (and not only painters, but also composers and writers) do create beauty "out of pain and distress and unkindness". Give a talk on this point. Prove it and illustrate it. Here are some suggested examples: "Kateryna" by Taras Shevchenko; "Gernica" by Pablo Picasso; battle scenes in the paintings of numerous artists. Think of other examples.



Text 24. DIEGO VELASQUEZ

Diego Velasquez (1599–1660) undoubtedly stood head and shoulders above his fellow painters of 17th century Spain. This native of Seville first concentrated on still-lives and tavern scenes, which were cast in a strong Caravaggesque mould. Appointed court painter at the age of twenty-four by Philip IV, he began an official career which was to last thirty-seven years.

In 1628 he shared his Madrid studio with Rubens and the influences stemming from this relationship can be seen from Velasquez's "Bacchus", now in the Prado. Velasquez here tackled the Olympian gods for the first time but he did so in a spirit very different from Titian or Rubens. He looked at the world of gods with the same directness and freshness of vision which he had brought to the characters of the people of the streets and markets in his Seville period. The work is better known as "The Topers" than by its correct name. It shows a group of lively men in rags and shabby hats, elated with wine, restricted and unsteady in the wavering movements of heads, hands and drinking-cups, their eyes winking and sparkling, and with somewhat stupefied smiles on their faces. Close by them are the semi-nude figures of Bacchus and his companions, their heads wreathed in vine leaves and bunches of grapes.



Rubens also induced Velasquez to visit Italy and in 1629 he went to Rome. Later, in Venice, he was to discover the work of Titan, who affected him more strongly than any other artist. Under Titian's liberating influence,

Velasquez gradually abandoned the limited naturalism of his early years for a lighter toned style of direct painting, notable for its discreet mastery of optical effects, its subtle and beautiful colours, and its ability to convey an impartial sense of character. He specialised in portraits, usually of the King and Spanish Court, but he also painted mythological scenes.



Assignment

Give a talk on a reproduction (or a slide) of a landscape. What are the implications of a really good landscape? Is it just a view or is there a deeper meaning in it? What are the educational and ethical values of this genre of painting? You have seen (in Text A) what complex implications can be discerned in a modest still life. Can the same be done with a landscape?



Text 25. PETER PAUL RUBENS

Peter Paul Rubens (1577-1640), prince of baroque painters, was a skilful diplomat who at times was entrusted with delicate peace missions between the Southern and Northern Netherlands and also between Spain and England. During his trip to Italy in 1600, and prior to his return to Flanders in 1608, he made copies of the works of Titian and studied the sculpturesque painting of Michelangelo. In this period he also produced some of his finest portraits at various princely Italian courts. He was a versatile genius who rivals in inventive faculty the great mind of the Italian Renaissance. He was a humanist and classical archaeologist, a sumptuous designer of religious, historical and allegorical canvases and a supreme master in "pure" landscape.

Rubens was endlessly active. There are thousands of works from his hand, scattered through collections and museums across the world. The paintings amount to more than three thousand; they are often of large size, and most are entirely his own work.

Italian art continued to be the basis of his taste and manner for a long time, and reminiscences of Caravaggio, Michelangelo and Titian are always present. Along this course he passed from the most extreme dynamism to new images of serenity and calm, from the fieriest violence of contrasting tones to atmospheric delicacy, almost anticipating the atmospheric refinements of the eighteenth century. In his most original and spontaneous works Rubens was able to give his impetuous brush free rein; there is a perfection and completeness even in his



impressionistic initial drafts. As his creative talents developed, we notice growing vigour in his forms and a livelier and brighter action.

Rubens was a great painter above all because of the charm of his colours, the softness of his impasto and the luminosity of his flesh-tints. His works do not overwhelm the spirit or enter the soul by force and made it tremble; they strike us by the strength of their colour and the inex-



haustible and overwhelming dash and ardour of their brush-work. But only very occasionally can they really move us with total abandonment to sorrow.



Look at his exquisite "Portrait of a Child". Observe the way the hair, the eyes, the tip of the nose and the mouth are drawn. Through the sure handling of these, Rubens has characterized the individual features of his son, Nicholas, in a superb study for an Infant Christ. There is in the portrait an absence of the classic restraint of the Renaissance. The details of the face are less sharply drawn than if done by an Italian Renaissance master. We have, instead, something warmer, in the brilliant rendering of the Child's mood. With infinite serenity, Rubens toys with the curls and faces of his babies, as in the "Garland of

Fruit", dating from 1614, where the rotund forms, the little noses and mouths, the curls, hands and plump little feet are treated with the delicate grace of flowers and filled with warm and vital colour.

Assignment

Give a talk on a reproduction (or a slide) of a genre painting. Dwell on the subject, the technical aspect and on the implications if possible. Prove that the picture is thought-provoking.

Text 26. VAN EYCK

Realism became a force that gave new life to art in the whole of Europe during the early fifteenth century, and one of its leading figures was the Flemish painter Jan van Eyck (1370/85-1441).



Jan van Eyck discovered for himself that the illusion of reality could be heightened by a systematic arrangement of light and shade which subdued the colour of the object and created atmosphere.

The paintings of Jan van Eyck have an enamel-like surface giving an almost jewelled effect; the particularly shiny and transparent quality is due to the use of the newly-developed oil-and-egg emulsion. The rooms are filled with atmosphere that seems so real as to be almost tangible. This atmospheric effect is a constant feature of Flemish painting. Along with the luminous

detail and highly polished of the various objects, it turns up once more in the Dutch painters of the seventeenth century like Vermeer.

Van Eyck's great masterpieces are the paintings for the altar at Ghent: "The Betrothal of the Arnolfini" and "The Rollin Madonna" (or "The Virgin with Chancellor Rollin"). He reached his greatest triumph in the painting of portraits which stressed the unique human features of each individual.





Assignment

1. A Role Playing – A young man shares his impressions about a recent art exhibition. He thinks he knows a lot about painting and criticizes severely everything he saw at the exhibition.

2. Use the vocabulary of the section, the clichés of disapproval and censure and the following:

The drawing is all faulty.

The colour scheme is muddy.

The perspective lacks depth.

The greens (reds, yellows) are shrill.

The red (yellow, blue) patch kills whatever effect there might be.

Light is not rendered at all.

A feeble imitation of Post-Impressionists (of Rerich, of old masters, etc.).

The exhibition is a flop (one big flop).

3. Pair up with the classmate who has the same preferences in art styles and discuss the merits of this style completing the dialogue.

4. A Talk on Art Styles:

Sure. And I have If you feel like ... we can

Oh, I'll be delighted. I've been dreaming.... Thank you for....

- No doubt about it. Seeing is....
- My pleasure. I think....
- There are ... but my favourite ..., because....
- And who... of this style of art, I wonder?
- Me too. I believe that Not for nothing....
- That's just it. The fact is ... and I wonder if....
- With pleasure. Let's start with ... if you
- Great. I'd like

5. *Martha and Phil are talking about their preferences in art. Use the verbs in bold to report their conversation. Make up your own by analogy.*

Example: *Phil: And what do you think of modern art, Martha? wonder...*

Phil wondered what Martha thought about modern OIL.

Martha: I don't like the style of art which is difficult to understand, say...

Phil: I can't believe you dislike impressionism. You have Degas' picture on your T-shirt, disagree...

Martha: Who is Degas? wanted to know...

Phil: It's a famous French impressionist painter known for his pictures of women dancing. He is one of my favourite, explain...

Martha: I'm sorry I didn't know that, I didn't mean to offend you. apologise...

Phil: I'm a great admirer of impressionism and I have a collection of Dega's dancers at home, say...

Martha: Can I have a look at it? I want to know more about this impressionist artist, wonder...

Phil: Let's go to my place right now and I'll show it to you. suggest...

6. *Read what Phil told Martha about impressionists and then complete Martha's story.*

This is my collection and I'm very proud of it. Let's begin with Claude Monet, as he was one of the founders of this trend of art – impressionism.

These artists were called impressionists because they painted outdoors and developed a sketchy "impressionistic" style, trying to capture the changing effect of natural light. It's better to look at Monet's pictures from a distance because his pictures are made of thousands of coloured dots. Stand here Claude Monet and look for yourself. You see, from the distance the dots seem to merge together and form the objects. Do you see the castle and the bridge? In this way the artist expressed his impressions. And these are Dega's ballet dancers. Can you feel their movements? It's because they are depicted in transparent colours which produce the effect of movement. And now I want to present you with the print you have on your TV shirt.

Phil showed me his collection and ... that he was very proud of it. He ... starting with one of the founders of impressionism Claude Monet. Phil ... that ... because they developed a new ... style of painting. He ... me to look at Claude Monet's picture from a distance because Phil asked me ... and He said that from the distance Phil asked me ... and added that He also showed me ... and wanted to know



SAMPLE ART STYLE REVIEW

The 20th century is known for its abstract style of painting and the first painting of this style appeared in 1910. The style is characterized by the refusal of artists to depict the real world and the desire to create their own way of painting. The most exciting

feature of all abstract paintings is the composition of lines, forms and colours. Apart from this, some representatives of this style added new themes for portraying and used their own symbols.

Wassily Kandinsky, Theo van Doesburg and other artists searched for individual, their own understanding of the world and tried to work out their own manners of painting, that's why there are many kinds of abstract art as cubism, abstractionism, expressionism, pop-art, etc.

1. Say how much you know about art styles in Ukraine and other countries.
2. Give foreign teenagers tips as to what art styles are originated in Ukraine.
3. In your workbook, write a review of your favourite art style

The Impression of a Picture

+	—
The picture evokes ... feeling in me. It's a masterpiece that stands the test of time. The painting is romantic (lyrical, appealing, powerful, original, outstanding, breathtaking). It's an unsurprised masterpiece. It's a real breath of fresh air. It made me gasp.	The painting is dull (false). It's a colourless daub of painting. It's no longer a picture in anything but name. It's pretence of art.

A. Give the definitions of the following words and word-combinations and give your examples with them.

Example: A colourist is an artist who knows much about colours. John Constable is a well-known colourist.

1. A landscape;
2. A portrait;
3. A seascape;
4. A renowned artist;
5. A promising artist;
6. A self-taught artist;
7. A masterpiece;
8. A colour scheme.

B. Match the adjectives to the nouns and make up your sentences with these word-combinations.

- | | |
|------------------|----------------|
| 1. unsurpassed | a) view |
| 2. lively | b) artist |
| 3. romantic | c) masterpiece |
| 4. soft | d) painting |
| 5. self-taught | e) impression |
| 6. picturesque | f) scene |
| 7. unforgettable | g) atmosphere |
| 8. natural | h) colours |

C. In pairs, discuss your preferences in painting as in the pattern below.

Pattern:

A: – Hey, ... , I know you are ... , right?

B: – Exactly. Art... for me. And what... , I wonder?

A: – Unfortunately I'm not as ... , but... is to my liking.

B: – Excellent. This genre looks If you ... , you won't... .

A: – Agreed I prefer ... paintings. They are so ... and

B: – I differ. I like ... portraits better. They are like ... and

A: – Really? And what... ?

B: – It is The colour scheme is ... and ... colours The effect is ... ,

A: – You have a point here.... is a great colourist. All his paintings

B: – Do you know what? I have Would you like ... and ... ?

A: – I'd love to. And we'll be able B: – OK. Off we go, then.

Assignments

1. *The 17th-19th centuries are considered to be "the golden epoch" in British pictorial art. What was the most productive period for Ukrainian artists?*

2. *At that period, England saw a brilliant succession of great painters. What are the most renowned Ukrainian painters?*

3. *English painters were especially great at two genres – portraits and landscapes. Give foreigners tips as to the most popular genres of painting in Ukraine.*

At Home: Imagine you had a chance to interview your favourite artist. In your workbook, write a list of questions you would like to ask him / her.

4. *Look at two portraits of the famous tragic actress Sarah Siddons painted by the great English artists Thomas Gainsborough and Joshua Reynolds which are exhibited in the National Gallery. Match the art critics' opinions to the corresponding portraits. If you were an art critic, how would you interpret the paintings?*



"I believe that the "Mrs Sarah Siddons" 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.

The great tragic actress is painted in this simple half in her day dress and hat as if she had just entered the art-

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".

"For anyone coming to the painting with a fresh eye, the first impression must surely be one of dignity and solemnity. It is an impression created not only by the pose and bearing of the central figure herself, and her costume, but also by the attitude of her two shadowy attendants, by the arrangement of the figures and by the colour. The painting is in fact the brilliant successful synthesis of images and ideas from a wide variety of sources".

5. Read four articles about different art exhibitions and say which of them mentions:

1. The richness of a historical city in Europe.	
2. An item that is different from the rest of the works of art on display.	
3. A publication accompanying the exhibition.	
4. A portrait of an important historical figure.	
5. A new technique of painting.	
6. A national spirit of the exhibition.	
7. That it is a movable exhibition.	
8. The fact that the items previously unknown to the public are presented.	
9. Experiments of light and colour.	
10. Certain historical periods.	

The text may be chosen more than once.

A. National Treasures

This exhibition presents the fascinating art and national culture of Ukraine which was always famous for its national ethnographical applied art. The works of art on exhibit include not only those who were born and worked in Ukraine, but also those national conscious artists who lived abroad.

So works of Taras Shevchenko, Illya Repin, Vasily Tropinin, Mykola Pymonenko, Mikhail Vrubel, Oleksandr Murashko, Nikolai Ge, present different art styles and genres. Some older works ranging from medieval icons to Cossacks times portraits of military and church leaders and humorous comic pictures "Cossack Mamay" are among the most unusual and spectacular works of art, and the most of them are being shown for the first time in Ukraine. This exhibition produces more access to the new artistic comings and previously unknown. Unique icon relief "St. George in His Lifetime", dating to the 12th century; some abstract paintings of Kazimir Malevich, who was native Ukrainian; masterpiece of Ukrainian rococo "The Great Martyr" icon and others. So there is an opportunity to examine national treasures of Ukraine.

The exhibition was organised by the National Art Museum of Ukraine.

B. The Magic of Light

We cannot touch or hold it, but we can see it, and with it see our world. Light defines our physical, visual and mental experiences. It determines how we move and stirs our emotions. The exhibition at the Hudson River Museum, the Magic of Light examines light art at physical sensation.

Magic presents work by 14 artists who changed the nature of art by using light – rather than paint or stone – to create. Their artworks move away from the traditional art objects and focus, instead on the view's perceptions. The Magic of Light displays the work of both established and emerging American artists. The entire museum is the framework of this exhibition. Five new installations were created especially for the Magic of Light. They reported to the unusual spaces and varied architecture in and around the museum's complex of galleries, court yards and the historic Glenview Mansion. For example, the thousands of lights in Erwin Redle's Matrix I cover the 100- foot south wall of the Museum's main gallery. The Magic of Light will be accompanied by a fully illustrated colour catalogue with essays by noted art critic Carter Ratcliff, published by the Hudson River Museum.

C. "Gone with the Sea"

The Tate Gallery presents a full collection of a genius of the first order – far the greatest painter that England has ever produced Joseph Turner.

"Gone with the Sea" explodes a unique institute understanding of nature, the most feeling effects of light – sun rises, passing storms dissolving mists set on a canvas. The collection promises a different view of J. Turner's technique, – transforming everything with pure colour and light.

Using his optical sensations to discover the truth, the artist exclaimed: "I feel, therefore I am". It's a fact which can be verified by looking at Turner's pictures in the Tate Gallery: the less defined, the more purely colouristic they are, the more vividly do they convey a total sense of truth to nature. Highlights, include the most profound and moving pictures "The Fighting Temeraire", "Steam and Speed", "Sun Rising through Vapour", "Rain" which have no relation to anything that was being done in Europe, or was to be done for almost a century.

"Gone with the Sea" sheds light on some methods and techniques of French impressionists who followed Turner's work a generation later.

D. Baroque Painting in Genoa

In the 17th century, Genoa enjoyed a great flourishing of the arts. It attracted influential and famous artists from all over Europe and produced a group of superb local painters.

Enormous wealth was invested in the creation of impressive town places with spectacularly decorated interiors.

This is the first exhibition to be held in the Metropolitan Museum of Genoese painting. Exhibits include Rubens' "Equestrian Portrait of Giancarlo Doria", an impressive image of one of Genoa's most significant patrons; Valerio Castello's dynamic "Rape of Proserpine", etc. There's are also works by Anthony Van Dyck, who spent several years in Genoa, Orazio Gentileschi, as well as a magnificent carved picture frame by the virtuoso sculptor, Filippo Parodi.

The catalogue of the exhibition is generally on sale in the Met's shop.

6. *Read and remember how to use the following words.*

a painter, a studio, an artist, to earn one's living, scarcely, a gift, a sketch, to sketch, sketchy, to bend, a model, a masterpiece, to advertise, to serve, imagination, to imagine, to peer, to stand out, to stir, wicked, a sin, a brush, palette.

7. *Arrange the words in pairs of synonyms.*

To bend, a model, to imagine, to fear, to look closely, to stir, wicked, a palette, an artist, a studio, scarcely to envisage, to be afraid, to peer at a copy, to move, to lean, bad (wrong), a drawing board, a painter, a workroom, hardly, a sketch, money, an outline, earnings, pattern.

8. *Choose the correct definition in the right-hand column for each term in the left-hand column.*

- | | |
|------------------|---|
| 1) a painter | 1) to look closely as if unable to see well |
| 2) a studio | 2) power of creating mental pictures |
| 3) to earn | 3) to show that something is for sale |
| 4) a sketch | 4) something made or done with very great skill |
| 5) a palette | 5) a rough, quickly made drawing |
| 6) a brush | 6) breaking of religious laws |
| 7) a masterpiece | 7) a person who paints pictures |
| 8) imagination | 8) a thin board with a thumb bole at one end for holding it, on which a painter lays and mixes his colors |
| 9) to advertise | 9) a well-lit workroom of a painter or sculptor |
| 10) to peer | 10) to move, to mix, to excite |
| 11) to fear | 11) bad, wrong, immoral |
| 12) a sin | 12) to get in return for work |
| 13) wicked | 13) to be afraid |
| 14) to stir | 14) a thing to paint with |

9. *Explain the difference between: a painting and a sketch; a copy-book and a sketch-book; a painter and a sculptor; a drawing and a painting; a pen and a pencil.*

10. *Use the new words and word combinations instead of those in italics.*

- 1) A good *artist* is known by the order he keeps his tools in.
- 2) The artist's *workshop* was a high-roofed hall with two large windows.

- 3) I couldn't even *suppose* that he could draw so well.
- 4) The statue «David» was one of Michelangelo's *best works*.
- 5) He was asked to make a *rough drawing* of what he could see in the studio.
- 6) There were *hardly* a hundred people present at the picture show.
- 7) The Hermitage Museum in St. Petersburg holds a great number of *pictures* by world-famous artists.
- 8) It was very quiet. Not a leaf *was moving*.
- 9) She worked very hard *in order to* have money.
- 10) He felt someone *leaning* over his shoulder.

11. Translate the following word combinations containing colors. Use the dictionary if necessary. Paraphrase them to show you understand their meaning.

once in a blue moon, red tape, green with envy, blue blood, red herring, black market, the blues, see red, green thumb, black gold, green light, black sheep.

12. Fill in the blanks with the following words: *bending, studio, (to) sketch, paint, (a) sketch book, brushes, was mixing, artist*.

Michelangelo's eyes travelled over the workshop, swallowing impressions. The ... was a large high-ceilinged room with a smell of In the center there was a rough table with rows of..., pencils, pens and other tools. A man of about forty was sitting on a raised platform. It was a well-known In a near corner a man colors.

«Can you draw?» asked the artist. Michelangelo said, «I have the capacity to learn.» «Suppose you ... for me. What will it be?» «Why not the ...?»

The famous artist gave a short laugh. «Give Michelangelo Buonarroti a ».

Michelangelo sat down on a bench to His eye and hand were good working partners. He felt someone ... over his shoulder.



Text 27. MICHELANGELO BUONARROTI

Michelangelo Buonarroti was one of the most famous artists in history. He was a painter, a sculptor, an architect, and a poet. He created some of the world's most beautiful and most famous paintings and statues.

Michelangelo was born in 1475 in the Italian town of Caprese, near Florence. His family didn't want him to become an artist. But at the age of twelve, he began to study art with a well-known artist. He learned to draw by copying paintings by other artists. He soon became interested in sculpture, too. At age 21, he went to Rome, and began to create the works of art that made him famous.

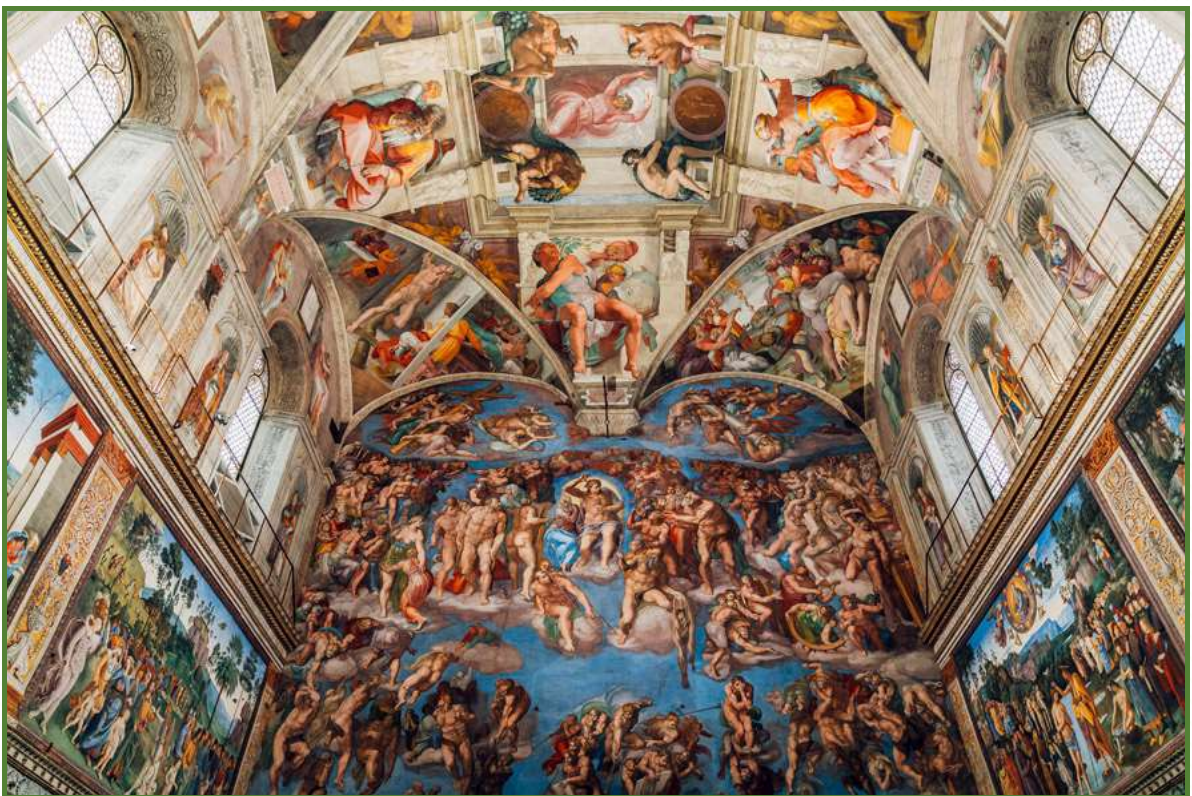
Michelangelo's first great work was the Pieta. This statue was finished around 1500. It shows Jesus in the arms of the Virgin Mary after his death on the cross.



Michelangelo then went to Florence, where he produced his famous statue of David. It is 18 feet high and carved from a solid piece of marble. The statue is so lifelike that it seems ready to spring into action.

In 1505 Michelangelo returned to Rome to work for Pope Julius II.

In 1508, he began painting the ceiling of the Sistine Chapel. He spent more than two years painfully lying on his back on a scaffold, painting the figures and Biblical scenes on half of the ceiling. After a long rest, he completed the second half in about a year. People consider the ceiling of the Sistine Chapel to be one of the world's greatest and most amazing works of art.



Just as young Michelangelo studied the work of other artists, art students today study the work of Michelangelo.

Assignment

Discussion

1. *Can any person become a painter? Why?*
2. *How does a real painting differ from a daub?*
3. *Can we apply the proverb: «Art is long, life is short» to the story «The Last Leaf»? Comment on the proverb.*
4. *Discuss how important art is in man's life, what it teaches him and how it can change him.*
5. *Speak about the role of art in your development. Say what works of art have impressed you greatly.*
6. *Read and retell the text about Michelangelo.*

Translate into English concentrating on the topical vocabulary

1. За тематикою живопис поділяється на жанри: історичний, побутовий, портрет, пейзаж, натюрморт, міфологічний, релігійний, анімалістичний.

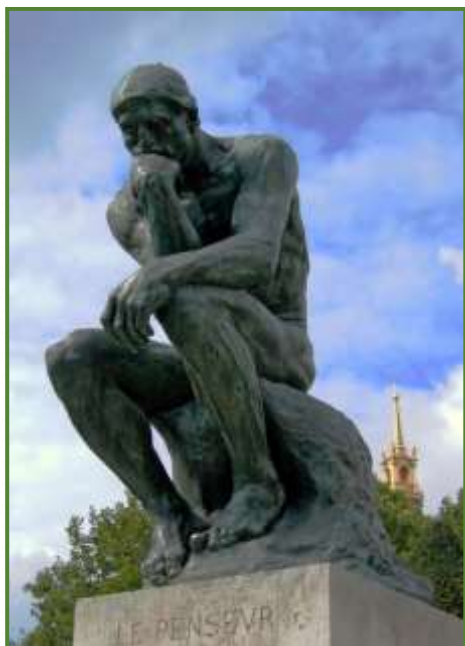
2. Ставши формою відображення життя, жанри живопису не є незмінними, вони розвиваються разом з життям, змінюючись у міру розвитку мистецтва.

3. Деякі жанри відмирають або знаходять новий сенс (наприклад міфологічний жанр, ведута), виникають нові, зазвичай усередині існуючих раніше (наприклад, всередині пейзажного жанру з'явилися міський пейзаж, морський пейзаж і інтер'єр), а деякі об'єднуються (ню, побутовий, історичний, міфологічний, алегоричний, релігійний і батальний).

4. Серед різновидів живоносного портрета є поясний, погрудний, поплічний портрети, портрет на повний зріст, груповий портрет, портрет в інтер'єрі, портрет на тлі пейзажу та ін.

5. Як доповнення до основного мотиву в композицію натюрморту іноді включаються зображення людей та живих тварин, комах, птахів.

6. Історичний жанр часто переплітається з іншими жанрами: побутовим, портретом (історичний портрет), пейзажем (історичний пейзаж), батальним.



QUESTIONS CORNER

1. *Are you interested in the history of Arts? What can you learn it?*
2. *What do you know about the national Art Galleries in Ukraine? Have you ever been to any of them? If yes, tell about the visit.*
3. *Would you like to connect your life with art? Yes/No? Why? If yes, what field of it interests you?*
4. *What role do you think art should play in the life of a country?*
5. *How closely do you think art is connected with religion?*
6. *Do you think it is good when school children have compulsory art studies?*
7. *How can the quality of life benefit from the work of art? Give examples.*
8. *How important is the international cooperation of artists in the world?*
9. *Do you know any outstanding artists in our county? What masterpieces did they create?*
10. *Do you think artists can sometimes change the course of history in the country they live? If yes, give examples.*
11. *What do you think the knowledge of the past can give people of the present?*
12. *What do you think the importance of personality in history? Can you give your own examples?*
13. *If you could meet any famous artis, who would you like to meet and what would you like to talk about with this person?*
14. *Are any historical events periods of our country or some other countries of special interest for you? If yes, what are they?*

15. *You are writing an article about Ukraine for the book “European Countries”. You are to write about the most significant artists and their legacy of our country.*
16. *You are answering your American pen-friend questions about the history of Ukrainian (its past and present) art.*
17. *Write a letter to your English pen-friend about your favourite painting.*
18. *You are writing an article for the newspaper “News from Ukraine” about the most prominent Ukrainian artists of the past and present.*
19. *Describe your favourite national holiday. Give reasons for your choice*
20. *Dwell on the most important masterpieces of the world artists and their progress in future.*

1. Modern Art Trends

- ☐ What are the most popular trends in contemporary painting today?
- ☐ How has digital technology influenced modern painting?
- ☐ Why is minimalism so prominent in today's art world?
- ☐ What makes abstract expressionism still relevant today?
- ☐ In what ways do painters reflect social issues in their artworks?
- ☐ How has climate change been represented in modern paintings?
- ☐ What role does activism play in contemporary painting?
- ☐ Why is figurative art making a comeback in recent years?
- ☐ How has globalization affected artistic trends in painting?
- ☐ What defines postmodern painting in the 21st century?

2. Techniques and Materials

- ☐ What are the advantages of acrylic paint over oil paint?
- ☐ Why do some artists prefer watercolors for modern expression?
- ☐ How are mixed media techniques used in modern painting?
- ☐ What are sustainable materials in painting, and why are they important?
- ☐ How do artists incorporate digital elements into traditional painting?

- ☐ What is the role of texture in contemporary painting?
- ☐ Why is the use of recycled materials growing in visual art?
- ☐ How do painters use layering to add depth and meaning?
- ☐ What is the impact of 3D printing on painting techniques?
- ☐ How do virtual reality tools support new forms of painting?

3. Artists and Inspirations

- ☐ Who are some influential painters of the 21st century?
- ☐ What makes Banksy's work controversial and unique?
- ☐ Why is Yayoi Kusama considered a modern icon?
- ☐ How has Gerhard Richter influenced younger generations?
- ☐ What role does identity play in the work of modern painters?
- ☐ How do street artists challenge the boundaries of painting?
- ☐ In what ways does Ai Weiwei blend political themes and painting?
- ☐ What artists today are redefining portrait painting?
- ☐ How do contemporary painters reinterpret classical subjects?
- ☐ Why do some artists return to traditional styles in modern times?

4. Art Movements and Styles

- ☐ What is neo-expressionism, and how does it differ from earlier forms?
- ☐ How does contemporary surrealism evolve from its historical roots?
- ☐ Why is figurative realism popular among young artists again?
- ☐ What is the significance of conceptual art in painting today?
- ☐ How do current art movements challenge traditional aesthetic values?
- ☐ What are the main features of street art as a painting style?
- ☐ What is the impact of urban art on mainstream painting?
- ☐ How do hyperrealist painters achieve such detail?
- ☐ Why do many modern painters adopt graffiti styles?
- ☐ What role does symbolism play in postmodern art?

5. Art History Connections

- ☐ How does modern painting reflect the influence of Impressionism?
- ☐ In what ways has Cubism inspired recent works?
- ☐ How is Renaissance art still relevant for today's artists?
- ☐ What techniques from the Baroque era are reused today?
- ☐ How does modern art reinterpret ancient myths?
- ☐ Why do contemporary artists study classical art?
- ☐ How do painters today challenge traditional academic art?
- ☐ What can modern artists learn from Romantic painters?
- ☐ How is the legacy of Dada present in today's art scene?
- ☐ Why is knowledge of art history important for contemporary painters?

6. Interpretation and Criticism

- ☐ How can we interpret political messages in modern paintings?
- ☐ What challenges do critics face when analyzing contemporary art?
- ☐ Why is meaning often subjective in modern painting?
- ☐ How do artists use symbolism to communicate deeper messages?
- ☐ What makes a piece of modern art controversial?
- ☐ How does audience interpretation affect the value of a painting?
- ☐ Why do some paintings receive mixed or extreme reactions?
- ☐ Can a painting without recognizable subjects still be meaningful?
- ☐ How is irony used in modern visual art?
- ☐ What is the difference between aesthetic and conceptual value?

7. Digital and AI in Art

- ☐ How are digital paintings created?
- ☐ What tools do digital painters use today?
- ☐ How is AI changing the creative process for painters?
- ☐ Can AI-generated paintings be considered art?

- ☐ How do traditional artists react to digital competitors?
- ☐ What ethical questions are raised by AI art?
- ☐ How does NFT art relate to digital painting?
- ☐ Why do some artists blend digital and traditional media?
- ☐ What makes digital painting appealing to new generations?
- ☐ How do museums exhibit digital works of art?

8. Cultural and Social Aspects

- ☐ How do different cultures influence painting styles today?
- ☐ Why is diversity important in the art world?
- ☐ What role does gender play in art creation and criticism?
- ☐ How are indigenous painting traditions preserved and modernized?
- ☐ How does social media affect artists and their audiences?
- ☐ What are the effects of global migration on painting themes?
- ☐ How do painters explore themes of identity and heritage?
- ☐ What is the role of community art projects in painting today?
- ☐ Why are local art scenes gaining global attention?
- ☐ How does urban life inspire contemporary painters?

9. The Art Market and Exhibitions

- ☐ How do modern painters promote their work today?
- ☐ What are the challenges of selling contemporary art?
- ☐ Why are art fairs important for modern artists?
- ☐ How do galleries choose which artists to represent?
- ☐ What makes a painting valuable in today's market?
- ☐ How does social media influence art sales?
- ☐ What role do online platforms play in exhibiting artwork?
- ☐ Why do some painters choose to remain independent?
- ☐ How do museums curate contemporary painting exhibitions?
- ☐ What is the future of art exhibitions in the digital age?

10. Student Engagement and Creative Thinking

- ☐ What motivates you to create a painting?
- ☐ How do you choose a subject for your artwork?
- ☐ What challenges do you face while painting?
- ☐ How does art education influence your style?
- ☐ In what ways do you experiment with materials?
- ☐ How do you reflect your emotions in your paintings?
- ☐ What current event would you choose to paint and why?
- ☐ How do critiques help you improve your work?
- ☐ Which modern artist inspires your creativity the most?
- ☐ What message would you like to express through your painting?



IDIOMS

THERE'S ART IN OUR SPEECH

1. **Out of the blue** – неочікувано
His new technique came out of the blue.
2. **In the red** – мати фінансові збитки
Many galleries were in the red during the pandemic.
3. **Green with envy** – дуже заздрити
She was green with envy when he won the art award.
4. **Caught red-handed** – зловлений на гарячому
The artist was caught red-handed copying another's work.
5. **Give the green light** – дати дозвіл
The museum gave the green light for the new exhibit.
6. **Feel blue** – бути сумним
He felt blue after his painting was rejected.
7. **Black and white** – чіткий, простий (без нюансів)
Art is rarely black and white – it's full of complexity.
8. **Once in a blue moon** – дуже рідко
You see that level of creativity once in a blue moon.
9. **Red tape** – бюрократія
There was too much red tape in organizing the show.
10. **To be in the limelight** – бути в центрі уваги
The young artist was suddenly in the limelight.
11. **Off-color** – неприйнятний, образливий (жарт, картина)
His painting was criticized as off-color by conservative critics.

- 12. True colors** – справжнє «я»
Her true colors emerged in her bold, emotional work.
- 13. White lie** – безневинна брехня
He told a white lie about liking the curator's work.
- 14. Gray area** – сіра зона, неоднозначне питання
The boundary between inspiration and plagiarism is a gray area.
- 15. To paint a rosy picture** – зображати щось надто позитивно
The gallery painted a rosy picture of the artist's career.
- 16. See red** – розлютитися
She saw red when her mural was vandalized.
- 17. Black sheep** – біла ворона
He was the black sheep of the traditionalist art school.
- 18. Golden opportunity** – золота можливість
The exhibition was a golden opportunity for exposure.
- 19. Silver lining** – світла сторона поганої ситуації
The lockdown gave him time to work – a silver lining.
- 20. Born with a silver brush** (modification of “spoon”) – народитися талановитим художником
It's like she was born with a silver brush in her hand.



ASSIGNMENTS

1: Match & Reflect.

Match the idioms with their definitions. Choose 2 idioms and answer the question: “How can this idiom describe a situation in an artist’s life?”

Idiom	Definition
A blank canvas	A new beginning or opportunity
Draw the line	Set a limit
Paint a rosy picture	Describe something too optimistically
Think outside the box	Be creative and unconventional
Brush up on	Refresh one’s knowledge or skills
Break the mold	Do something new and different
In the red	Have financial difficulties

2: Creative Sentence Surgery: fill in necessary idiom from the brackets instead italicized in the sentence.

- The artist had to **start from scratch** after her studio burned down.
(a blank canvas / paint the town red / out of the blue)
- His paintings always **show the truth** about society.
(speak volumes / color outside the lines / once in a blue moon)
- They had to **cancel the exhibit** because of budget problems.
(make a splash / be in the red / be a work of art)
- She needs to **review composition rules** before teaching.
(brush up on / draw the line / throw light on)

3: Discussion Prompts with Idioms

Answer the questions with 2-3 chosen idioms.

1. *When was the last time you had a “blank canvas” moment in your artistic or academic life?*
2. *Should artists sometimes “color outside the lines” when dealing with sensitive topics?*
3. *Do you know a painter who truly “broke the mold” in their work?*
4. *How can modern painting “throw light on” social or historical issues?*

4: Idiom Pyramid

Make a pyramid from 5 idioms from the least complicated to the most complicated one and explain your choice.

For example:

1. Brush up on
2. In the red
3. Think outside the box
4. Paint a picture
5. Stroke of genius

Write a composition with these idioms (100 words).

5: Idiomatic Critique

"Choose a contemporary artwork and analyze it through the lens of idiomatic language in the form of presentation using 5 or more idioms. Use idioms like *‘speak volumes’*, *‘throw light on’*, *‘in the frame’*, *‘stroke of genius’*, and *‘paint a picture’* in your response.

6: Idiom Transformation. Transform the sentences using idioms.

1. The artist failed to express himself clearly.
→ The artist failed to ____.
2. She’s extremely creative and doesn’t follow rules.
→ She always ____.
3. His last work was a brilliant idea.
→ His last work was a real ____.

4. The painting shows deep emotions.

→ The painting ____.

7: Create Your Own Idiom Story about a young artist about this person's career promotion (150 words) using near 8 idioms.

Prompts:

- Відкриття власної студії (*a blank canvas*)
- Пошук власного стилю (*color outside the lines*)
- Проблеми з фінансами (*in the red*)
- Перший успіх (*make a splash*)
- Натхнення (*stroke of genius*)
- Сумніви (*draw a blank*)
- Визнання (*in the limelight*)
- Уроки від наставника (*brush up on*)



Module Test-paper “The Fine Arts” 1

I. Answer the questions.

- 1. Are there different genres of painting? What are they? Describe one of them.*
- 2. What paintings techniques do you know?*
- 3. What Ukrainian painters do you know?*
- 4. What was depicted in T. Gainsborough's and J. Reynolds's paintings?*
- 5. What are the notable features of Turner's pictures?*
- 6. What pictures among seascapes were painted by I. Aivasovsky?*
- 7. Give a brief scheme of your favourite painting.*

II. Translate the words and word-combinations into English:

краєвид, штрих, тілесний колір, основні кольори, відтінок, блякнути (зливатися), мазок, палітра, етюд олійними фарбами, насиченість (глибина фарб), сумнівний, докладати зусиль, непомітне місце, мазанина, світлотінь, мрія всього життя, попередити катастрофу, бути в гарній формі, займатися мистецтвом, зрілий художник, стати посміховищем, бути не в дусі, штучний, креслити на папері, зображати (вказати усі синоніми).

III. Translate the sentences into English:

1. Я віддаю перевагу пастельному живопису у традиційному малярстві.
2. Ван Гог (Gogh) вважається видатним митцем сучасності.
3. Коли на нього так оцінююче подивилися, він почервонів до кінчиків волосся.
4. Оскар Уайльд (Wilde) був представником теорії «мистецтва заради мистецтва».

5. На картині зображений хлопчик на фоні вечірнього неба.
6. Виставка прикладного мистецтва виявилася дуже цікавою, і ми бродили по залах годину чи дві.
7. Він не шкодував ні сил, ні засобів, щоб позбутися своїх суперників.
8. Мені потрібні рукавички на розмір менше.
9. Незнайомець витягнув із кишені предмет розміром з пачку сірників.
10. Олівер із полегшенням помітив, що чоловік навпроти не впізнав його.
11. Микола Пимоненко працював над жанровими картинами
12. Т.Г. Шевченко мав величезний вплив на розвиток українського мистецтва.
13. Казимир Малевич забезпечив собі місце у історії як один із найпарадоксальніших та найколеритніших постатей у світі.
14. Ідеї мистецтва Малевича можна визначити як «класику авангарду».

IV. Explain in English the meaning one of the proverbs or sayings:

1. When one loves his art no service seems too hard.
2. A thing of beauty is a joy forever.
3. Art has no enemy except ignorance.
4. Art is a way to forget life and to become aware of it.
5. Art for art's sake.
6. All men are creative but few are artists.
7. All art is but imitation of nature.



Module test-paper “The Fine Arts” 2

I. Translate the words and word combinations into English using topic vocabulary

сліпа посадка, тривкий барвник, дотримуватися золотієї середини, вотчина, підіймати настрій, слідувати по п'ятах, малювати олією краєвид, штрих, тілесний колір, основні кольори, відтінок, блякнути (зливатися), мазок, палітра, етюд олійними фарбами, насиченість (глибина фарб), сумнівний, докладати зусиль, непомітне місце, мазанина, попередити катастрофу, бути в гарній формі, займатися мистецтвом, зрілий художник, стати посміховищем, почервоніти до кінчиків волосся, бути не в душі, штучний, креслити на папері, зображати (*вказати усі синоніми*).

II. Explain what the following definitions refer to

- 1) to adopt the study, practice, or activity of.
- 2) a portrait one draws or paints of oneself.
- 3) a painting done rapidly in watercolour on wet plaster on a wall or ceiling.
- 4) the business or trade of cutting, transporting, preparing, or selling wood.
- 5) made in imitation of a natural product, esp as a substitute; not genuine.
- 6) to cause (a person) to talk freely.
- 7) to make oneself feel better by shedding tears, using bad language etc.
- 8) to make more noticeable or prominent.
- 9) the part of a picture that forms a setting for the main figures or objects, or appears furthest from the viewer.
- 10) (of a place or building) visually attractive, especially in a quaint or charming way.

III. Translate into English

1. Майкл любив писати натюрморти, пейзажі та батальні сцени. Він завжди малював із натури та чітко виділяв обриси.
2. Тітка Джона – художник-любитель. Вона пише густо накладаючи фарби, використовуючи олійні фарби та акварель.
3. Її групові портрети у повний зріст виставляються на виставках та привертають увагу відвідувачів.
4. У непримітному місці в галереї знаходився морський пейзаж, якому присудили першу премію на щорічній виставці робіт зрілих художників.
5. Також я малюю гуашшю і, кажуть, що у мене є художній смак та я знаходжу натхнення у житті звичайних людей.
6. Картина була написана фарбами, які швидко руйнуються.
7. Щоб досягти успіху, молодий митець мусить мислити нестандартно.
8. Ескіз справив на мене незабутнє враження та заволодів моєю увагою на наступні 2 години.
9. Святий заступник охороняє мене від усіх бід, я завжди ношу іконку із його зображенням.
10. Коли на нього так оцінююче подивилися, він почервонів до кінчиків волосся.

IV. Write down 10 sentences on the topic:

Would you like to work in an art gallery? Explain your answer.



TESTS

1. *Performing arts are the ways in which people _____ themselves through watching various performances.*
a) stage; b) entertain; c) contain
2. *Technology is constantly trying to _____ for us the experience of being present at a performance.*
a) encourage; b) react; c) re-enact
3. *Nature shows us how many creatures use performances for many _____.*
a) seasons; b) reasons; c) treasons
4. *Humans use performing arts to _____ mood, emotion and many abstract notions.*
a) prop; b) showdown; c) convey
5. *Some species of birds can conduct an elaborate dance to _____ their plumes.*
a) show off; b) show up; c) showroom
6. *The main aim of cinematography is _____ our imagination and helping us live our dreams.*
a) appealing; b) littering; c) triggering
7. *Major capitals of the world have a very large number of theatres, which can _____ for all tastes.*
a) refine; b) cater; c) caterwaul

8. *Song, dance and music may be aimed at our emotions and can leave us _____ at the end of a performance.*
a) amateur; b) shattered; c) traced
9. *There have been many TV _____ about Robin Hood.*
a) facilities; b) serials; c) series
10. *There are TV shows about vampires and _____.*
a) werewolves; b) wearwolves; c) wherevolves
11. *The seats on the main level of a theatre are called "_____".*
a) spoilers; b) stalls; c) stools
12. *The area where an orchestra plays is referred to as "orchestra _____".*
a) pit; b) tout; c) troupe
13. *The word "_____" is associated with being polite and well-educated.*
a) mainstream; b) refinement; c) villain
14. *To "_____" means to lose consciousness.*
a) faint; b) cast; c) stun
15. *In 1881 Sarah Bernhardt performed in Kyiv to a packed _____.*
a) audience; b) repertory; c) auditorium;
16. *Critics admired Sarah's ability to _____ multiple characters.*
a) stunt; b) assume; c) resume
17. *They started speaking at the same time, as if _____.*
a) on clue; b) on cue; c) on queue
18. *_____ performances are much more acute and vivid than the recorded ones.*
a) alive; b) live; c) life

19. *Shakespeare is probably the most famous _____ in the world.*

a) playwright; b) playwrite; c) understudy

20. *Many contemporaries regarded Shakespeare as “_____ crow” (as Robert Greene described him).*

a) a startup; b) an upstart; c) a patron



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