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MODERN ART
(Сучасне мистецтво)

НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК

Луцьк – 2011

УДК [811.111:75] (075.8)
ББК 81.432.1-7я73
К 64

*Рекомендовано до друку вченою радою
Волинського національного університету імені Лесі Українки
(протокол №9 від 23. 05. 2011 р.)*

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Modern art (Сучасне мистецтво) [Текст] : навч.-метод. розробка з курсу “Практика англійської мови”. / А.І. Конащук, Л.К. Маслянюк, В.І. Сацик. – Луцьк : Волин. нац. ун-т ім. Лесі Українки, 2011. – 67 с.

Навчально-методичний посібник розрахований на аудиторну і самостійну роботу студентів факультету романо-германської філології. Посібник містить матеріали з життя та творчості видатних художників минулого і сьогодення. Запропоновані вправи сприяють збагаченню словникового запасу студентів. Матеріали посібника можуть бути використані при підготовці до складання тестів, іспитів TOEFL, IELTS and TOEIC.

УДК [811.111:75] (075.8)
ББК 81.432.1-7я73

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Передмова

Метою навчально-методичного посібника “Сучасне мистецтво” є намагання розширити словниковий запас студентів по темі “Живопис”.

Основою навчально-методичного посібника слугують матеріали з англійської художньої літератури, рецензії арткритиків. Студенти матимуть змогу розрізнити головні напрями сучасного живопису, вміти описувати полотна художників.

Кожна тема представлена набором різноманітних мовних та мовленнєвих вправ, спрямованих на засвоєння активної лексики, вивчення синонімічних груп та розмежування відтінків значення лексичних одиниць.

Вправи носять креативний характер, що спонукатиме студентів до творчого мислення. Особливу увагу студентам слід приділити вправам на переклад з української на англійську.

Навчально-методичний посібник можна використовувати як в аудиторній роботі, так і при самостійному вивченні теми “Живопис”. Посібник розрахований на студентів факультету романо-германської філології і тих, хто самостійно вивчає англійську мову і цікавиться живописом.

IN A SEASON OF CALM WEATHER
BY RAY BRADBURY (ABRIDGED)

George and Alice Smith detrained at Biarritz one summer noon and in an hour had run through their hotel onto the beach into the ocean and back out to bake upon the sand.

George Smith was a man who loved art more than life itself.

"There..." George Smith sighed. Another ounce of perspiration trickled down his chest. His mouth moved, forming a name.

"George?" his wife loomed over him. "I know what you've been thinking. I can read your lips." He lay perfectly still, waiting.

"Picasso" she said.

"Please", she said. "Relax. I know you heard the rumour this morning, but you should see your eyes - your tic is bad. All right, Picasso is here, down the coast a few miles away, visiting his friends in some small fishing town. But you must forget it or your vocation's ruined.

"I wish I'd never heard the rumour", he said honestly.

"If only", she said, "you liked other painters".

"Alice", he said patiently, "how can I explain? Coming down on the train, I thought, good lord, it's Picasso's country".

"I keep thinking", he said, "if we saved our money ..." "We'll never have five thousand dollars".

"I know", he said quietly. "But it's nice thinking we might bring it off someday. Wouldn't it be great to just step up to him, say "Pablo, here's five thousand. Give us the sea, the sand, that sky, or any old thing you want, we'll be happy ..."

During the afternoon George Smith came out and went into the ocean. People, with the sun's decline, their bodies all lobster colors trudged for their hotels.

The beach lay deserted for endless mile on mile save for two people. One was George Smith, towel over shoulder.

Far along the shore another shorter, square-cut man walked alone in the tranquil weather. He was deeper-tanned, his close-shaven head dyed almost mahogany by the sun, and his eyes were clear and bright as water in his face.

The stranger stood alone. Glancing about, he saw his aloneness, saw the waters of the lonely bay, saw the sun sliding down, the late colors of the day, and then, half turning, spied a small wooden object on the sand. It was no more than the slender stick from a lime ice-cream delicacy long since melted sway. Smiling, he picked the stick up. With another glance around to reinsure his solitude, the man stooped again and, holding the stick gently, with light sweeps of his hand began to do the one thing in all the world he knew best how to do.

He began to draw incredible figures along the sand.

He sketched one figure and then moved over and still looking down, completely focussed on his work now, drew a second and a third figure, and after that a fourth and a fifth and a sixth.

George Smith, printing the shore line with his feet, gazed here, gazed there, and then saw the man ahead. George Smith, drawing nearer, saw that the man, deeply tanned, was bending down. Nearer yet, and it was obvious what the man was up to. George Smith chuckled. Of course, of course ... Alone on the beach this man - how old? Sixty-five? Seventy? - was scribbling and doodling away.

George Smith took one more step and stopped, very still.

The stranger was drawing and drawing and did not seem to sense that anyone stood immediately behind him and the world of his drawings in the sand. By now he was so deeply enchanted with solitudinous creating that depth bombs set off in the bay, might not have stopped his flying hand nor turned him round.

George Smith looked down at the sand. And after a long while, looking, he began to tremble.

For there on the flat shore were pictures of Grecian lions and mediterranean goats and maidens with flesh of sand like powdered gold and satyrs piping on hand-carved horns and children dancing, strewing flowers along and along the beach with lambs gamboling after and musicians skipping to their harps and lyres and unicorns racing youths towards distant meadows, woodlands, ruined temples and volcanoes. Everything whirled and poised in its own wind and gravity ...

The artist stopped.

George Smith drew back and stood away.

The artist glanced up, surprised to find someone so near. Then he simply stood there, looking from George Smith to his own creations flung like idle footprints down the way. He smiled at last and shrugged as if to say, Look what I've done; see what a child? You will forgive me, won't you? One day or another we are all fools ... You too, perhaps? So allow an old fool this, eh? Good! Good!

But George Smith could only look at the little man with the sun-dark skin and the clear sharp eyes and say the man's name once, in a whisper, to himself.

George Smith opened his mouth, closed it, put out his hand, took it back. He stepped toward the pictures, stepped away. Then he moved along the line of figures. His eyes did not blink, his hand wanted to touch but did not dare to touch. He wanted to run but he didn't run.

He looked suddenly at the hotel. Run, yes! Run! What? Find a repairman, race him back here with plaster to cast a mold of some small fragile part of these? No, no. Silly, silly. The camera! Run, get it, get back, and hurry along the shore, clicking, changing film, clicking, until ...

George Smith whirled to face the sun. It was half underwater, and as he watched it sank the rest of the way in a matter of seconds.

The artist, gazing into George Smith's face with great friendliness, as if he were guessing every thought, was nodding his head in a little bow. Now he was saying good night, good night. Now he was gone.

George Smith stood looking after him. After a full minute he did the only thing he could possibly do. He walked along the shore. He walked a long way, looking down at the free-running bacchanal. He kept on doing this until there was no more light in the sky or on the sand to see by.

He sat down at the supper table.

"You're late", said his wife. "I just had to come down alone. I'm ravenous".

"That's all right".

"Anything interesting happened on your walk?"

"No", he said.

He picked up the menu and started to read it and stopped suddenly.

"What's wrong?", asked his wife.

He turned his head and shut his eyes for a moment.

"Listen".

"I don't hear anything", she said.

"Don't you?"

"No. What is it?"

"Just the tide", he said after a while, sitting there, his eyes still shut. "Just the tide coming in".

WORD-COMBINATIONS AND PHRASES:

to bake upon the sand;

Good Lord

to pick smth. up;

to focus on smth.;

to be (deeply) enchanted with;

to give birth to smb./smth.;

to glance up;

with curiosity;

to nod one's head;

to keep on doing smth.;

to guess one's thoughts;

READING COMPREHENSION EXERCISES:

- 1 . Make up 2 sentences on each phrase and word-combination.
- 2 . Using the phrases make up a suitable dialogue and act it out in front of the class.

3. Translate the following sentences into English using the phrases and word combinations.

1/ Почувши це запитання, дівчинка глянула на мене з цікавістю. 2/ Стів ствердно кивнув головою, коли дружина запитала його, чи знає він про нещасний випадок з сусідом. 3/ Джон нахилився, щоб підняти хустинку, яку Флер випустила з рук. 4/ Сконцентруйте свою увагу на роботі і не думайте про це. Це єдиний вихід забути все, що трапилось. 5/ Не зважаючи на моє зауваження, хлопчик продовжував розмовляти. 6/ Ми всі були захоплені картинами, які зовсім недавно були виставлені в нашій картинній галереї. 7/ Коли Енн народила близнят, сім'я переїхала у більшу квартиру. 8/ Я здогадуюсь, про що ви думаєте. 9/ Ми продовжували працювати в саду, доки не стемніло. 10/ Я був приємно вражений, коли, глянувши вгору, побачив свого колишнього однокласника.

4. Insert the necessary prepositions:

1. _____ now he was deeply enchanted _____ his creation that depth bombs set off in the bay, might not have stopped his flying hand. 2. Steaming seas gave birth _____ monsters. 3. The beach lay deserted _____ endless mile _____ mile save _____ two people. 4. Nearer yet, and it was obvious what the man was up _____ . 5. "Anything interesting happened _____ your walk?"

5. Reproduce the story according to the following plan:

- 1) The Smiths talk about Picasso at a Biarritz hotel.
- 2) George Smith's afternoon walk on the beach.
- 3) The stranger's drawings on the sand.
- 4) Recognition. George at a loss.
- 5) Back at the hotel.

6. Describe George Smith's behaviour from his wife's point of view (Remember that she knew nothing of George's encounter with Picasso or of the drawings on the sand).

SYNONYMIC GROUPS TO BE LEARNED

I. RAISE, LIFT, ELEVATE, HOIST, PICK UP (V)

These verbs come into comparison when meaning "to move something from a lower to a higher place or position, cause to rise" - піднімати.

"Raise" suggests an effort, but it carries a strong implication of bringing something to the vertical or other high position; it is used with concrete as well as with abstract nouns (to raise one's hat, to raise a weight, to raise a person's reputation, to raise a question, to raise one's voice, to raise the person's hopes, to raise prices).

"Lift" implies a stronger effort, it often carries the implication of effort to overcome the resistance of weight, it connotes taking a thing off the ground. "Lift" is used of things material and immaterial, of things that can be lifted high up by natural or mechanical means or processes (to lift

a large stone, to lift a pail of water from the ground, to lift a child to one's shoulders. This box is too heavy for me to lift. The news lifted a weight from his mind).

"Lift" as an intransitive verb is applied to clouds, fog, darkness and has the meaning of "rise", "pass away" (The mist began to lift).

"Raise" and "lift" may be interchangeable: to raise/lift one's hand, to lift/raise one's glass of wine. But "raise" and "lift" may also be used with some distinction: to raise a pole is to get it on end, but to lift a pole is to pick it up from the ground; to raise a flag is to cause it to rise to the top of a flagstaff, but to lift a flag is to hold it up high enough so that everyone can see it.

"Elevate" may suggest taking a higher position, making the mind, morals higher and better, or raising a person in rank, station or dignity (to elevate a man to the peerage, to elevate one's name, an elevated railway, to elevate smb. to the presidency). "Elevate" also implies lifting up in space, in this case it is interchangeable with "lift" and "raise" with a slight difference in style. "Hoist" implies lifting up something heavy high up, especially *by* some mechanical means, as by means of ropes, cranes and . others (to hoist a flag, to hoist cargo into a ship, to hoist a person into the ambulance, to hoist oneself out of the bed).

"Pick up" implies grasping and lifting something not large in size or not having much weight that has fallen or has been thrown (to pick up a handkerchief, to pick up a purse in the street, to pick up some fallen apples in the garden, to pick oneself up from fall).

II. FRAGILE, BRITTLE, FRAIL, FRANGIBLE, CRISP (ADJ)

These adjectives come into comparison when meaning "inclined to break easily" - тендітний, крихкий.

"Fragile" means "easily broken, damaged or destroyed", it has a wide range of application, and it is applicable to anything which must be handled or treated carefully because it breaks easily, or is of delicate form or constitution (a fragile dish, fragile china, fragile health, fragile happiness, fragile beauty).

"Brittle" implies hardness together with the quality of being easily broken because of the inflexibility of the substance of which a thing is made or because of lack of elasticity in it; it also suggests that it is susceptible to fracture when pressed or strained (Glass is brittle. Ice is brittle), "Brittle" can be used, with abstract nouns (he has a brittle temper).

"Frail" implies physical, especially human weakness, but it suggests natural delicacy of construction or slightness of build and not so much weakness of strength; it may also imply that something is easily destroyed or broken (a frail child; a small frail man; her frail nervous system; a frail support; frail happiness).

"Frangible" stresses that a thing is susceptible to being broken, but not because it is made of weak material or is of delicate constitution (a frangible material). It is rarely used.

"Crisp" usually suggests a good quality, which makes a thing firm and brittle, yet delicate and easily broken or crushed, especially between teeth. In extended use, it implies freshness, briskness, liveliness (crisp toast; the crisp air of an autumn morning; crisp snow; a crisp style; a crisp answer).

CONVERSATION AND DISCUSSION IMPRESSIONISM AND AFTER

The 19th century began the age of revolutionary experiment in art. New schools, movements and styles multiplied and have continued to multiply ever since. All this is part of the modern spirit, and very much like what has happened in politics, literature and ideas, but it also had a great deal to do with the changed situation of the artist.

In the past artists had usually worked for great patrons – for church, or king or nobles. They had carried out set commissions - to paint a portrait or to decorate a palace. Now they were dependent on the "general public" - in practice a moneyed middle class that was cautious, conventional and suspicious of anything that might not be "respectable". Public taste was for historical narrative, cosy domestic scenes and mythological subjects. Nowadays this kind of art is called "academic" because it was given a semi-official seal of approval by institutions such as the British Royal Academy and the Salon in Paris.

In this atmosphere artists with new ideas learned to go their own way even if they failed to win over the public. So was born the modern idea of the avangarde - the pioneering "vanguard" of artists who could expect recognition only (if at all) after years of struggle. This unheard-of freedom was acquired at the cost of alienation from society, and the total rejection of the more extreme and singleminded - Gaugin, Van Gogh - started the quite modern idea of the artist as misfit or outcast.

In the 1850s two groups attempted to break with academic tradition: the Realists in France and the Pre-Raphaelites in Britain. The Pre-Raphaelites - Dante Gabriel Rossetti, Holman Hunt, Sir John Millais - aimed to recover a sense of devotional freshness that they believed had been lost through the idealizations of Raphael and his school. Some of their works are heavily symbolic.

Realism and symbolism had a considerable impact in the 19th century, but in the long term the works of Edouard Manet were more important, "Olympia" is a revolutionary picture. He is not interested in "photographic" realism: the painting is flat and two-dimensional, the tones are dark, the range of colours is limited, and little use is made of shadows and shades of colour. It is another step towards the idea that a work of art is not a picture of reality but an independent arrangement of shapes and colours.

Manet was the first great painter to work outside the academy system. In 1863, the year he painted Olympia, he exhibited at the Salon des Refuses, organized exhibitions to show works rejected by the official Salon. From this time avant-garde artists began to organize their own

exhibitions and sell through far-sighted art dealers. Paris now became the chief centre of modern art, attracting painters and sculptors from all over Europe and America.

The first coherent group to exhibit together was the Impressionists of the 1870s. "Impressionism" comes from "Impression. Sunrise", exhibited by Claude Monet in 1874; the name was first used to ridicule Monet and his friends Sisley, Pissarro, Renoir and Degas. Theirs is an art of the open air, executed on the spot to capture fleeting atmospheric effects, and above all the play of light. Instead of the solid forms of studio-made landscapes they used "blobs of colour pure; even the shadows are not conventionally black but coloured, as they are in nature.

Monet was the most unswerving of the Impressionists. Monet often painted the same subject again and again under different atmospheric conditions, and by the end of his life was making close-up studies of water-lilies that verge on abstraction.

Mood is much more important in Pierre Auguste Renoir's work. Renoir was a painter of people - of women dressed and undressed, and of townspeople lounging in cafes.

The next generation began to follow different paths. In paintings such as "Sunday Afternoon on the Island of the Grande Jatte" George Seurat took the Impressionist technique a stage further in a scientific spirit, applying his colours in tiny dots. The dots making up a particular subject - grass, water, clothing - are not all one colour, but a mixture calculated to give a new and brilliant colour or subtle shading. This technique is called divisionism. For want of a better term, Seurat and his followers have been labelled "Neo-Impressionists".

Vincent Van Gogh's life has become part of the modern legend of the artist. The son of a Dutch pastor, he was a lonely, tormented man who failed to gain any sort of acceptance in the world from women, or as an artist. He began to find himself only in his thirties; and after intermittent bouts of insanity he shot himself at the age of 37. All the paintings on which his fate rests were done in the last 3 years of his life. Van Gogh's is a visionary art in which, a sunflower, a chair, a starry night or a sea of corn blaze with strange life, seen through the eyes of a man shadowed by insanity but also more than sane. As an artist Van Gogh's greatest originality lies in the handling of the paint itself; piled on with thick heavy repeated brush-strokes, often to a point where it stands out from the picture surface like a massy relief.

Paul Gauguin's legend complements Van Gogh's: he was the stockbroker of 40 who gave up everything to paint, rejected respectable society, and at last deserted civilization for the South Seas. But Gauguin's art has nothing of Van Gogh's violence of statement. The picture, illustrating his creativity best of all is "Nevermore".

Paul Cezanne differed from the rest of the artists of this trend in that he became dissatisfied with the way in which impressionist paintings dissolved solid objects in strong light. He kept the bright colours of the Impressionist palette but used them to emphasize the solidity of things. More than any other painter Cezanne was to give the lead to artists in the early 20th century.

As to Henri de Toulouse-Lautrec, he was a master at conveying movements and atmosphere with a few strokes of pen or brush.

WHAT IS IMPRESSIONISM?

If we look at the bottles in "A bar at the Folies-Bergere" by Manet, we shall notice that the treatment of detail here is totally different from the treatment of detail by the painters of the Academy who looked at each leaf, flower and branch separately and set them down separately on canvas like a sum in addition. But all the bottles in Manet's picture are seen simultaneously in relation to each other: it is a synthesis, not an addition. Impressionism then, in the first place, is the result of simultaneous vision that sees a scene as a whole as opposed to consecutive vision that sees nature piece by piece. Let us suppose, for a moment, that we are staying at a house on the banks of the Seine opposite the church at Vernon. Let us suppose that, having arrived there in darkness the previous evening, we jump out of bed in the morning, open the window, and put out our head to see the view. Monet's picture "The Church at Vernon" shows us what we should see at the first glance, the glance, that is to say, when we see the scene as a whole, before any detail in it has riveted our attention and caused us unconsciously to alter the focus of our eye in order to see that detail more sharply. Another way of putting the matter is to say that in an Impressionist picture there is only one focus throughout, while in an academic picture there is a different focus for every detail. These two methods of painting represent different ways of looking at the world, and neither way is wrong, only whereas the academician looks particularly at a series of objects, the Impressionist looks generally at the whole.

THE SCIENCE OF COLOUR

This way of viewing a scene broadly, is only a part of Impressionism. It was not a new invention, for Velasquez saw and painted figures and groups in a similar way, therefore Impressionists like Whistler and Manet (in his earlier works) were in this respect developing an existing tradition rather than inventing a new one. But a later development of Impressionism, which was a complete innovation, was the new palette they adopted. From the time of Daubigny, who said "We never paint light enough", the more progressive painters had striven to make the colours in their pictures closer to the actual hues of nature. Delacroix was one of the pioneers in the analysis of colour.

Every colour has its complementary, that is to say, an opposing colour is evoked by the action of the human eye after we have been gazing at the said colour; consequently all colours act and react on one another. Daubigny discovered that to obtain the full brilliance of any given hue it should be flanked and supported by its complementary colour.

E.g. Violet is the right complementary for greenish-yellow; orange-yellow requires a turquoise blue.

The 19th century was a scientific century during which great additions were made to our knowledge of optics. The French scientist Chevreul wrote a learned book on colour, which was studied with avidity by the youngest painters. It became clear to them that colour was not a simple, but a very complex matter.

E.g. At close range grass is green (i.e. green is the local colour of grass). But grass-covered hills seen at a great distance do not appear green but blue. But under the rays of the setting sun it may be pink or copper.

Everything in nature is affected by the colour of the light which falls upon it.

The landscape painter then, who wishes to reproduce the actual hues of nature, has to consider not only "local colour", but also "atmospheric colour" and "illumination colour", and further take into consideration "complementary" colours.

We should ponder on all these things if we wish to realize the full significance of Monet's saying "The principal person in a picture is light".

THE IMPRESSIONIST PALETTE

They learned that the primary colours of light were: green, orange-red, blue-violet, yellow, though for centuries all painting had been based on 3 primary colours: red, blue, yellow. Impressionists discarded black altogether, for, modified by atmosphere and light, they held that a true black did not exist in nature, the darkest colour being indigo, dark green or deep violet.

They would not use brown.

They used: indigo, blue, green, yellow, orange, red, violet – the nearest colours that they could obtain to the seven of the solar spectrum.

THE IMPRESSIONIST TECHNIQUE

They used these colours with, as little mixing as possible, as the more you mix your paints, the more they lose in brilliance.

By being juxtaposed rather than blended, the colours achieved a scintillating fresh range of tones - the high-keyed radiance of daylight rather than the calculated chiaroscuro.

They applied the colours pure in minute touches to the canvas. To obtain secondary colours they juxtaposed touches of pure colours, which fused in the eye of the beholder and produced the effect of the tint desired.

E.g. Association of minute touches of three pure colours set up a quivering vibration which has greater luminosity than any streak of brown pigment.

They also applied colours in points.

Various names have been given to this technique:

Divisionism

Pointillism

Luminism (because the primary aim was to render the colour of light).

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

1. The substitution of a simultaneous vision that sees a scene as a whole in place of consecutive vision that sees nature piece by piece.

2. The substitution of a chiaroscuro based on the colours of the solar spectrum for a chiaroscuro based on black and white.

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

WORD-COMBINATIONS AND PHRASES:

colour - колір

complementary c. - додатковий колір

local c. - локальний колір

atmospheric c. - колір в певному світлово-повітряному середовищі

illumination c. - освітлюючий колір

secondary c. - здвоєний, чи складний колір

colour-scheme - палітра художника

the play of colours - гра фарб

a riot of colours - багатство фарб

oil colours - масляні фарби

water colours - акварелі

brilliance - intensity of colour

indigo - dark blue

to juxtapose - place side by side

to blend - to mix, form a mixture

minute (adj) mai'nju:t - very small, careful and exact

key-tone, shade

to paint in low (high) key-tone/shade - писати в темних/світлих тонах

low-keyed tones - темні тони

high-keyed tones - світлі тони

beholder - spectator, viewer

chiaroscuro ki ,a:r s'kju rou - distribution of light and shade (esp. in a painting).

The following adjectives are often applied to colours:

light - dark vivid brilliant intense
 bright - pale luminous strong warm - cool
 harsh - soft, pastel, subdued, delicate

SYNONYMIC GROUPS TO BE LEARNED: SHADE, TINT, TINGE, TONE, HUE

These words are often used when discussing an artist's use of colour, and the distinctions between them are not always easy to grasp.

"Shade" as a countable noun refers to degree or intensity of colour (ВІДТІНОК).

"Tint" may be a synonym of shade. However, it is used especially with reference to pale and delicate shades, i.e. tint is a mixture of a colour with white.

E.g. Renoir excelled at flesh tints.

A "tinge" is a slight shade of colour, especially one modifying the basic colours.

E.g. The sky is grey with a tinge of pink.

"Tone" may be used in the sense of shade. For example, Hornby gives the phrase "a picture in warm tones", explaining it as "in shades suggesting warmth".

But this word can also mean "the general scheme of colouring in a painting, building, etc".

"Hue" is used occasionally to mean a colour or shade of colour, mainly in poetic language, although sometimes simply for stylistic variety in formal situations.

IMPRESSIONIST'S STYLE OF PAINTING

The Impressionists are said to have adopted their new style of painting after having read works by the physicists Chevreul, Helmholtz and Rood, or at least having heard about their contents. Actually, there is no evidence to support their opinion; on the contrary, everything we know about the Impressionists proves them to be not in the slightest degree theorists; they did not elaborate theories which they proceeded to put into practice in their paintings. They were essentially empiricists; the style of painting which they adopted in the beginning was modified little by little as a result of experiments made in the actual process of painting.

They abandoned the method of their predecessors such as Corot and Courbet, who corrected and finished in the studio works which had been painted from nature, they undertook to work as much as possible out-of-doors, to execute their landscapes entirely from nature, and not to retouch them in the studio.

They also wanted to render as truthfully as possible effects of sunlight. They realised that current practice led them to set very dark shadows obtained with browns and blacks, against very pale light areas with hardly any colour; the results were hard and heavy, and in no way conveyed the brilliance of a fine day. It began to dawn on them that they would have to use cool colours - bluish-greens, blues and violets - for the shadows, and warm colours (i.e. those in which yellow predominate) for the fully-lit areas. The contrast between the cool and warm colours made it possible to diminish the value contrasts - that is to say, the range of tones from dark to light. In this way they produced canvases whose lightness and intensity of colour expressed perfectly the luminosity and brilliance of nature bathed in sunlight. It has also been said (and is still repeated) that to enrich the colour of their canvases the Impressionists made use of what is known as division of colour and optical blending. For example, to represent a green meadow they are said to have put little dabs of blue and yellow on the canvas, which were supposed to combine to form green in the eye of the spectator; a far more intense green, so it is said, than one taken straight from the artist's palette. This ingenious theory has only two flaws, but they completely invalidate it. In the first place, it is impossible to find any picture in which Monet, Renoir, Pissarro or Sisley put it into practice; in the second place, the reason they did not have recourse to this device is because in painting (as can be proved by experiment) it does not have the deserved effect. Multiple dabs of blue and yellow do not combine to form green on the retina of the spectator's eye.

The Impressionists, especially Monet, devoted themselves to capturing in paint the fugitive effects of light falling on objects, and the play of reflections. They tended therefore (especially Monet and Sisley) 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 they left the brushstrokes clearly visible all over their canvases. We know Renoir to be an impressionist roughly from 1869 to 1881 - for nearly fourteen years. But he was not wholly Impressionist, as were Monet, Pissarro and Sisley. During some nine years, he often covered his canvas with little hasty brushstrokes; but he used this procedure chiefly in landscapes, where this method of working was justified, since it suited the rendering of masses of foliage, of bushes and blades of grass, of the thousand and one reflections on water and the vibrant sunlight falling on objects, in such pictures as "The Grand Boulevards", "The Garden", and the "Greenhouse". When he was painting figures, however, he abandoned this method in favour of using larger areas of colour. The "Nude in the Sunlight" and "The Swing" (both in the Louvre) which were painted out-of-doors, are not done with little separate brushstrokes. On the other hand, in some of his studio pictures such as "The Seamstress" and "In the Studio" (done in 1876, right in the middle of his Impressionist period), Renoir covered the canvas with shimmering little "commas" of paint, which make the coloured areas positively vibrate. It is important to stress that Renoir never felt obliged to adhere strictly to one particular method; we know him to change his technique whenever he felt like it. As a result, it

is sometimes not at all easy to date some of his canvases, after painting several pictures in one fashion, he would paint another in which he went back to an earlier way of working, just when one would have been justified in thinking that he has abandoned it for good.

(F.Fosca. Renoir. His Life and Work)

Notes:

It began to dawn on them - it became clear to them (їм стало зрозуміло)

luminosity - light, brightness

dab - touch, put on lightly and gently

fugitive - lasting a short-time only

EDGAR DEGAS

(1834 - 1917)

Though he is known to be the painter of ballet subjects, Edgar-Hilaire-Germain Degas was far more than that. He was a portraitist of subtlety and distinction, a draftsman of infinite resource and one of the most exciting sculptors of his century. Though he first tried to paint historical subjects in the approved manner, giving them what he called a touch of "modern feeling" by choosing more realistic models and arranging them in less formal poses, he soon gave up this idea and began to concentrate on portraits. Degas was a superb portrait painter, in his early canvases he immediately showed his skill in capturing the inner life of his sitters. A born psychologist, he enjoyed the play of one personality upon another. We see also his dependence on the clear structure and incisive drawing of earlier masters, combined with a feeling for discreet colour and delicate effects of light. For all his portraits Degas made many drawings from life, then recreated his sitters from sketches and memory. As he progressed, his touch became lighter and he grew more able to catch the fleeting pose and transient expression. He never accepted a commission and never finished a portrait when he grew bored.

After the war of 1870, in which Degas served, he returned to find that the old society which he had loved was breaking apart. He looked around for new subjects and discovered them in the opera-house and ballet. Here was the fluid movement, the flash of colour and arresting play of light that he loved. At the same time Degas became friendly with a group of young painters, among them Manet, Renoir, Bazille, Monet and Pissarro. He took part in their discussions centering round painting modern life rather than literary subjects and stressing more and more daring effects of colour. Degas disagreed, however, with these men who were to join both with him in founding the group of Impressionists when they insisted on painting out-of-doors. There was more to art than surrendering oneself to nature, he said; one built a work of art mentally; through patient observation and style one carried it out. When he first visited the ballet, he recorded it in precise detail; soon he

was changing and heightening his effects and substituting pastel for oil. Pastel allowed him to draw as he was painting, and satisfied his desire for brilliant, more vaporous colour.

At the same time, Degas sought new and surprising angles of composition. He tiled the floor of a rehearsal room; he peered down from opera boxes; he stood in the wings and glimpsed fresh, unforeseen slices of life. Part from this originality came from his study of Japanese art which was then the rage of Paris. From Japanese prints Degas learned to cut his figures abruptly, to overlap one by another, such devices being used to increase the apparent spontaneity of his vision, which actually was calculated down to the last millimeter. From photography, which he ardently practised, Degas further discovered the close-up, the blurred background, and the sudden sharp detail, all of which he used for artistic purposes. And in his studies of dancers he recreated not only glamorous moments on the stage but also the hours of strain and ennui of the young girls exercising or waiting in the wings ...

(Daniel Catton Rich. Degas)

PAUL CEZANNE (1839 - 1906)

The work of the outstanding French artist Paul Cezanne was in many ways crucial in determining one of the most important trends in the development of twentieth century Western European painting. At first he worked together with the Impressionists, but subsequently evolved his own artistic principles, which differed greatly from those of the Impressionists. Cezanne sought an objective portrayal of the world with its constant, unchanging features, its rational and majestic harmony. His favourite genres were landscape and, especially, still life, which allowed him to study the world of objects in great detail. His basic principle of artistic portrayal was to produce an effect of depth by colour rather than by light and shade. He paid less attention to the physical surface or individual, unique form of an object than to its density, depth and the complexity of its colour. The still life "Peaches and Pears" was painted in Cezanne's mature period. The artist had by then completely rejected chiaroscuro, which was widely used by artists before him, relying on the optical law whereby the human eye perceives cold colours as being more distant than warm ones. Taking this law into account, Cezanne produces depth with very many small strokes, thus introducing light into the colours themselves. Rather than showing everything from one angle, each object is portrayed from its most advantageous point of view - either from above, from below or from the side. What concerned Cezanne most of all was the problem of maintaining the laws of correlation between form, depth and space. A powerful moral force, which was such a vivid aspect of this great artist's personality, runs through all his works. Cezanne's severe style is saturated with ethical content, which, like Monet and Degas, he tries to convey through a complex of artistic devices, bypassing the subject.

EXERCISES:

I. Comment on the following statements:

Model: 1. In his works we find no slavish imitation of nature.

That means he is a true artist. The thing is that a true artist is seldom interested in the mere rendering of appearances.

2. He has the gift of posing his sitters and really possesses some of the attributes of a great painter.

That's true. But it would be better if he gave force to the figures by deepening the shadows.

1. Only skilled artists should draw from live models. 2. Reality in art arises from the awareness of the artist for life. 3. Art has an educational mission.

II. Read the following statement of Vincent Van Gogh and answer the questions:

1. What is the difference between painting the essence and painting the surface of a subject?

2. What makes a portrait great art?

3. May not an adequate likeness be a poor painting?

"... Not only does the drawing of figures and scenes from life demand a knowledge of the handicraft of drawing, but it demands also profound studies of literature.

I can't draw a figure without knowing all about the bones and muscles and tendons that are inside it and I can't draw a head without knowing what goes on in that person's brain and soul. In order to paint life one must understand not only anatomy, but what people feel and think about the world they live in. The painter, who knows his own craft and nothing else will turn out to be a very superficial artist".

(I.Stone. Lust for Life)

III. Render in English:

<p>1. Висока живописна майстерність Моне проявилась вже в ранніх картинах, написаних з незвичайною для тих часів свободою і широтою, але часто в темних <u>тонах</u>. У творах <u>зрілої</u> пори художник виробив світлу життєрадісну <u>гамму</u> багату на тони, відтінки. Особливо значними є його завоювання в області гри сонячного світла.</p> <p>2. Матісс <u>збагатив</u> живопис новими прийомами. Вивчаючи впродовж довгих років закони кольору і <u>оволодівши</u> <u>досконало</u> поєднанням фарб, він виробив новий елемент. Цей елемент - динамізм кольорової плями і найбільша <u>інтенсивність</u> кольору, небачена в Європі з часів <u>готичних вітражів</u>. Вплив кольорів картин Матісса надзвичайно сильний. 3. Прагнучи протиставити бурхливій</p>	<p>hues; mature; range of colour; to enrich with; to master to perfection; intensity; Gothic stained glass windows;</p>
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<p>напруженості сучасного життя <u>вічні цінності</u> буття, Матісс відтворив у своїй творчості його святкову сторону - світ нескінченного танцю, <u>безтурботного</u> спокою, виблискування плодів, ваз та статуеток. Емоційний вплив живопису Матісса перш за все досягається <u>вишуканою</u> <u>ошатністю</u> чистої кольорової гамми, музичністю лінійних ритмів, які створюють ефект внутрішнього руху. 4. Роботи Ренуара відзначаються життєвістю образів, теплотою і інтимністю <u>сприйняття</u> оточуючого світу. Він не торкається у своїй творчості суттєвих соціальних проблем, обмежуючись змалюванням життєрадісних жанрових сцен. 5. Землісті, темні тони "їдців картоплі" Ван Гога зовсім не заслуговують зневаги, з якою про них іноді <u>відгукуються</u>. Ця картина в оригіналі справляє дуже сильне враження.</p>	<p>eternal values; carefree; serene; exquisite smartness; perception; to touch on/ upon to deserve; neglect; to speak of;</p>
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IV. Act as interpreter;

A: Відверто кажучи, я не зовсім розумію живопис Сезанна. On the one hand, у нього є картини, які нагадують імпресіоністів. Вони написані in tiny мазком, and in them he uses світлу гамму фарб. З іншого боку, unlike імпресіоністам, він, to my mind, не прагне передати миттєві impressions, які залежать від руху, від atmospheric явищ світла, а, rather, he wants підкреслити матеріальну структуру предметів, their volume.

B: Ти абсолютно правий. This уявна суперечність can only be explained by the fact that there was a certain period в його творчості, when, revolting проти академічного мистецтва і searching for a new pictorial vocabulary, він був під впливом імпресіоністів. He painted за межами студії, and his landscapes were painted в більш світлій гаммі, and with small, broken touches.

A: А надалі, хіба he розчарувався в імпресіонізмі? For example, many of his натюрмортів написані в досить темній, I'd rather say, похмурій кольоровій гаммі. Його фрукти з таким же успіхом (might as well) могли бути написані з муляжів (artificial fruit): he doesn't передав ні їх свіжості, ні соковитості.

B: It wasn't quite that. Головне полягало в тому, що він дуже хотів to render the weight volume and mass of an object. He was forever прагнув for new ways of representing nature the way he розумів її.

A: А чи не здасться вам, що в своєму прагненні оволодіти новим методом передачі натури Сезанн був дещо(somewhat) одностороннім? Адже імпресіоністи також strove зрозуміти "таємниці" правдивого відображення світу.

B: В якійсь мірі, you are right. But then, every great painter or important напрямок tries розв'язати one pictorial problem at a time. Realizing that Impressionists sacrificed the pictorial structure котрою Сезанн захоплювався у старих майстрів, he took the безформенні touches of the Impressionists' broken colour and each brush stroke a distant "little plane". In an apple, наприклад, he realized its form and colour by intergating small modulating planes of colour so that the apple appears solid, round and glowing with light.

A: Дякую. Я, здається, починаю трохи розуміти його.

MODERN ART. TRENDS IN IT

The 20th century was only 5 years old when Parisians were startled by Salon paintings in hectic bright non-realistic colours. A hostile critic talked of fauves ("wild beasts"), and the name stuck. Matisse was the leader of this trend.

The influence of Cezanne largely ended the Fauvist fashion. Pablo Picasso, a Spanish painter working in Paris, took as a starting point Cezanne's remark that everything in Nature could be reduced to three shapes: the cylinder, the sphere and the cone. Picasso was soon joined by Georges Braque [bra:k] and the two between them created the most influential of all modern styles, Cubism. Mostly they painted in the dullest of colours, as if to emphasise that they were concerned only with the relationship, between the shapes in their pictures. After World War I the movement lost much of its impetus.

The other great pre-1914 movement was Expressionism. This is a permanent tendency in art: the impulse to distort "reality" to express emotion. The great names of the period up to 1945 include the painters Edvard Munch, Oskar Kokoshka, Marc Chagall.

Soon completely abstract works appeared. They were intended to be looked at without any thought of what they represented or even what they "meant". The pioneers were a Russian, Wassily Kandinsky and a Dutchman, Piet Mondrian.

The Surrealists, led by the poet Andre Breton, took over irrationalism and turned it into an intellectual programme. By this time the psychoanalytical theories of Sigmund Freud had become widely known and provided justification for an art of the unconscious that recorded dreams and irrationally associated images. Hence the elephant like a boiler in Max Ernst's picture or the train steaming out of the fireplace in Rene Magritte's "Time Transfixed".

The boom in contemporary art began shortly after World War II, and has grown bigger with every year. American art has come into its own since 1945, and New York has replaced Paris as a world centre. Americans did more than take over European styles: they now began to create their own.

The first of these was Abstract Expressionism, pioneered during the 1940s by Jackson Pollock. Pollock was an "action painter"; he put the canvas on the floor and walked round it, splashing and dubbing paint on to it from all sides.

The still flourishing Pop Art movement has its roots in the 1950s, when it was pioneered by Jasper Johns in America and Richard Hamilton in Britain. In the 1960s it made a tremendous impetus, bringing fun, adventure into "serious art". Pop artists take their images from the commercial mass media - advertising, television, films, magazines and comics. They work directly with these images rather than creating their own versions of reality.

Op - "optical" art became fashionable in the 1960s, though without supplanting Pop. Op artists specialize in arrangements of shapes and colours that deceive the eye, which "sees" movement on what is in fact static two-dimensional surface.

TRENDS IN ART

Impressionism has produced three geniuses - Cezanne, Van Gogh and Gauguin, each of whom followed his own bent and paved the way for new trends in art.

Since 1900 art has grown ever more varied and profuse. Until about 1945, Paris continued to play the leading role it had long held. French artists, and those who converged on Paris from Spain and eastern Europe, created and supported a series of movements that found echoes, all over the western world.

One of the happy features of the 20th century art is that it has produced decisive aesthetic revolutions and, at the same time, powerful and original individuals.

Expressionism

Gradually, despite the government and academic authorities and despite public censure, Impressionist paintings were being bought by collectors and museums in Europe and America. Everywhere a lively interest arose in the aesthetic revolutions taking place in France, especially in Expressionism.

Expressionism is a style of painting in which objects from nature are distorted and colours exaggerated to satisfy the artist's impulse of communicating intense emotion.

It originated at the beginning of the 20th century in Germany. Strongly influenced by Van Gogh and Gauguin, the Expressionists owed much to the Swiss painter Bocklen, and above all to the Norwegian painter Munch, whose work was then better known in Germany than in his native Norway. Munch gave unequivocal pictorial form to his deep unhappiness and could fill an everyday scene with a sense of panic and anguish.

Oskar Kokoshka, born in Austria, is one of the finest painters among the Expressionists, combining in his work vehement colour and brushwork and disdaining any kind of elegance.

Expressionist art was not a decorative embellishment to life, as art has been in periods in which it was in some harmony with the ruling classes; it was rather an illustration of all that was contradictory, gloomy, disagreeable and monstrously iniquitous in life.

Others, who followed the movement are the American Hoffman and Pollack, Kandinsky from Russia, Ensor from Belgium, Marc Chagall from Russia.

Fauvism

It is a school of painting led by Matisse. Matisse and a circle of other painters exhibited together for the first time in 1905. Their art was characterized by dynamic, often anti-naturalistic colour and vehement handling that owed something to Seurat and Van Gogh. A critic described them as fauves (wild beasts) and then movement became known as Fauvism. Fauvism may appear, because of its explosive character, to be a form of Expressionism - and perhaps for that very reason it could not last. Dependant on instinct and emotion, after producing in a few years a series of dazzling paintings, it came to an end.

The Fauves went on to pursue their individual careers. Matisse himself soon transformed his style into a highly sophisticated language of subtle colour and elegant, incisive forms at the service of timeless subjects, such as dressed or nude women, still lives and landscapes.

Other Fauve painters, such as Vlaminck, continued to be satisfied with an art redolent of energy and enthusiasm. He translated an excited and optimistic view of life together with his compelling physical energy into tubulent compilations of bright colour in thick paint.

Fauvism was followed immediately by Cubism.

Cubism

The Cubist movement was the most extraordinary artistic revolution of the century. Cubism followed immediately upon Fauvism, to which it was fundamentally opposed in its theories as it was opposed to all expressionistic art. With Cubism painting was brought to the peak of intellectualism. In its day, however, Cubism was considered absurd and freakish.

The Cubist art was an attempt to create a new pictorial language in which the solidity of objects and the fixed viewpoint required by traditional art were exchanged for an open arrangement of facets reminiscent of the object from which they were derived as it might appear seen from many different angles. To the flatness of Gauguin and Matisse paintings the Cubists opposed the effect of a low relief that might even seem to project from the canvas. The style was created during 1908 - 1910 by Picasso and Braque working together. It seems to have originated in Picasso's "Demoiselle d'Avignon", where the painter used formal ideas from Cezanne's experiments with the use of geometrical forms in representing nature and from African Negro carving to create a modern version of the time-honoured theme of nudes. Cubist pictures can at times be very difficult to read, but the link with visible subjects is never entirely broken.

Cubism was an attempt to record the permanent, the essential, characteristic of object without the use of conventional perspective or light. The choice of subject was limited to a few objects which were then broken down into geometrical forms.

Cubist canvases invite the intellect alone to consider the interaction and correlation of planes, angles, curves and geometrical solids - austere compositions devoid of the natural elements (light, atmosphere, space) that make up the richness of the visible world. The Cubists tried to reduce painting to a few basic principles accessible only to the intellect. Picasso claimed: "We had no intention of creating Cubism, but only of expressing what was inside us".

Cubism developed in three stages:

- the Cezanne period (1907-1909);
- the analytic period (1910-1912);
- the synthetic period (1912-1914).

The First World War dispersed the movement but it had already influenced the majority of avant garde artists.

After the War Picasso, the most original creative artist of the 20th century, continued to produce an immense body of work in every conceivable medium.

Futurism

It is a manner of painting derived from Cubism, led by Umberto Boccioni in Italy in the 1900s. Characterized by its concern with dynamic representation of movement and mechanization. The movement soon found itself outstripped by the cubists whose theories explored wider fields.

Surrealism

It is an art of fantasy, dreams and paradox, presenting impossible combinations of objects and ideas in a purposely shocking realistic manner. Chirico was a founder in Paris in 1920s. Other surrealists are John Niro, Chagall, Salvador Dali, Max Ernst and others.

Pablo Picasso

From a very early age Picasso showed extraordinary talent. First he was guided in his studies by his father, an art teacher, then he entered Barcelona Academy, then a few months later he repeated his prodigious performance in Madrid. But soon he grew bored with the sterile atmosphere of the Madrid Academy and returned to Barcelona to set himself up as an independent artist at the age of 16. His work was somewhat influenced by the prevailing wind from Paris - Impressionism. He had his first exhibition in Barcelona when he was 16.

When he was 19 he went to Paris where he stayed for 2 months and since then for 3 years he alternated between Spain and France. Since 1904 he settled in Paris and for 3 years lived the life of the complete Bohemian, usually hungry but never quite starving.

His famous "periods" of creative work are as follows:

1901-1904: Blue Period. In this period Picasso produced a stream of paintings of the poor, the dejected, the rejected; acrobats, street musicians, cripples, work-weary women, blind beggars. He painted the pictures of this period in a greyish-blue monochrome shading from light to dark.

1905-1906: Harlequin or Rose Period. His palette began to take on brighter, more rosy hues, as did his life. Instead of array of poor souls who fill his "Blue" canvases, more cheerful people appeared in his paintings -a boy leading a horse, women combing their hair, a little nude girl with a basket of flowers. They appear to have more flesh on their bones, and are painted with more classic roundness and solidity.

It must be admitted, however, that many of the "Blue period" paintings are among the most appealing and popular of all Picasso's work.

1915: Pencil Period. Picasso this year seemed to take special delight in exercising his superb draftmanship.

1917: Ballet Period. His meeting with Cocteau led to his designing sets and decor, including the curtain, for Cocteau's ballet "Parade", which had music by Satie, another friend of the artist. He went with Cocteau to Rome to work on his designs for the ballet. There he met Diaghilev and the dancers of his Ballet Russe. In Rome he also became acquainted with Stravinsky.

1918-1924: Classic Period. While in Rome Picasso met Olga Koklova, one of the ballerinas, whom he married in 1918. The most noted pictures of that period are: The Woman in White, Mother and Child.

1925: Grotesque and Double Image Period. Suddenly in 1925 Picasso plunged into a long period of grotesque distortions and replacements of human features and forms. The Surrealists, who were much to the fore at the time, tried to claim him as their own, but Picasso's art was far too dominant and individual even to become part of a movement.

A magnificent example of the so-called "double image" paintings is Picasso's "Girl before a Mirror", owned by New York's Museum of Modern Art. This painting, the artist claims, shows the girl simultaneously clothed, nude and X-rayed. Then in a white heat of anger and the revulsion, he produced his masterpiece of distortion, his enormous mural Guernica. It's a 26-foot canvas (8 m). He began it three days after Hitler's bombing planes, flying for Franco, destroyed the open town and defenseless population of Huernica, capital of the Basque province of Spain. The picture is painted entirely in black and white and shades of grey. It is useless to try to translate Guernica into realistic

meaning or to sort it into symbols. It is enough to perceive that its distortions of natural forms reflect the moral dislocation of fascism and a world in which brutality and terrorism were unleashed.

TRAGIC NON-RECOGNITION OF ARTIST ANATOLY ZVEREV

"Each stroke of his brush is a treasure. Artists of this calibre are born once in a century", said Robert Falk about "unknown" Anatoly Zverev. Picasso considered him to be the "best Russian graphic artist". Europeans, experienced in avant-gardism, admired him. There were dozens of exhibitions abroad. France -in 1965, New York - 1967, Switzerland - 1971, Austria - 1975 and others. Anatoly Zverev died in December 1986, just 6 months before his first large exhibition in his country.

Who is putting up a barrier between creative work and its recognition? Sometimes the artist. Zverev did not live in this world. He was a muddle-headed person, living aimlessly, preposterously. He was untidy. He stayed with friends and acquaintances, though he had his own flat, but could not do without people. He couldn't elbow his way through his fellow-artists and sell his drawings. One could not expect from Zverev an ability to turn his "creative capital" into profit. This is sad, but can be explained. The staggering and glaring injustice lies in the fact that his talent firmly blocked the road to the recognition of Zverev by society. He was thrown out of an art school for not wishing to work according to instructions, for recalcitrance and creative impertinence. At the World Festival of Youth and Students in Moscow Zverev was invited to participate in the competition of young artists. Siqueiros, chairman of the jury, was strolling discontentedly up and down the room looking at the works of the painters and murmuring "Not original". He passed his forefinger round Zverev's paintings and "sentenced" them to First Prize. This was in the year of 1957.

However, the award did not bring any success or fame to him. The silence went on. Art, divided into positive and negative examples, becomes hopelessly dull. All life is drained from it. Zverev was realist. He "rebelled" not against traditions but against stereotypes - this is a rebellion in the name of beauty. He advocated free communication with the world on an equal footing and not walking on solid bridges, built once and for all between the world and art.

The young artist stood amid buckets full of paint. With rough house painter's instruments he splashed out of the buckets fantastic birds and animals, using an ordinary besom like the finest brush. Zverev painted on cardboard, boxes, doors and walls. His friends called the 1950s a "marble period" in his creative work; taking no special trouble about the purity of colour, he mixed watercolours in a dish instead of on a palette. Dabs spread over the canvas like a roll of a drum, and the paint flew everywhere. When it dried and the face in the portrait became visible, it was hard to believe that it was painted in that manner.

He ruled out of his creative work the trend of painting "which is invented by many of us to smooth away our own helplessness". He fought against his own helplessness, challenging many people, all those who did not wish to admit it either to themselves or to others. For him the world did not end but only started in outward manifestations, opening the road into the alluring infinity of being. His watercolours do not seem to be painted on paper but X-rayed through it by some life giving source of light. The women in Zverev's portraits are always amazing: they look like flowers. In childhood he liked drawing trees from inside the crown and retained this view "from inside". It was very difficult to argue against his view. This was much more difficult than ignore it.

Render in English:

I. Микола Реріх.

<p>Реріх перебуває у <u>безперервному</u> польоті. Планета Реріха <u>позбавлена</u> земного тяжіння, там діють інші сили, людина там може робити великі стрибки. Реріх ніколи не наближається надто до своїх героїв - він бачить їх, як бачив би <u>орел</u>. І ми відчуваємо, що місце, з якого він спостерігає світ - у багатьох випадках не на землі, а десь понад нею. Реріх - <u>прибічник</u> і співець людського братерства, єдності людини і природи. Він вірив, що небо, земля, скелі, дерева подарують свою силу і спокій людям, якщо ті <u>зіллються</u> з ними, як колись на зорі людства, коли все було єдине - а тому - і <u>дуже</u> красиве. Реріх розглядає живопис як нову мову <u>спілкування</u>, об'єднання людей. Слід висловлюватись так, щоб тебе розуміли. Слід говорити так, щоб хвилювати. Тоді <u>сюжети</u> картин та пейзажі <u>залучатимуть</u> глядача і <u>співбесідника</u> до серйозної розмови про мету людського буття.</p> <p>...Його картини - це не картини-повчання, це картини-пісні. Реріх не тільки створює слова-образи власного живопису, а й</p>	<p>continuous; to be devoid of; eagles; supporter; to merge with; mighty and beautiful; communication; subjects; to involve smb into smth; interlocutor;</p>
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<p>знаходить свій голос, щоб проспівати їх.</p> <p>...Реріх відмовляється від олійних фарб і починає <u>працювати темперою</u> і <u>пастеллю</u>, які зовсім інакше лягають на полотно і <u>відбивають</u> світло. Реріх починає працювати на полікольоровий <u>основі</u>, використовуючи ефект багатшарового <u>покриття</u> одного кольору іншим.</p> <p>"У кольорі звучить веління майбутнього. Усе сіре, чорне, похмуре або туманне досить захмарювало людську свідомість. Віднині кожен мусить подумати про яскраві, блискучі відтінки, які завжди визначають епоху <u>відродження</u>."</p> <p>...На планеті Реріха вічне свято. А на нашій Землі свят так обмаль. Реріх показує, що свято завжди поруч з нами. Реріх закликає нас не втрачати почуття краси, бо, "якби в <u>сутінках</u> земного життя не пробивалось світло краси, хоча б окремими, <u>невиразними іскрами</u>, воно було б взагалі, <u>немислимим</u>".</p> <p style="text-align: right;">("Всесвіт", 1992)</p>	<p>to paint in distemper; to draw in pastel;</p> <p>to reflect light;</p> <p>layer of paint;</p> <p>coating;</p> <p>Renaissance</p> <p>in the twilight;</p> <p>inexpensive; sparks;</p> <p>unthinkable; impossible;</p>
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SUPREMATIST KAZIMIR MALEVICH

Kazimir Malevich (1878-1935) is a famous name in the world history book of painting and in suprematist art, "the art of clear forms", as he defined his brainchild.

A passage in Malevich's unpublished work "Defendants in Art" says: "History has no way of warning generations about the ridiculous innovators they are found to encounter in their midst".

Time has unfortunately proved that he was right. In his native country the artist was ridiculed for a long time and some people were ready to disown his creations and let the West have them.

Malevich studied art at first in his native Kiev and then in Moscow. Before 1907-1908 he looked to the Impressionists but was influenced later by Cubist and Futurist ideas. An exhibition in Petrograd in December 1915 featured his famous picture "Black Square on a White Background". Malevich's followers wore the "Black Square" on their sleeves as an emblem of the new suprematist art. Malevich's suprematist concept took shape over many years. At first he explained

that the main concept was supremacy of colour; ("I discovered a new world of colours and called it "Suprematism", the artist wrote in 1915-1916), but in 1926-1927 he referred to his manner of painting as "the art of clear forms" made up of geometrical patterns. For Malevich suprematism was a system of art as well as a manner of perceiving the world. He thought of the "Square" as of the original cell of Suprematism. He regarded the "Black Square" as his most important discovery. "I have painted a naked icon of my time... Things royal are laconic", he maintained in his open letter to painter Alexandre Benois in 1918. Red, according to him, stood for the revolution and colours in general, while white on a white background was the symbol of human conscience, or simply of existence.

He claimed that a real painter tries to express himself rather than copy nature. "What's the point of seeking yet another cat in the picture that looks like real!", he exclaimed. "I tore up the blue lampshade that restricted the use of colours, I emerged into white space. Follow me, fellow aviators, soar into the abyss!" In 1912, he entered his works for the exhibition of the Youth Alliance, where poet Mayakovsky also displayed his paintings. That marked the start of their friendship. Malevich painted sets for the first production of Mayakovsky "Mystery Bouffe" in 1918. He made a direct impact on the poet's artistic ideas. Malevich also wrote and worked on poetry.

In 1918 Marc Chagall set up a school of decorative art in Vitebsk and asked Malevich to come and teach there. Malevich supervised the setting up of the Unovis Society (a Russian acronym for "Asserters of New Art").

The Vitebsk period of his life is important when looking at the development of abstract art. He set up the first school of "unrepresentative" painting, architecture and design in the city.

In 1923-1927 Malevich was in charge of the Institute of the Arts in Leningrad.

Between 1929 and 1930 there were 2 exhibitions of his works in Moscow and Kiev. In 1930 he was arrested on charge of spying for the Germans and all his property was seized. But he soon was released. Malevich went through a tough patch after that. Nonetheless he was honoured for his contribution to art and put in charge of experimental workshop at the Russian Museum.

In 1933 he died of cancer. On his grave was a cube made of pinewood. Later it was replaced by a suprematist cube designed by Nikolai Suetin.

His work had a considerable impact on the applied art, modern design and architecture. His aesthetic and philosophical ideas are studied over the world.

Render into English:

Світову славу Казиміру Малевичу приніс твір, який одержав назву "Чорний квадрат". Глядачі побачили його вперше в грудні 1915 року на виставці в Петрограді, де Малевич продемонстрував 48 супрематистських полотен. "Чорний квадрат" задумувався автором як "остання картина" в світі. Художник ніби давав зрозуміти: мистецтво вичерпало себе, воно

вмерло, все, кінець. Одначе, всупереч сподіванням автора "Чорний квадрат" став маніфестом нового стилю в живописі, знаменом безпредметності, під яке рекрутувались всі ті, хто готовий був кинути виклик традиційному та класичному мистецтву. З цим Малевич і увійшов в історію - як бунтар і єретик. А між тим починав він шлях в живописі з імпресіонізму і пізніше, перехворівши супрематизмом - хоча і не зрікся його - повернувся до класичних канонів, працюючи в досить реалістичному ключі.

THE UNKNOWN MARC CHAGALL

The main impression of Chagall's art is its classicability. It is a novel form of classical art, but is, nevertheless, connected by a thousand strings with the life of the 20th century. What else if not the harmonious union of humane ideas and perfection of their expression can be called classicality?

Chagall is the most subtle and inspired master of lyrical painting of the 20th century. The cycle "Lovers" is a real poetic revelation. The spectator sees the sentiment of love wonderfully translated into painting. "Green Lovers" are like a mirage, because the subtlest shades of colour are involved in the play of light denying any conventional visual scheme. Heads are strangely glimmering, bright flares of light in various parts of the picture are not just light specs, but flares of passion. Love has the colour of the evening sky. In "Blue Lovers", the faces of lovers are part of that thick blue mist which is also the living matter of their feeling.

The beauty and emotional insight of Chagall's poetical miniatures are amazing, and the scope of the genre of lyrical love painting has been unprecedentedly widened by the artist, and combined with the very philosophy of the universe.

Indeed, what is the fantastic and at the same time utterly natural flight of the young lovers in "Above the Town"? It is a genius-discovered form of the inspiration of love which imparts a power of boundless happiness over the world and the very force of gravity to humans!

Marc Chagall gave his art, in a most direct and literal sense, the character, the character of the "world orchestra", whose playing makes the events of life on Earth really magnificent, and faraway cosmic space reflects these events. Chagall introduced the "harmonious choirs of heavenly luminaries" into the subject-matter of pictures.

Marc Chagall took that unique cosmogony expressed by means of music-like painting to the West from Russia and remained true to it till his last day. His later works depict in a way part of the Universe where the "music of the skies" plays, and wonder becomes the law of everyday existence. There every object can be combined with any other, you are not aware of time, today's experiences alongside those of the distant past.

Perhaps, Chagall was the first artist ever who could find deep and precise visual analogies for the people's inner world. The artist started to depict not only what is visible for man, but also man's thoughts, dreams and aspirations.

That's what Chagall's world is like.

He left behind him an oeuvre of paintings, drawings, prints, book illustrations, private and public art of every kind, rivaling Picasso's in size, if not always in variety or intensity. The number of novice collectors who cut their milk teeth on a Chagall print is beyond computation. Chagall may have given more people their soft introduction to art dreams than any of his contemporaries. He was the fiddler on the roof of modernism. If he sometimes paid his spiritual taxes in folkloric sugar, it may not matter in the long-run - for at Chagall's death one consults the paintings of his youth, whose wild eccentric beauty is indelible.

"I was brought up by my father and the Bible. My paintings and drawings are all fairly-tale in subject. Besides the Bible, my art is based on Shakespeare, Dostoyevsky, Gogol, Cervantes", said Chagall.

LATEST IN ART:

REALISM IS AGAIN SWEEPING THE US

For years, multitudes of Americans walked into art museums, stared at what they considered "those crazy modern" paintings, and were intimidated into silence. Few wanted to admit they disliked nonrealistic art, because it was backed by some of the most influential critics and museum directors in the country.

All this is changing. The great abstract painters still are widely championed, but now it is respectable to admit a fondness for realism - such as portraits and landscapes recognizable to laymen and artists alike. "The pendulum has swung¹", observed Lawrence F. of New York's Kennedy Galleries. "We are losing our cultural inferiority complex. Now the public is deciding for itself what is best".

Representational American pictures² are bringing record prices, some in the range of 1 million dollars. Among the leaders: John Copley, Charles Peale, Thomas Eakings and Winslow Homer³. Their paintings evoking memories of an innocent, younger America, are winning new audiences, which include a growing number of young people.

Museums specializing in American realism are particularly busy. When the Brandywine River Museum at Chadds Ford, Pa., opened four years ago, the intention was to close the building six months of each year. "It never happened", says James D., director of the museum. "The crowds were so great we had to stay open. We're now drawing over 200 000 people a year". The museum is renowned for its collection of works by Andrew Wyeth and his son, Jamei⁴, two of America's most famous living realists.

The boom also is cited for the rise of a whole new school of painters⁵ the "photo-realists". The name is derived from the artists' almost photographic rendering of commonplace scenes. Such works draw large crowds and sell well, but have been denounced by some critics as unimaginative.

The main reason for the resurgence of realism according to scholars is a widespread desire of Americans for old-fashioned straightforwardness in a time of disorder and ambiguity. Says the president of the Coe-Kerr Gallery in New York. "When people get home from work, they like to relax - and it is easier to do that looking at a realistic painting than at a sophisticated abstract." Others believe that interest in America's past augmented by the US Bicentennial, has contributed to the trend.

Before World War II most American art was realistic often imitating European styles. In the 1940s and early 1950s, the abstract expressionists - such as the late Jackson Pollock⁶ - came into prominence. They were widely acclaimed as the most original artists in US history.

At about the same time, more and more museums were being established in the postwar cultural explosion. Priced out of the market for most major European art⁷, many curators concentrated heavily on abstracts. Some lost interest altogether in realism. Outside a small circle of collectors, however, abstracts were slow to catch on with the public. "I would establish that realism outsells abstracts about five to one", says the president of the Coe-Kerr Gallery.

In a new book, "The Painted World", writer-artist Tom Wolfe contends that a few New York critics have set the pace⁸ since the 1940s, backing nonrealists whose works had to be explained in writing. Eventually, Mr. Wolfe argues, the explanations became as important as the paintings, or more so. The paintings often went unsold. He adds: "The deep-down-matter-to-myself truth⁹ was that the collectors, despite their fervent desire to be virtuous, had never been able to build up any gusto for abstract expressionism¹⁰.

In some parts of the country the acquisition of a new nonrepresentational painting still is a matter of controversy and complaint, "Whenever we buy a (Mark) Rothko¹¹ (an abstract expressionist), I get a lot of complaints", says James D., director of the Des Moines Art Center. "I just explain I'm buying for their grandchildren. After all, it was considered madness 50 and 60 years ago to collect Monets and Picassos".

Directors insist they buy mainly to broaden the range of their collections, not to satisfy personal whims. Yet charges persist of "collusion" among museums¹², critics are dealers who supposedly have overstressed nonrealism for the past three decades. The news media also have been accused of participating in the "conspiracy" by suppressing reviews of all but a favored few non-representationalists.

Recently, some of the world's leading museum officials met in Los Angeles to discuss the charges. "How could the public know what should be shown until we tell them what is going on?" one of the panelists¹³ asked. "This is an area of specialized knowledge, like science, and only the specialist can keep up with it".

Maurice T., senior curator of the Los Angeles County Museum of Art, is convinced that the public always has been attracted to "illustrations" and "sentimental art", and he contends that it is proper to try to broaden that interest. "After all", he maintains, "the best art in America is abstract". .

Museum officials say the awakening of enthusiasm for realism is beginning to balance the scales. Both representational and nonrepresentational art are being accepted on their own merits and are not compared with each other in strong competition.

NOTES:

¹the pendulum has swung - here: the attitude has changed;

²representational pictures - realistic pictures;

representationalist - an artist favoring realistic style in painting;

non-representational painting - abstract painting; ³Copley, John Singleton (1733-1815), Peale, Charles Willson (1741-1827), Eakings, Thomas (1844-1916), Homer, Winslow (1836-1910) - American artists;

⁴Wyeth Andrew (b.1917), Wyeth, James (b. 1946) - American artists; ⁵the boom also is cited for the rise of a whole new school of painters - there is growing evidence of an increase in a whole new school of painters;

⁶Pollock, Jackson (1912-1956) - American artist;

⁷priced out of the market for most major European art - unable to buy paintings of most major European artists because of their high prices;

⁸a few New York critics have set the pace - a few New York critics have decided on the rules that were to be followed by others in appreciating art; ⁹the deep-down-matter-to-myself truth - the truth that one never dared to express openly; the hidden opinion;

¹⁰to build up any gusto for abstract expressionism - to create any enthusiasm for abstract expressionism;

¹¹Rothko, Mark (1903-1970) - American artist;

¹²"collusion" among museums - secret agreement or understanding among museums for the purpose of deceiving the public;

¹³a panelist - a member of a panel, i.e. a group of experts leading a discussion on a scientific subject.

WORDS AND PHRASES

to champion - захищати;

to champion an artist, a writer, a tendency, the cause of peace;

layman - непрофесіонал, неспеціаліст;

to evoke memories - викликати спогади;

to be renowned for smth. - to be famous, known;

to derive (from) - одержувати;

to derive benefit, pleasure, one's income from smth.

to draw large crowds - to collect ...

unimaginative - prosaic

E.g. He is dull and unimaginative.

to augment interest - to raise interest;

to catch on - to become fashionable, popular

E.g. The idea caught on.

The song soon caught on with the young people.

controversy - argument - discussion;

controversial - open for discussion, debatable;

a controversial idea, problem, book, play, etc.

to keep up with smth - to be well aware of;

E.g. He keeps up with the news.

ON MODERN ART IN GREAT BRITAIN

Abstract Expressionism had a world-wide influence, though its greatest exponents were Americans by birth or adoption. British painting was long dominated by Victor Pasmore, whose lush landscapes of the 1940ies gave way to cool and formal three-dimensional painted reliefs - one of many signs that the old boundaries between painting and sculpture were being broken down. Graham Sutherland painted haunting war-torn landscapes in a semi-abstract style; in recent years he has become known as a portraitist ("Sir Winslow Churchill", "Somerset Maugham"). Francis Bacon is a painter in the Expressionist tradition, but specifically modern in the quality of his despair: his "Popes" are like victims of the electric chair or torture chamber, strapped into their seats and screaming out in agony; the streaky lines running down the picture suggest simultaneously the haze of pain and the blast of high voltage. In other, equally nightmarish works, twisted degraded human figures drag out their lives in rooms, reminiscent of the gas chambers.

Render in English:

Франсіс Бекон.

Видатний майстер Ф.Бекон ось уже понад 40 років вважається одним із самих впливових і в той же час самих спірних художників світу. Важкі для розуміння, хвилюючі, повні насилля картини Бекона рідко залишають глядача байдужим. Він сам каже, що смислу в них нема, але відходиш з тривожним відчуттям, що тобі вдалось заглянути в думку Бекона - його внутрішню суть - виникає спокуса прикрити очі перш ніж побачиш занадто багато.

Роберт Х'юз писав в журналі "Тайм" в 1975 році: "Ні один із нині живих художників не вміє писати плоть з такою силою, з такою невтримною пристрасстю, самовідданістю, ніхто так не владний над фарбами".

EXERCISES:

Role playing.

a) A guide explains pictures to a group of tourists. The scene is set in a picture gallery. Use the words and clichés of the list below. The style of representation should be formal.

the theme of the picture;

the subject of the picture;

the faulty (out-of-line) picture;

good (weak) line;

colouring;

light - and - shade effects;

The picture is saturated with light;

pure (vivid, brilliant, intense, luminous, shrill, soft, delicate, subdued, transparent, muddy) colours;

delicate (exquisite) hues;

the texture of the picture;

the brushstrokes are visible;

the brushwork is imperceptible;

to stand against the background of ...;

the effect is accentuated by ...

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 following vocabulary:

It's the best picture I've ever seen. It surpasses all works 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.

c) 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 it.

There are some phrases which may prove useful:

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).

d) 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 Noray, 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 hauling;

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.

General Discussion.

Instructions:

1. Work in group of 5-6 students (the whole group is participating in the discussion).
2. 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?

If you ask me ...

It just occurred to me ...

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

But ...

Generally speaking ...

Strictly speaking ...

That depends on ...

I want to press the point that...

On the one hand ...

On the other hand ...

Under the circumstances ...

Conduct 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 ...

Topic: Old Art or Modern Art?

Consider the following arguments in favour of both old and modern painters and use them in your discussion:

For Old Art

1. Painting of old masters is one of the greatest treasures mankind has collected in the history of its civilization.
2. Old paintings reflect the collective experience of human spiritual life of many centuries.
3. The human experience embodied in the great paintings of the past is also our experience, hence, the responsiveness of

For modern Art

1. For most modern people old paintings are unintelligible. Even the subjects - mythological, biblical - are often obscure.
2. New times call for new songs. Modern man is naturally interested in the art reflecting his own time and his own experience.
3. Worship of old masters is a drag on the development of new - progressive art. We should look forward instead of turning back all

modern people to old pictures.

the time.

4. The advanced technical equipment of modern painters would have been impossible without the supreme technical achievements of old masters.

4. The techniques of old masters are hopelessly out of date; nor do they appeal to modern viewers who look for new, daring technical experiments in painting.

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.

Fill in the blanks with the definite or indefinite article when required:

I confess that when first I made _____ acquaintance with Charles Strickland I never for _____ moment discerned that there was in him anything out of _____ ordinary. Yet now few will be found to deny his greatness. I do not speak of that greatness which is achieved by _____ fortunate politician or _____ successful soldier; that is _____ quality which belongs to _____ place he occupies rather than to _____ man _____ greatness of Charles Strickland was authentic. It may be that you do not like his art, but at all events you can hardly refuse it _____ tribute of your interest To my mind _____ most interesting thing in _____ art is _____ personality of _____ artist; and if that is singular, I am willing to excuse _____ thousand faults _____ most significant of Strickland's works suggests _____ personality which is strange, tormented and complex; it is this which has excited so curious _____ interest in his life and character.

(From "The Moon and Sixpence" by S. Maugham)

Render in English:

Небесний колір наївного живопису.

Стихія наївного живопису зберігає сам дух і стрій традиційної, як правило, селянської культури, але він знаходиться і під впливом "вченого мистецтва".

Майстрів наївного живопису називають іноді "художниками недільного дня". Це визначення віддає гіркотою несвободи.

Француз Анрі Руссо, перший наївний художник, який одержав світове визнання, ввійшов в історію мистецтва як "митник Руссо". Він все життя тягнув лямку посади чиновника, яка давала йому хліб.

А великий грузинський побратим Ніко Піросманашвілі не зміг в будні дні жити як всі, працювати кондуктором на залізниці і перетворюватись в художника лише по вихідним дням. Він обрав живопис і помер в убогості, оцінений небагатьма сучасниками. Світова слава прийшла до нього лише через десятки літ.

Нерозуміння було долею і Івана Никифорова, чий вражаючий дар здійснився лише в похилі роки, і підмосковного майстра Олександра Мухіна.

Наївні художники працюють часто "для душі", за внутрішньою, не до кінця усвідомленою потребою.

Художня мова примітиву водночас незвичайна і проста. Вона страшенно свіжа і виразна, завжди предметна і наочна.

Автор народної картинки не шукає слави /підпис зустрічається рідше, ніж напис, який пояснює зміст /, він шукає лише форми вираження думки, що заволоділа його душею. Він відважний. Він однаково відчуває себе серед звірів і птахів, серед повсякденних предметів і серед дивовижних істот. Наївний художник бореться за вічні теми.

Особливим розумінням наївного мистецтва був наділений визначний російський живописець Кузьма Сергійович Петров-Водкін. Образ наївного художника - один із найголовніших в його автобіографічній трилогії. "Квіточки небесні, якими земля тримається і не хитається" - так визначив живописець своє завдання.

JOKES

Advice to Picture Hangers

An impressionist sent in a "Sunset" picture to the Academy. He carefully marked on the back of the frame which was the right side up, and he added in a polite note "Should my work be placed on your walls upside down, please name it as a "Sunrise".

* * * * *

Critic: Ah! And what is this?

Artist: Yeah? That's where I clean my paint off my brush.

* * * * *

Cubist: The gentleman, whose portrait this is, has come and asked me to alter his nose a little.

Friend: Well, what makes you cross?

Cubist: But I can't remember where I painted it.

* * * * *

- Why did they hang that picture?

- Perhaps because they couldn't find the artist.

* * * * *

Patron: Do you ever draw pictures in the nude?

Artist: No, I usually wear a smoking jacket.

* * * * *

A cynic was standing in front of an exhibition of local talent, labelled "Art Objects". "Well", he announced to the attendant in charge, "I should think Art would object, and I can't say that I blame her".

* * * * *

One of Picasso's greatest creations is "Guernica", inspired by the bombing of the little Basque port of Guernica by nazi bombers in 1937. His most powerfully angry work, it expresses the horrors of the massacre in apocalyptic images. During the German occupation of Paris in the early 1940s, a German officer to whom he gave a postcard reproduction of "Guernica" asked him:

"Did you do this?"

"No", Picasso replied, "you did".

WORD STUDY

MUSEUM, ART GALLERY, PICTURE GALLERY

"Museum" is in most, but not all cases, a building in which objects illustrating history, science, culture are displayed. Thus in a museum we expect to find, for example, pottery, weapons, ornaments, furniture, costumes and documents illustrating the life of some past age or period. Specialized museums contain objects relating to a particular sphere of activity, for example, the theatre, musical instruments, railways. A museum may also contain works of art, such as paintings, drawings and sculpture, but that is not generally its main purpose, and the expression "art museum, museum of art" are used in the USA of a building where works of art are shown.

An "art gallery" is a building or room where pictures and/or sculpture are exhibited. This concept is a separate one from "museum", as illustrated by such proper names as:

Birmingham Museum and Art Gallery.

Gallery may also denote a room within an art gallery.

E.g. We had no time left for the last two galleries.

"Room", however, is more common in this sense.

"Picture gallery" is sometimes used instead of art gallery in cases where only pictures are on show. In practice it generally denotes small galleries, often private. It rarely occurs in proper names. Here simply "gallery" is used, as in the case of art galleries.

"Exhibition" is used in the following expressions:

art exhibition;

special exhibition - тимчасова виставка.

Note that "temporary" exhibition is rare.

permanent exhibition - постійна виставка.

This is less often used in practice than "special" exhibition, since exhibitions are not usually permanent.

exhibition of ...

E.g. An exhibition of English water-colours/works by French artists/works from German museums.

E.g. There's going to be a Turner exhibition next month. When does the Turner exhibition open?

one-man exhibition - персональна виставка

E.g. He had a one-man exhibition last year.

centenary - bicentenary exhibition (to mark the hundredth/ two-hundredth anniversary of an artist's birth);

travelling exhibition

E.g. They chose the name "Peredvizitniki" because they had decided to show their works to the country as a whole by means of travelling exhibitions.

exhibition hall - виставочний зал

GOING ROUND A MUSEUM OR ART GALLERY

"Go to / round" is more common in conversation and informal writing than visit. As a noun, however, "visit" cannot be used substantively.

E.g. A visit to the Hermitage.

A person visiting a museum is called a "visitor", although, this word is avoided by many people in conversation.

He understood that, unable to bring herself to apologize directly, she made this offer as amends.

"It's awfully kind of you. I should like it very much".

"You needn't say yes if you'd rather go alone", she said suspiciously.

"I wouldn't".

They walked towards the gallery. Caillebotte's collection had lately been placed in view and the student for the first time had the opportunity to examine at his ease the works of the Impressionists. Till then it had been possible to see them only at Durand-Ruel's shop in the Rue Lafitte ..., or at his private house, to which it was not difficult to get a card of admission on Tuesdays, and where you might see pictures of world-wide reputation. Miss Price led Philip straight up to Manet's "Olympia". He looked at it in astonished silence.

"Do you like it?" asked miss Price.

"I don't know", he answered helplessly.

"You can take it from me that it's the best thing in the gallery except perhaps Whistler's portrait of his mother".

"Look, here's a Monet" she said. "It's the Gare St. Lazare".

"But the railway lines aren't parallel" said Philip.

"What does that matter?" she asked with a haughty air.

Philip felt ashamed of himself. Fanny Price had picked up the glib chatter of the studios and had no difficulty in impressing Philip with the extent of her knowledge. She proceeded to explain the picture to him, superciliously but not without insight and showed him what the painters had attempted and what he must look for.

(Prom "Of Human Bondage" by S.Maugham).

to be sore (at rudeness) - to be hurt;

Gare(french) - station;

haughty - arrogant;

glib - quick and confident.

MODERN ENGLISH PAINTING

The best known galleries in London are: The National Gallery, the Tate Gallery, the Haywood Gallery, which has been built quite recently on the south bank of the Thames, near Festival Hall, the White Chapel Gallery in the East End, some permanent museums like Victoria and Albert Museums which stage exhibitions of engravings, drawings, decorative art of various kinds.

The National Gallery in Trafalgar Square is the best known for its collections of paintings of all periods and all countries. It is an exhibition of European art, one of the greatest galleries in the world.

Modern art and modern British art is better represented at the Tate Gallery, which is devoted to modern painting of the end of the 18th century and the 20th century. The Tate Gallery is also the place to go for exhibitions of the work of living artists.

In order to see the works of the present day artists in Britain one should go around the Bond Street dealers' galleries. When a painter in Britain wants to sell his work, he has to do it through a dealer, most of the art dealers in London are concentrated in a very small area of the West End - in the Bond Street area. One can visit there exhibitions free of charge and gain the impression of what is going on in the art world today. Unfortunately the art world is in a state of inflation, the prices are going up, which put the pictures out of the modest collection and make them available only for very rich collectors who in many cases take them out of the country. Many art customers are Americans.

As for art training, in Great Britain there are a number of local art colleges. From these colleges it is possible to win a scholarship to the Royal College of Art which is a leading national art school in London. Art students work for 2 or 3 years and usually are awarded a diploma of the same level as a university one.

British art of the 20th century is a very difficult subject to generalize about. In fact, it is disputable whether there is even a British school since all living painters influence one another, and, of course, in Britain they were deeply influenced by Picasso, Klay and so on.

The most successful artist from the commercial point of view in Britain is now David Hockney, who in fact is quite young, only in his 30s, who has been very successful in America.

The leading semi-abstract artists are Henry Moore, Barbara Hepworth, both primarily sculptors, Moore - in bronze, Hepworth -in clay.

One of the best painters of the 20th century has been Graham Southerland. He is famous for his well-known portrait of Somerset Maugham. He and Henry Moore were much influenced by war scenes. Official war artist is Edward Disney, a draftsman, not a painter, a book illustrator. Among abstract painters one of the best known is Ben Nickolson, known for his abstract forms, geometrical in appearance.

LONDON'S ARTISTIC ATTRACTIONS

In the sphere of visual art London can apply any visitor a vast range of emotions. The British Museum is an almost incomparable introduction to Egyptian, Greek and Roman arts in all their branches, from pottery to sculpture, and can hold its own with antiquity department of the

Louvre or the postwar Pergamon Museum in Berlin. The collection has been arranged with great care, and the layout is clear and easy to grasp.

The National Gallery in Trafalgar Square has one of the best balanced picture collections in the world. It can show the progress of Italian painting from the medieval to the nature mastery of the Renaissance, some outstanding pictures of the old Roman masters, an excellent choice of Spanish painters with El Greco, Velasquez and Ribera leading a great variety of unsurpassed Dutch and Flemish masters, a most valuable display of French paintings from the early days of the Impressionists, and, of course, the bulk of the finest English painting, with Gainsborough, Turner, Constable and Reynolds.

The Tate Gallery in Millbank has a collection complementary to that of the National Gallery, for it presents modern masters of England and France. Its collections of French Impressionists are outstanding, and there are some fine examples of modern sculpture. The Victoria and Albert Museum in Brompton Road has a splendid collection mainly of the applied arts, of all countries and periods, also a new Costume Court, and many exhibits of interest to any student of the visual arts.

There are great art treasures dispersed in private collections throughout the country; the Queen's collection is the most valuable among them.

From "Great Britain and Ireland".

THE ROYAL ACADEMY

Behind the Augustan facade of London's Picadilly lies a treasure of beauty and colour. This is Burlington House - the home since 1869 of the Royal Academy of Arts, whose exhibitions attract thousands of visitors every year.

The first President of the Royal Academy of Arts was Sir Joshua Reynolds, whose statue by Albert Drury - palette and brush in hand - stands in the forecourt of Burlington House.

The Academy's purpose is the teaching of art to a number of Britain's most talented students. About 100 students attend the Academy schools. They are selected by competitive examination from young men and women who have spent two or more years at London or provincial art schools. Since 1768 some 6.000 artists and architects have been trained in the Schools of Painting and Drawing, Sculpture and Architecture. In turn, many students become mentors of new generations of artists. The schools insist on certain "classic disciplines", but students are encouraged to develop their own idioms.

("Mozaika")

THE ART GALLERY OF BIRMINGHAM

Birmingham is fortunate in possessing one of the finest municipal art collections in the country, housed in a range of galleries recently rebuilt and modernized. The Gallery is unrivalled for its Pre-Raphaelite paintings and the large collection of English water-colour landscapes. It also owns a steadily growing collection of works of the Continental schools from the 13th century, including works by the Dutch masters of the seventeenth century and landscapes of the nineteenth century French school. In addition, the permanent collection is frequently enhanced by loans of fine works from private collections. There are regular lectures at mid-day and in the evenings on art appreciation, and a bookstall provides a wide range of reproductions, booklets, and catalogues.

Epstein, Rodin, Renoir, Henry Moore and Barbara Hepworth are represented in a small collection of sculpture while the archeological Department's collections are world-wide in scope and contain important remains from Nineveh, Ur, Mexico, Cyprus and Kish. The display of material from ancient Jericho, which is the most complete on show in the British Isles includes a reconstructed tomb of great interest.

(Victor Hammer, "Culture and Life", № 10, 1965)

Render in English:

Галерея Тейт в дійсності складається з двох великих відділів: класичне британське мистецтво і сучасний британський та іноземний живопис і скульптура. Тут - світ Тернера /1775-1851/. Із 35 залів п'ять відведено полотнам Тернера, чиї картини викликають в пам'яті творчість Айвазовського, деякі з них ніби випереджають Клода Моне. Крупний майстер світлового ефекту, Тернер писав так, що на його полотнах відчуваєш і прозоре повітря, і захід та схід сонця, і гнів морської стихії. Очевидно, мають рацію ті мистецтвознавці, котрі вважають, що Тернер своєю живописною технікою багато в дечому підготував ґрунт для імпресіоністів.

(in fact; canvas; to call back to one's memory; to anticipate smb/ smth; light effect; transparent air; sea element; to consider/reckon).

THE METROPOLITAN MUSEUM OF ART (USA)

The Metropolitan Museum of Art, which was founded in 1870 by a group of civic leaders, financiers, industrialists, and art collectors, moved to its present location in Central Park in 1880.

Today the Metropolitan is the largest museum of art in the Western Hemisphere. It occupies 1,4 million square feet, extending from 80th to 84th streets on Fifth avenue. Its

collections include more than 3,3 million works of art from ancient, medieval and modern times and from all areas of the world. The collections are divided into nineteen curatorial departments. In each department curators acquire, preserve and exhibit works of art for both the permanent collections and special exhibitions.

The permanent exhibitions offer a comprehensive survey of art from the ancient civilizations of Egypt, the Near East, Greece to the present time. The Museum's holdings in European art are unparalleled outside Europe. In addition to one of the world's great collections of European paintings, the Metropolitan has outstanding collections of medieval art and architecture, and of prints, photographs, drawings, costumes, musical instruments, sculpture and decorative arts from the Renaissance through the twentieth century. The Museum's collection of American art, exhibited in the recently opened American wing, is the most comprehensive in the world. Its collections of Far Eastern art are extensive, and its Islamic collection is the largest in existence. A new wing on the south side of the building houses an impressive collection of African and Oceanic art, as well as that from Native North and South America. The Cloisters, a branch of the Metropolitan, is devoted to the arts of the Middle Ages. The building, which opened to the public in 1938, is within Fort Tryon Park, overlooking the Hudson River.

(From "The Metropolitan Museum of Art")

Render in English:

Мармурова Галерея.

Мармурова Галерея - національна галерея у Вашингтоні. Заснував її один із найбагатших людей Америки мільйонер Ендрю Меллон, подарувавши державі свою обширну колекцію живопису і скульптури, в яку входили роботи видатних майстрів XII - XIX віків. Це є найбільша в світі споруда з мармуру, її довжина по фасаду перевищує двісті метрів.

Шедеври галереї розміщені на двох її поверхах. Картини і скульптури видатних майстрів, починаючи з епохи раннього Ренесансу, дають уяву про живопис італійський, німецький, іспанський, французький, англійський, американський ... В цьому унікальному зібранні роботи Рафаеля, Леонардо да Вінчі, Тінторетто, Рубенса, Рембрандта, Тіціана, Ван Дейка, Ель Греко, Ван Гога, Ренуара, Дега, Мане, Моне, Сезанна, Пікассо ...

І навряд чи ще десь знайдеться таке зібрання робіт американських художників, як у цій галереї. В Америці живопис досяг свого розквіту в кінці XVIII - початку XIX століття. Найвидатніші майстри цього періоду представлені в галереї їх кращими роботами. Це відомий реалістичний портретист Г.Стюарт, автор портретів Дж.Вашингтона та інших

діячів часів війни за незалежність; це Дж.Трамбалл, який прославився портретними мініатюрами своїх співвітчизників і історичними картинами на теми визвольної боротьби. Важливою віхою у становленні американського живопису стало створення у Філадельфії в 1805 р. Академії Мистецтв.

З особливим інтересом вдивляєшся в роботи американських майстрів другої половини минулого століття. В таких картинах, як "Вітер стає сильнішим", "Полювання та гонча" І.Гомера, видатного реаліста XIX ст., та в інших роботах того ж періоду бачиш знайомий, впевнений почерк справжніх майстрів справжнього мистецтва, ім'я якому - реалізм.

THE HERMITAGE

The State Hermitage in Leningrad ranks among the world's most outstanding art museums. It is the largest museum in Russia: nowadays its vast and varied collections take up four buildings.

The Winter Palace, subsequently, enlarged by the addition of three Hermitages, was the work of the architect Rastrelli.

Only the shell of the original building remains, for the great palace was gutted by fire in 1837. Its facades show great diversity of style, some highly ornate, others extremely sober, the northern, eastern and southern fronts providing a series of noble and pleasing harmonies in green and white. It was on the west side that the hermitages were later added. The Winter Palace constitutes a great baroque world of its own; 1.050 rooms, 1.786 windows, 117 staircases. It is, in fact, even bigger than appears from the outside. The statues keeping watch, as it were, over the city and the great stone vases on the roof, far from adding a note of solemnity, seem, on the contrary, in combination with the upright figures and smiling faces ornamenting the facades, almost to greet the visitor with a welcoming gesture.

The Little Hermitage was built by the architect Vallin de la Mothe. The calm of his classical facades contrasted with Rastrelli's dancing baroque.

The Raphael Loggia were designed by Quarenghi and opened in 1788, and what is now called the Old Hermitage was built by Felten by extending the facade of the Winter Palace along the river bank.

The New Hermitage was erected to the design of the Munich architect Leo Klenge.

The wealth and variety of the Hermitage will come as a revelation to most readers.

In addition to the works of Western masters, the Hermitage has sections devoted to the arts of India, China, Ancient Egypt, Mesopotamia, Pre-Columbian America, Greece and Rome, as

well as a department of prehistoric art, not to mention a section devoted to Scythian art. People come to admire the collections of tapestry, precious textiles, weapons, ivories, pottery, porcelain and furniture as well. Painting represents only a fraction of the riches of the Hermitage. It is misleading to write of the Hermitage as though it were a picture gallery, comparable to the National Gallery, for pictures are just one section of it, even if the most spectacular.

World famous is the collection of West-European paintings covering a span of about seven hundred years, from the 13th to the 20th century, and comprising works by Leonardo da Vinci, Raphael, Titian, El Greco, Velasquez, Murillo; outstanding paintings by Rembrandt, Van-Dyck, Rubens; a remarkable group of French 18th century canvases, and Impressionist and Post-Impressionist paintings. The collection illustrates the art of Italy, Spain, Holland, Belgium, Germany, Austria, France, Britain, Sweden, Denmark, Finland and some other countries. The West-European Department also includes a fine collection of European sculptures, containing works of Michelangelo, Canova, Falconet, Houdon, Rodin and many other eminent masters.

Particularly notable is an absolutely breath-taking group of modern paintings.

The Hermitage, together with the Pushkin Museum in Moscow, must be ranked among the richest in the world in respect of Impressionist art.

A dozen or so modern French rooms are open, beginning with three containing Impressionists: an outstanding Monet landscape, the Sisley and Pissarro at their freshest. These are followed by a room of ten Cezannes, and a room of Gauguins, mostly Tahitian subjects of the highest quality. Then the most fabulous of all: two rooms with 30 Matisse's, from the Photo-Fauve still lifes of the turn of the century, through the "High Fauve" period of 1906-07, to the interiors and monumental portraits of the immediately prewar years. Next come rooms of Derain, Veaminch, Marquet, and some Nabis; followed by the two containing Picasso, the first down to the Negre period, the second, analytical Cubist works down to a collage¹ of 1914.

When one surveys the picture collection as a whole, it is to the Rembrandts that the mind returns. "The Prodigal Son" makes the journey to Leningrad worthwhile for itself alone.

The North and South Netherlands, with pictures of every school in impeccable condition, are without rivals. The French collection from Poussin to Fragonard is hard to beat.

(A. Discargues, The Hermitage Museum, "Burlington Magazine", August, 1965)

Note:

¹collage (Fr.) - an artistic composition of fragments of printed matter and other materials posted on a picture surface.

THE TRETYAKOV ART GALLERY

The Tretyakov Art Gallery is justly renowned for having one of the fullest and most systematic collections of Russian art and the art of the former republics of the USSR.

Pavel Tretyakov (1832-1893) started his collection in the second half of the last century, when he began to purchase paintings systematically. Tretyakov took great pains to ensure that all the best paintings which appeared at exhibitions found their way to his collection. Thanks to his personal friendship with painters such as Kramskoi, Perov, Surikov and Repin, he was able to augment his collection by "placing orders" with them for subjects which particularly interested him.

In 1872 Tretyakov expanded the premises where his collection was kept, and opened them to the general public. In 1892 the collection was considerably enlarged: Tretyakov's brother Sergei died, leaving him his own collection, which included Western-European - mainly French - paintings. That same year, Pavel Tretyakov donated the whole collection to the city of Moscow, and, it was given the title "The Pavel and Sergei Tretyakov Moscow Art Gallery".

After Tretyakov's death the Gallery was run by V.Serov, and later - from 1905 to 1915 - by I.Ostroukhov, both prominent Russian painters.

Especially fully represented in the Gallery is the realistic painting of Tretyakov's friends Perov, Kramskoi, Miasoedov and Gay, who founded the society of Travelling Art Exhibitions (the Peredvizhniki), The artistic principles of these artists also manifested themselves in the genre paintings of Konstantin Savitsky and Vladimir Marovsky, in the historical canvases of Surikov and Vasnetsov, in Ilya Repin's portraits, in the landscapes of Savrasov, Shishkin and Levitan, and in Vasily Vereshchagin's battle-pieces.

Of great interest are those works which reflect the various trends in Russian art around the turn of this century. On the one hand, there were painters such as Sergei Ivanov, Abram Arkhipov, Nikolai Kasatkin, who carried on the traditions of the Peredvizhniki. On the other hand there were those who forged new paths, such as Vladimir Serov, Sergei Korovin, Anna Golubkina, and the members of the "World of Art" society (Alexander Benois, Konstantin Somov, Yevgeny Lanceray, and others).

The Tretyakov Gallery is not only a historical museum of Russian art, it also contains a collection of contemporary art.

THE MUSEUM OF UKRAINIAN ART

The Museum of Ukrainian Art is situated on Kirov Street. It was opened in 1899 as Kiev's first City Museum of Antiquities and Art. From the very first day, along with the archaeological and historical sections, the section of fine arts was created. In 1936, the historical section

withdrew to an independent organization, and the Museum of Ukrainian art was formed. The large collection of paintings, drawings and sculptures embraces all periods of the development of Ukrainian fine arts and is arranged in twenty-one rooms.

The oldest exhibit displayed in the museum is the wooden polychrome relief of St. George with scenes from his life produced in the twelfth or thirteenth century.

Also of interest is the fourteenth-century icon of the "Virgin Hodegetria", from the town of Lutsk in Volhynia.

The end of the 16th and the early seventeenth centuries were marked by the establishment of a narrative tendency in icon painting. The desire of the artist to show what he saw in his visual environment - the specific feature of everyday life and costume - was quite evident.

Dramatic scenes depicted in some icons reflect the event of the people's fight against the Polish and Lithuanian invaders. The early 17th-century icon painting is a memorial of these times.

In the latter half of the 17th century, after Ukraine was united with Russia, the interest of artists in life around them gave their paintings a secular inclination. Among numerous icons of the late 17th and early 18th centuries which showed secular influence are the following: "The Intercession", which contains a portrait of the Hetman Bogdan Khmelnytsky; "The Crucifixion" showing the picturesque figure of the commander Leonty Svechka dressed in a long-skirted red jerkin.

Attention should be given to the portrait of the young monk Prince Dmitry Dolgoruky (1769) by the prominent Kievan painter Samuel who skillfully emphasized the sitter's chaste dignity.

The art of the late 18th century definitely broke with icon painting traditions of the past. The static conventional pose disappeared from portrait painting. This is evident from even a Cossack commanders with the works of Dmitry Levitsky and Vasily Borovikovsky painted in St. Petersburg at the end of the eighteenth century. Academy graduates came from St. Petersburg to Kiev bringing new professional skills and aesthetic principles.

The trends toward realism and romanticism assumed a leading place in Ukrainian painting and graphic in the first half and middle of the nineteenth century. Vasily Tropoinin's portraits of peasants clearly demonstrate these trends. A lofty romantic attitude to people and to his native land is characteristic of the paintings and drawings of Taras Shevchenko. His last "Self-portrait" (1861) is especially imbued with dramatic undertones. The poetry of old homesteads and national costumes, the beauty of the Ukrainian landscape, and somewhat sentimental scenes of everyday life have found their place in painting, watercolours and sketches from nature by

Shevchenko's contemporaries and followers, such as Vasily Sternberg, Ivan Sokolov, Lev Zhemchuzhnikov, Konstantin Trutovsky and others.

Realistic traditions of genre painting were developed by artists of the latter half of the nineteenth century which were closely bound to the ideals of the Itinerants (Society for Travelling Art Exhibitions) including Nikolai Pimonenko, Kiriak Kostandi and Nikolai Kuznetsov. Famous Ukrainian genre paintings, *Wedding in Kiev Province* (1891), *At the Well. Rivals* (1909) and a dramatic scene from provincial life of the country, *Victim of Fanaticism* (1899), by Pimonenko were very popular even outside Ukraine. In contrast to the narrative character of the canvases mentioned above the paintings of Alexander Murashko, the most important Ukrainian artist of the turn of the century, are distinguished by extraordinary expressive power.

Landscape painting occupies an important place in the Ukrainian art. The lyrical canvases of Sergei Svetoslavsky, the works of Sergei Vasilkovsky, Ivan Trush and Nikolai Burachek are well known.

The art of the former Soviet Ukraine has its own peculiarities. It is represented by the powerfully expressive paintings of Anatoly Petritsky and works of Timofei Bouchuk, Vasily Sedliar and Ivan Padalka. Fiodor Krichevsky who has taught several generations of contemporary painters, such as Tatyana Yablonskaya and Georgy Melikhov, is famous for his triptych *Life* (1925-27) and the largescale intensely colourful canvas *Conquerors of Wrangel*.

Ukrainian art trends of the 1930s and 1940s are represented by Alexei Shovkunenko's masterly watercolours, landscapes and portraits, Karp Trokhimentko's canvas *Workers of Dnieprostroï*, Nikolai Samokish's fierce battle scenes (*The Battle of Maxim Krivonos with Jeremy Vishnevetsky and others*; Pavel Volokidin's portraits and by the paintings of the younger generation of painters, Fiodor Klichko, Mikhail Ivanov and Alexei Nesterenko.

Feats of the people in the struggle against nazism and for peaceful life became the main themes of artists in the post-war years. These themes are interpreted in the paintings of Vladimir Kostetsky (*Return*) and Victor Puzyrkov (*Black Sea Sailors*), in the canvases of Tatyana Yablonskaya, Georgy Mellkhov, Sergei Grigoryev and Nikolai Glushchenko.

(Kiev. Architectural Landmarks and Art Museums. An Illustrated Guide. Aurora Art Publisher. Leningrad, 1987)

TOURIST WALKS THROUGH MUSEUM

(A) Children at the museum.

Captain van Holp called out:

"Skates off! There's the Museum!"

It was open, and there was no charge on that day for admission ... This museum is in fact a picture gallery, where some of the finest works of the Dutch masters are to be seen, besides nearly two hundred portfolios of rare engravings.

Ben noticed, at once, that some of the pictures were hung on panels fastened to the wall with hinges. These could be swung forward like a window-shutter, thus enabling the subject to be seen in the best light. The plan served them well in viewing a small group of Gerard Douw, called the "Evening School", enabling them to observe its exquisite finish, and the wonderful way in which the picture seemed to be lit through its own windows ...

"Boys!" called Lambert, in a loud whisper, "come look at this Bear Hunt".

It was a fine painting by Paul Potter, a Dutch artist of the seventeenth century, who produced excellent works before he was sixteen years old. The boys admired it because the subject pleased them. They passed carefully by the masterpieces of Rembrandt and Van der Helst, and went into raptures over an ugly picture by Van de Venne, representing a sea-fight between the Dutch and English. They also stood spell-bound before a painting of two little urchins, one of whom was taking soup and the other eating an egg.

The principal merit in this work was that the young egg-eater had kindly slobbered his face with the yolk for their entertainment.

An excellent representation of the "Feast of Saint Nicholas" next had the honour of attracting them.

"Look, Van Mounen", said Ben to Lambert, "could anything be better than this youngster's face? He looks as if he knows he deserves a whipping, but hopes Saint Nicholas may not have found him out. That's the kind of painting I like, something that tells a story".

"Come, boys!", cried the captain, "ten o'clock, time we were off".

(M.M.Dodge, The Silver Skates)

Notes:

portfolio - case (usu. leather) for keeping loose papers, documents, drawings;

hinge - joint on which a lid, door or gate turns or swings;

to go into raptures - to become extremely happy, full of joy and enthusiasm;

urchin - troublesome small boy, mischievous small boy;

to slobber - let saliva run from the mouth (as a baby does).

Answer the following questions:

1. What picture attracted the boys at the Amsterdam museum?
2. Why did they pass carelessly by the masterpieces of Rembrandt and Van der Helst?
3. How does one's general culture and knowledge of art determine one's first impression of

unknown museums?

Discuss the subject on the material of Text B.

(B) Artist at the Museum¹.

The long galleries were empty except for a few copyists, spreading drop-sheets on the polished floor beneath their easels, preparing to work. An anteroom given over to Flemish primitives led him to a corridor devoted exclusively to Valdes Deel, where the huge agonized figures, the religiousity and contented mediocrity of compositions, momentarity took him aback nor was this reaction lessened by a succession of soft Murillos exquisitely done, yet too sweetly-pretty, steeped in sentiment. Then his eye was caught, suddenly, by a small inconspicuous still life of utter simplicity, three water-pictures in a row, a Zurbaran, and he felt within him an answering glow which deepened and quickened as he came upon El Greco and Velasquez. But the end gallery drew him. This, he thought, with a tremor of instinctive delight, is my painter, this at last is Goya.

He sat down, steeping his senses in the impressionism of the two "Majas"² in one of which he saw immediately the inspiration of Manet's "Olympia". Then the "Dos de Mayo"³ held him for a long time, and "Los Negritos"⁴, those great canvases painted in the last years of the artist's life. Yet it was the drawings, by their superb originality, that most wholly captivated him.

(A.J.Cronin, Crusader's Tomb)

Notes:

¹ The action is laid in the Prado, the greatest Spanish Art museum (in Madrid).

² Majas mahas (Sp) - maidens.

³ Dos de Mayo (Sp) - The Second of May.

⁴ Los Negritos (Sp) - The Little Black Ones.

(C) Journalist At the Museum

The Treasury of Art

Of course, I saw the Hermitage, the great museum which Catherine the Great started with her private collection, and which today is one of the prized possessions of the country. Really, it belongs to the culture of the world. To visit the Hermitage, as I did, two hours one day and two hours another day, is to sense what you miss. Here is a place to spend cherished hours, a few each day, to absorb the splendors — two of the world's 14 Da Vincis, a sculpture by Michelangelo, numerous Titians, the largest collection of Rembrandts anywhere. There are

Spanish art, French art, Dutch art, German art; treasures of Peter the Great, trophies of Russian victories at war.

In America, art museums in Philadelphia, New York, Washington, Chicago, St.Louis, San Francisco - any of the large cities - have examples of some of the old masters. Perhaps, if the treasures of these museums were grouped together, they might approach the magnificence of the Hermitage. But the riches of the Hermitage would dwarf any one of them. My strongest feeling as I left Leningrad was that I hadn't done the Hermitage justice.

(J.A.Livingston, Am. journalist)

EXERCISES

I. Complete the following dialogues:

1) - It has been a most busy two days for me.

- Really? And what have you been doing?

- I've been "doing" the Hermitage and the Russian Museum.

- Why! Both in two days?

2) - Would you care to go to the Hermitage with me?

- Oh, wouldn't I?

- Thank you, I was so much afraid you'd say you were booked up as usual.

- But you are too harsh on me. When you gave me a ring last time ...

3) - Would you take me to this show?

- Rather!

- That's very nice of you. But won't it be pretty dull for you to see the show for a second time?

- Dull? For me?

4) - What do you say to going to the ... Museum in a body tomorrow?

- Oh! All five of us?

- Yes, if you don't mind. You see, it's our last Sunday in ...

- I see ... I certainly don't mind. And do you want me to be your guide again?

II. Compose the missing part of the dialogue in accordance with the "stage directions", given in brackets:

- I visited the Hermitage twice when I was in Leningrad, so I have quite a good idea of it.

- (mild surprise)

- Well, of course, I don't say I know it as you do!

- (bashful protest)

- But they say you go there every Sunday!

- (curt admission)
- I for one wouldn't know what to do there so often..
- (complete agreement)
- Well, and now you are making fun of!
- (emphatic denial)
- And you don't think me too ignorant?
- (solemn denial)
- Well, well, I do believe you.
- (great relief)
- But say, don't you waste your time there just to show off a bit?
- (stormy denial)
- Well, probably. But then you are a wonder.
- (a non-committal reply).

Warning:

when you go to a museum, don't call it an excursion. Call it a visit. An excursion is a short journey, a pleasure trip, a ramble to the country, to the seaside or to the mountains, made by a number of people, and has nothing to do with museums.

III. Memorize these short dialogues:

1.

- Look here, Kate: the newspaper reads an exhibition of Dutch painting is to open at the Pushkin Museum of Fine Arts at the end of this month.
- That's interesting, though I saw almost everything by the Dutch classical painters that is generally displayed in the galleries of our country.
- But about 90 canvases will be brought from Holland and Belgium, as the promoters say.
- Oh, is that so? That makes difference. Show me the announcement, please. I'd like to read it myself.

2.

- Oh, I think this is a genuine Rembrandt!
- It's next to impossible. The original belongs to the private collection of some British connoisseur, so they can exhibit only a copy here.
- Still I bet it's a Rembrandt. However fine a copy may be, it cannot be compared with the great master's own work.
- Well, let's consult the catalogue after all ... Page 89 ... Rembrandt, genuine...
- See? I'm right!

- Yes, Sally! I'm surprised at you having such a profound knowledge of art.

3.

- What are these nails, rags and, an old tyre for?

- They are part of the picture,

- Goodness gracious! What on earth does all that mean?

- "Sorrow" as the caption indicates,

- For the life of me - I would never guess what it is.

Render in English:

Авангард на Україні. Олександр Флакер.

Кожен авангард, зрозуміло, або заперечував існуючу традицію, або розвивав окремі її елементи. Український авангард передусім спирався на такі елементи національної культурної традиції, як культура Київської Русі, козацька культура і українське бароко.

Українське образотворче мистецтво, що протягом ХХ століття розвивалось під знаком реалістичного жанрового живопису з національною /селянською/ тематикою або ж прагнуло до іконізації власної історії, повертається в бік "модернішого" Заходу: українські художники на початку століття навчаються в Кракові, Мюнхені, Парижі, переймають елементи імпресіоністичного живопису, однак очевидною залишається й тенденція до створення монументальних полотен, причому значну роль відіграє звертання до візантійської або ранньо-ренесанської, так само як і до української традиції.

Навколо головного представника цього напрямку, художника з Галичини Михайла Бойчука згуртувалась ціла малярська школа, яка отримала назву "монументалістів", або "бойчукістів" і діяла з 1917 р. в новоутвореній Українській художній академії в Києві. До неї належали: Вадим Меллер, Олександр Хвостенко-Хвостов, Анатоль Петрицький, Віктор Пальмов, Олександр Жданко. Ці художники були вперше колективно представлені на I Всеукраїнській художній виставці в Харкові 1927 року.

На малярський авангард чекала розправа в кінці 20-х - початку 30-х. Це робилося під гаслом боротьби з українським "націоналізмом." Були понижені фрески бойчуківської школи, загинули твори Анатолія Петрицького /особливо на тему української історії/. До 1932 р. були розпущені всі групи і організації, члени яких мусили визнати панівні норми соціалістичного реалізму.

Висновки: Український авангард застав на Україні переважно рурально-популістську культуру, що апелювала до естетичних навичок селянських мас, а, отже, орієнтувалась на фольклорні зразки та жанровий живопис. Однією з істотних рис авангарду мало стати

заперечення такого типу культури і орієнтація на урбаністичну цивілізацію з особливим наголосом на критиці "провінціалізму".

Самобутність українського авангарду в образотворчому мистецтві проявлялась не стільки в становому живописі, скільки у виході з естетичного простору виставок і салонів. Якщо "монументалісти" пішли в напрямку стінопису, який подекуди можна порівняти з мексиканськими моделями, то для авангарду характерне освоєння театрального терену /сценографія/, графічне оформлення книг і часописів, а також інших видів ужиткового мистецтва /образотворче вишивання/.

Act as interpreter:

- Скільки часу ти пробудеш в Лондоні?
- About three weeks.
- Тоді ти мусиш оглянути наші галереї - the National Gallery and the Tate Gallery. Національна галерея - це одне з наших кращих зібрань картин. - And what pictures can I see in the Tate Gallery?
- Галерея Тейта знаменита тим, що є нашою скарбницею сучасного образотворчого мистецтва. Там же знаходиться чудове зібрання творів Тернера. As for me, я надаю перевагу його раннім роботам, написаним в реалістичній манері, а не його пізнім роботам, імпресіоністським за своїм характером.
- I'll certainly see the Turner collection, you've got the best collection of his paintings, haven't you? Abstract art is also represented in the Tate, isn't it?
- Так, там можна побачити безліч залів, доповнених експонатами, які швидше підходять для оформлення творчої виставки чи чогось в цьому роді, хоча навряд чи можна назвати їх картинами. В галереї також представлено так зване "кінетичне мистецтво".
- What's that?
- "Кінетичне" мистецтво представлено рухомими конструкціями і деякі з них пересуваються за допомогою спеціальних пристроїв, інші відображаються в дзеркалах, і створюється враження, що вони змінюють форму, якщо не змінюють положення. Помієму, вони більше підходять для вітрин.
- Yes, it sounds like that. Have you any smaller exhibitions?
- Так, і дуже багато. В районі Вест-Енда багато магазинів, в кожному з них є невеличкий виставочний зал, де влаштовуються виставки художників. Там можна бачити багато дрібних виставок, що експонують як твори старих майстрів, так і твори сучасного мистецтва. Варто піти і подивитися деякі з них.
- I certainly shall if в мене буде час. Thank you, you've been very kind.

- Будь-ласка.

The extracts below will show you how paintings are described in art books and picture galleries guides:

(A) Still Life with Soup Tureen by Paul Cezanne

(1833 - 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 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 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 the landscape; it is a road seen in perspective, giving a depth to the background of Cezanne's picture.

(From "Impressionist Paintings in the Louvre"¹ by
Germain Bazin)

(B) "Cottages of Cordeville". Landscape by Vincent Van Gogh

(1890)

... The little village of Auvers has attracted many painters: Corot, 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 disheveled, 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.

(C) "Picnic" by Claude Monet

(1866)

This picture is a study of light on an enormous scale. Monet 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.

(Ibid, extract)

(D) "Woman with Parasol" by Claude Monet

(1875)

The picture "Woman with Parasol" was painted three years after Monet's picture "Impression of a Sunset" caused uproar and gave the impressionist movement its name. Contemporary art critics are still saying that artists like Monet are interested, only in external appearances, in lighting and clothing, sun and wind and not in the people they represent ... The mood is more important to Monet than the characters.

This picture was painted in Argenteuil, north-west of Paris, where Monet lived with his family in the middle of the 1870s. It shows his wife and son, or one could say that Monet has his wife and son in the picture in order to give an impression of a certain summer mood. The low perspective which gives the picture an air almost of being on the ceiling or on a wall, is quite atypical of both Impressionism and Monet.

(E) "Still Life with Goldfish" by H.Matisse

(1911)

Matisse painted "Still Life with Goldfish" at his studio in Issy-des-Moulineaux near Paris. Although he used that theme of the indoor aquarium several times, this particular work is one of the most perfect from the point of view of execution. Matisse has painted the scene from above, using the device of reverse perspective. By flattening the objects, Matisse stresses the importance of the flatness of the canvas as a decorative panel. Matisse's colours serve the same purpose. The goldfish constitute the centre of the colour composition, which is built primarily round a combination of pinks and greens. They are seen both from the side and from above, reflected in the water. The slowness of their movement creates a calm, contemplative mood. Matisse's programme was, in his own words, "a pure, calm and harmonious art, with no disturbing or difficult subject, an art which brings spiritual comfort and peace to the soul ..."

The composition is based on the circle (the circular fish-tank on the round table, whose legs are also joined by a circle, the round forms of the aquatic plants), which creates a constant flow of movement and evokes a feeling of peace. Matisse's art extols the beauty and gaiety of the world, it is filled with an elevated sense of the happiness of existence, it is cheerful and humane and gives strength to the soul.

(F) "Sailboat at Argenteuil" by Claude Monet

(1875)

It was painted during the best period of his activity. Both the sky and the water in the picture are dominated by the action of the sunset, with the orange, yellow and purple tones vibrating with the pagan abandonment of festivity, and yet, somehow calmed by the green and blue into a perfect balance. The sailboat, slightly neutral green, is the pivot around which light dances, while in the sky the sun, in its last daily salute to earth, spreads its gem-like treasure of light; and reflects it into the water. But with the suggested calm of the evening approaching the opacity of the sailboat suggests the lull after the orgy. The excitement with which Monet painted this picture is evident in his divided colours and his clarified palette, as well as in his furious brush strokes. The painter here seems immersed both in the movement of colours and in the vibration of light. His enthusiasm here is at its height, the wonder of nature completely overpowering him. And yet he is not joyous in this profusion of nature's bounty, he feels the coming end of all, and it is precisely this pervasive sentiment of melancholy which results both in the balance of colours and the human expression of nature.

(L.Venturi. Painting and Painters. How to Look at a Picture)

(G) Leonardo da Vinci. Mona Lisa (Gioconda)

She is represented sitting in front of a marble balcony. The left arm rests on the arm of the seat, and the fingers fold over the end of it. The right hand, perhaps, the most perfect hand ever painted, lies lightly over the left hand and wrist. On sleeves and bodice the pleats of the satin dress take the light, and worked along the braid, as it were a sign manual of the artist, is one of the interlacing patterns. The curling auburn hair escaping at either side from the veil, and just brushing the bosom as it falls, has perhaps the most resemblance to the earlier work. The eyes look out at you, gray, devoid alike of eyelash or eyebrow, heavy-lidded, languorous yet strangely intent. The face is full of a southern type, and the lips are smiling. She was listening to music while he painted, so Vasari tells us. Beyond the balcony a strip of herbage has a warm russet glow, and road and river wind away on either side on labyrinthine coils amidst the fretted rocks to where, in the far distance, shadows are deep and still water lies among the hills.

(Edward McCurely, Leonardo da Vinci)

bodice - close-fitting upper part of a woman's dress;

pleat - fold made by doubling cloth on itself;

braid - number of strands of hair woven together;

auburn (usu. of hair) - reddish brown;

languorous - weak, soft;

herbage - grass and other field plants.

DISCUSSING A PICTURE:

A) With its author.

The painter led the way at once to his masterpiece; and for some minutes they stood before it in a suitable paralysis. To speak too soon in praise would never do; to speak too late would be equally tactless; to speak too fulsomely would jar; to mutter coldly: "Very nice - very nice indeed!" would blight. To say bluntly: "Well, old man, to tell you the truth, I don't like it a little bit" would get his goat¹.

At last Michael pinched Fleur² gently, and she said:

"It really is charming, Aubrey³; and awfully like - at least — ...

"So far as one can tell".

"How do you find the colour values?"

"Jolly fine, especially the flesh; don't you think so, Fleur?"

"Yes, only I should have liked that shadow down the side a little deeper".

"Yes?" murmured the painter. "Perhaps!"

"You've caught the spirit", said Michael.

(J.Galsworthy, The White Monkey)

Notes:

¹ Get one's goat (sl.) - irritate one.

² Michael, Fleur and Aubrey Greene are personages of J.Galsworthy's novel "The White Monkey". ³Aubrey Greene is a painter.

B) From a conversation between Fanny and George.

F. - And what are you doing?

G. - Oh, fighting: the lone hand here¹. Do you want to see the picture I'm finishing?

And George dragged round an easel with a large canvas on it, into the light.

F. - But it's good, George.' It's got great qualities of energy and design.

G. - You don't think it's too hard and angular?

F. - No, not a bit. It's excellent. By far the best thing you've done.

(After R.Aldington, Death of a Hero)

Notes:

¹Fight (play) a lone hand - do something without the help of others, especially something for which there is little public support.

EXERCISES:

I. Explain the use of articles in the following sentences:

1) There were other exhibitions, one containing a genuine Rembrandt. 2) There is something grandiose in a Cezanne still life or a Monet view of a river-bank. 3) He did not know why but the Money painting reminded him of the books of Emile Zola. 4) He had a Michelangelo's Moses beard curling from the head of a satyr along the body of an imp.

II. Make up several emphatic sentences patterned on those given below:

- 1) It's by far the best picture at the exhibition.
- 2) He's far too clever to exhibit an unfinished portrait.
- 3) It's far and away the funniest entry in the 'Visitors' Book.
- 4) It's much the most important work of his youth.
- 5) It's easily the most interesting landscape in this hall.

III. Supply the appropriate answers guided by the "stage directions" given in brackets. Consult the texts referred to in brackets and the expressions given after the exercise:

1)-My figures aren't too angular, are they?

- (Emphatic denial)

2)- You don't find this painting unintelligible?

- (Indignant denial)

3)- I should have liked that shadow down the side a little deeper.

- (Condescending admission)

4)- But isn't the portrait excellent?

- (Enthusiastic affirmation)

5)- But isn't this subject miles more interesting?

- (Indecision)

6)- I will not be persuaded to call it a work of art,

- (Disapproval verging on disgust)

7)- But will you allow me a word of friendly criticism?

- (Permission)

8)- It's a very nice still life arrangement, isn't It?

- (Contemptuous disagreement)

- You simply envy N., that's all.

- (Furious protest)

- Your own picture has been rejected., hasn't it?

- (Reluctant admission)

- And didn't all your friends find it mediocre?

- (Stormy refutation)

- You might say whatever you like. All the same, it strikes me as about the best picture here.

(I don't think so. Well, what is it you've got to say? Oh, yes, it is, isn't it? But that's not true. And what is that? Well, you know! Of all these lies I've heard Indeed!)

IV. Compose dialogues on the following situations.

1) Your friend and you are standing before a portrait of a girl whom you know and discussing the likeness which you find remarkable.

2) You are in the Tretyakov gallery and see Levitan's pictures for the first time. The impression is so strong that you address the man who just happens to be standing near you.

V. Learn by heart the following dialogue.

From a conversation between Eugene Witla and Dula.

E. - I over-worked on that first burst of pictures.

D. - I must say that was the best stuff of that kind I ever saw done in this country. I saw both your shows, as you remember. They were splendid. What became of all those pictures?

E. - Oh, some were sold and the rest are in storage.

D. - Curious, isn't it? I should have thought all those things would have been purchased. They were so new and forceful in treatment. You want to pull yourself together and stay pulled. You are going to have a great future in that field. There are lots of things you can do.

E. - What, for instance?

D. - Why, ceilings, mural decorations. I was saying to someone the other day what a mistake it was the Boston Library did not assign some of their panels to you. You would make splendid things of them.

E.- You certainly have a world of faith in me.

(After Th.Dreiser. The Genius)

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