

**МІНІСТЕРСТВО КУЛЬТУРИ ТА ІНФОРМАЦІЙНОЇ ПОЛІТИКИ
УКРАЇНИ**

ЛЬВІВСЬКА НАЦІОНАЛЬНА АКАДЕМІЯ МИСТЕЦТВ

**КОСІВСЬКИЙ ІНСТИТУТ ПРИКЛАДНОГО ТА ДЕКОРАТИВНОГО
МИСТЕЦТВА**

In the World of 20th Century Art

(збірник текстів та завдань з англійської мови)

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Навчальний посібник призначено для розвитку навичок читання й літературного перекладу аутентичних текстів англійською мовою, а також формування комунікативної компетенції у сфері професійної діяльності.

Для магістрантів мистецьких ЗВО денної та заочної форм навчання.

ПЕРЕДМОВА

Навчально-методичний посібник являє собою збірник автентичних текстів мистецького спрямування англійською мовою. Посібник укладений відповідно до програмових вимог із дисципліни «Іноземна мова за професійним спрямуванням» і присвячений темі «Основи перекладу». Він складається із п'яти занять, кожне з яких містить оригінальний фаховий текст про відомий напрям мистецтва ХХ століття на кшталт кубізму, футуризму, сюрреалізму тощо й комплекс вправ для закріплення і перевірки вивченого матеріалу. Тексти супроводжуються термінологічними словниками-мінімумами для оптимізації часу, що затрачається на їх опрацювання. Вправи включають дискусію, літературний переклад, відповіді на питання, тести та ін., що сприяє ефективному засвоєнню змісту посібника під час аудиторних занять та при роботі вдома. Студенти мають змогу не лише вдосконалити свої вміння і навички перекладу, поповнити свій вакабуляр фаховою термінологією, а й дізнатися про погляди на мистецтво ХХ століття сучасних зарубіжних мистецтвознавців.

Посібник призначений для студентів I курсу ОС «Магістр» галузі знань 02 «Культура і мистецтво» спеціальності 023 «Образотворче мистецтво, декоративне мистецтво, реставрація» за видами: «Образотворче мистецтво», «Прикладна графіка», «Художній текстиль», «Художній метал», «Художні вироби зі шкіри та хутра», «Художнє моделювання костюма», «Керамічна пластика», «Декорування середовища художнім деревом», а також усіх тих, хто цікавиться мистецтвом.

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Lesson 1

Expressionism

I. Discuss the following questions.

- Can you define the term *Expressionism*?
- Who were the most famous representatives of this movement?
- Do you know any Expressionist masterpieces?

II. Check whether you know these words:

- 1) depict – зображати
- 2) accomplish – досягати
- 3) current – течія
- 4) quality – якість
- 5) converse – протилежний
- 6) refer to – стосуватися
- 7) convey – передавати; виражати
- 8) outlook – світогляд
- 9) vigour – могутність; сила
- 10) predecessor – попередник
- 11) wood carving – різьба по дереву
- 12) harshness – грубість
- 13) boldness – сміливість
- 14) jagged – зубчастий; нерівний
- 15) distorted – спотворений
- 16) crude – сирий; грубий
- 17) brushwork – малярство
- 18) jarring – незлагоджений
- 19) agitated – хвилюючий

- 20) frustration – розчарування
- 21) anxiety – тривога
- 22) disgust – відраза
- 23) frenetic – божевільний
- 24) discern – помічати
- 25) woodcut – гравюра на дереві
- 26) angular – незграбний
- 27) overtly – відверто, явно
- 28) alienation – відчуження
- 29) disillusionment – розчарування
- 30) subsequent – наступний

III. Read the text and catch the main idea of it.

Expressionism

Expressionism, artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person. The artist accomplishes this aim through distortion, exaggeration, primitivism, and fantasy and through the vivid, jarring, violent, or dynamic application of formal elements. In a broader sense Expressionism is one of the main currents of art in the later 19th and the 20th centuries, and its qualities of highly subjective, personal, spontaneous self-expression are typical of a wide range of modern artists and art movements. Expressionism can also be seen as a permanent tendency in Germanic and Nordic art from at least the European Middle Ages, particularly in times of social change or spiritual crisis, and in this sense it forms the converse of the rationalist and classicizing tendencies of Italy and later of France.



The Scream, tempera and casein on cardboard by Edvard Munch, 1893; in the National Gallery, Oslo. *National Gallery, Oslo, Norway/Bridgeman Art Library, London/SuperStock.*

More specifically, Expressionism as a distinct style or movement refers to a number of German artists, as well as Austrian, French, and Russian ones, who became active in the years before World War I and remained so throughout much of the interwar period.

Birth and development

The roots of the German Expressionist school lay in the works of Vincent van Gogh, Edvard Munch, and James Ensor, each of whom in the period 1885–1900 evolved a highly personal painting style. These artists used the expressive possibilities of colour and line to explore dramatic and emotion-laden themes, to convey the qualities of fear, horror, and the grotesque, or simply to celebrate nature with hallucinatory intensity. They broke away from the literal representation of nature in order to express more subjective outlooks or states of mind.

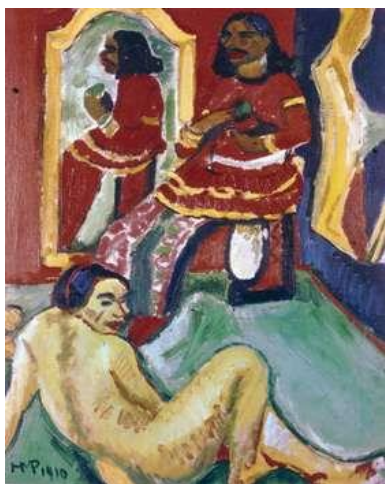
The second and principal wave of Expressionism began about 1905, when a group of German artists led by Ernst Ludwig Kirchner formed a loose association called Die Brücke (“The Bridge”). The group included Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl. These painters were in revolt against what they saw as the superficial naturalism of academic Impressionism. They wanted to reinfuse German art with a spiritual vigour they felt it lacked, and they sought to do this through an elemental, primitive, highly personal and spontaneous expression. Die Brücke’s

original members were soon joined by the Germans Emil Nolde, Max Pechstein, and Otto Müller. The Expressionists were influenced by their predecessors of the 1890s and were also interested in African wood carvings and the works of such Northern European medieval and Renaissance artists as Albrecht Dürer, Matthias Grünewald, and Albrecht Altdorfer. They were also aware of Neo-Impressionism, Fauvism, and other recent movements.



Dance Around the Golden Calf, oil painting by Emil Nolde, 1910; in the Bayerische Staatsgemaldesammlungen, Munich. *Courtesy of the Nolde-Foundation; photograph, Bayerische Staatsgemaldesammlungen, Munich.*

The German Expressionists soon developed a style notable for its harshness, boldness, and visual intensity. They used jagged, distorted lines; crude, rapid brushwork; and jarring colours to depict urban street scenes and other contemporary subjects in crowded, agitated compositions notable for their instability and their emotionally charged atmosphere. Many of their works express frustration, anxiety, disgust, discontent, violence, and generally a sort of frenetic intensity of feeling in response to the ugliness, the crude banality, and the possibilities and contradictions that they discerned in modern life. Woodcuts, with their thick jagged lined and harsh tonal contrasts, were one of the favourite media of the German Expressionists.



Indian and Woman, oil on canvas by Max Pechstein, 1910; in the Saint Louis Art Museum, St. Louis, Missouri. *The Saint Louis Art Museum, bequest of Morton D. May.*

The works of Die Brücke artists stimulated Expressionism in other parts of Europe. Oskar Kokoschka and Egon Schiele of Austria adopted their tortured brushwork and angular lines, and Georges Rouault and Chaim Soutine in France each developed painting styles marked by intense emotional expression and the violent distortion of figural subject matter. The painter Max Beckmann, the graphic artist Käthe Kollwitz, and the sculptors Ernst Barlach and Wilhelm Lehmbruck, all of Germany, also worked in Expressionist modes. The artists belonging to the group known as Der Blaue Reiter (“The Blue Rider”) are sometimes regarded as Expressionists, although their art is generally lyrical and abstract, less overtly emotional, more harmonious, and more concerned with formal and pictorial problems than that of Die Brücke artists.



Prone Young Woman with Black Stocking, gouache, watercolour, and pencil on paper by Egon Schiele, 1913. 30.8 cm × 48.4 cm. *In a private collection.*

Expressionism was a dominant style in Germany in the years immediately following World War I, where it suited the postwar atmosphere of cynicism, alienation, and disillusionment. Some of the movement’s later practitioners, such as George Grosz and Otto Dix, developed a more pointed, socially critical blend of Expressionism and realism known as the *Neue Sachlichkeit* (“New Objectivity”). As can be seen from such labels as Abstract Expressionism and Neo-Expressionism, the spontaneous, instinctive, and highly emotional qualities of Expressionism have been shared by several subsequent art movements in the 20th century.

Decline of the movement

The decline of Expressionism was hastened by the vagueness of its longing for a better world, by its use of highly poetic language, and in general the intensely personal and inaccessible nature of its mode of presentation. The partial

reestablishment of stability in Germany after 1924 and the growth of more overtly political styles of social realism hastened the movement's decline in the late 1920s. Expressionism was definitively killed by the advent of the Nazis to power in 1933. They branded the work of almost all Expressionists as degenerate and forbade them to exhibit or publish and eventually even to work. Many Expressionists went into exile in the United States and other countries [Expressionism. *Encyclopaedia Britannica*: website. URL: <https://www.britannica.com/art/Expressionism> (Last accessed: 25. 05. 2020)].

IV. Complete the chart.

Names and Surnames	Dates	Proper Names	Artistic Movements

V. Mark the following statements T (true) or F (false).

1. Expressionism applied distortion, exaggeration, primitivism, and fantasy.
2. The qualities of Expressionism are typical of many modern artists and art movements.
3. Expressionists tried to convey the subjective states of joy, happiness, excitement.
4. A loose association called “The Bridge” was formed by German artists.
5. The German Expressionists used straight lines and pale colors.
6. Oscar Kokoschka and Egon Schiele of Austria were influenced by German Expressionists.

7. The Neue Sachlichkeit (“New Objectivity”) was developed as a socially critical blend of Expressionism and Surrealism.

VI. Answer the following questions.

1. What was the aim of Expressionists?
2. How did they accomplish this aim?
3. When was Expressionism popular?
4. Who were the precursors of Expressionism?
5. What did they want to express in their pictures?
6. When did the second wave of Expressionism begin?
7. Who formed “The Bridge”?
8. What influenced the Expressionists?
9. What was the German Expressionism notable for?
10. What do their works express?
11. Why did Expressionism dominate in Germany after World War I?
12. Did Expressionism find its followers in the 20th century?

VII. Give the summary of the text.

Lesson 2

Cubism

I. Discuss the following questions.

- What is *Cubism*?
- Who were the creators of this style?
- What are the features of *Cubism*?

II. Check whether you know these words:

- 1) foreshorten – креслити в перспективі
- 2) chiaroscuro – розподіл світлотіні
- 3) refute – відкидати
- 4) derisively – насмішливо
- 5) volume – об'єм
- 6) tan – жовтувато-коричневий
- 7) reminiscent – що нагадує
- 8) presage – провіщати
- 9) fracture – ламатися, розбивати
- 10) angular – кутовий
- 11) recede – відступати
- 12) distract – відволікати
- 13) opaque – непрозорий
- 14) transparent – прозорий
- 15) diffuse – розсіюватися
- 16) pitcher – глек, жбан
- 17) subject matter – тема

18) assume – брати на себе

19) rough – шершавий

20) paste – наклеювати

21) credit – приписувати

22) exert – виявити

III. Match each word in section A with its similar meaning in section B:

A	B
1. artist 2. portrait 3. painting 4. studio 5. genre 6. landscape 7. art 8. trend 9. collection 10. gallery	a. a painted picture b. the expression of creative skill in a visual form such as painting or sculpture c. a room or building in which works of art are displayed or sold d. a style or category of art or literature e. a person who paints or draws f. a general direction in which something is developing or changing g. a room where an artist works or where dancers practice h. a painting, drawing, or photograph of a person i. a picture of an area of countryside j. a group of things that have been collected

IV. Read the text and catch the main idea of it.

Cubism

Cubism, highly influential visual arts style of the 20th century that was created principally by the artists Pablo Picasso and Georges Braque in Paris between 1907 and 1914. The Cubist style emphasized the flat, two-dimensional surface of the picture plane, rejecting the traditional techniques of perspective, foreshortening, modeling, and chiaroscuro and refuting time-honoured theories that art should imitate nature. Cubist painters were not bound to copying form, texture, colour, and space. Instead, they presented a new reality in paintings that depicted radically fragmented objects.

Cubism derived its name from remarks that were made by the critic Louis Vauxcelles, who derisively described Braque's 1908 work *Houses at L'Estaque* as being composed of cubes. In Braque's painting, the volumes of the houses, the cylindrical forms of the trees, and the tan-and-green colour scheme are reminiscent of Paul Cézanne's landscapes, which deeply inspired the Cubists in their first stage of development (until 1909). It was, however, *Les Femmes d'Alger (O. J. Version O)*, painted by Picasso in 1907, that presaged the new style; in this work, the forms of five female nudes become fractured, angular shapes. As in Cézanne's art, perspective is rendered through colour, with the warm reddish-browns advancing and the cool blues receding.



Pablo Picasso: *Les Femmes d'Alger (O. J. Version O)* *Les Femmes d'Alger*, oil on canvas by Pablo Picasso, 1907; in the Museum of Modern Art, New York City.gwen

The movement's development from 1910 to 1912 is often referred to as Analytical Cubism. During this period, the work of Picasso and Braque became so similar that their paintings are almost indistinguishable. Analytical Cubist paintings by both artists show the breaking down, or analysis, of form. Picasso and Braque favoured right-angle and straight-line construction, though occasionally some areas of their paintings appear sculptural, as in Picasso's *Girl with a Mandolin* (1910). They simplified their colour schemes to a nearly monochromatic scale (hues of tan, brown, gray, cream, green, or blue were preferred) in order not to distract the viewer from the artist's primary interest—the structure of form itself. The monochromatic colour scheme was suited to the presentation of complex, multiple views of the object, which was reduced to overlapping opaque and transparent planes. These planes appear to move beyond the surface of the canvas rather than to recede in

depth. Forms are generally compact and dense in the centre of an Analytical Cubist painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's *Portrait of Ambroise Vollard* (1909–10). In their work from this period, Picasso and Braque frequently combined representational motifs with letters; their favourite motifs were musical instruments, bottles, pitchers, glasses, newspapers, and the human face and figure.

Interest in this subject matter continued after 1912, during the phase generally identified as Synthetic Cubism. Works of this phase emphasize the combination, or synthesis, of forms in the picture. Colour assumes a strong role in these works; shapes, while remaining fragmented and flat, are larger and more decorative. Smooth and rough surfaces may be contrasted with one another, and frequently foreign materials, such as [newspapers](#) or [tobacco](#) wrappers, are pasted on the [canvas](#) in combination with painted areas. This technique, known as [collage](#), further emphasizes the differences in texture and, at the same time, poses the question of what is reality and what is illusion.



Juan Gris: *The Sunblind The Sunblind*, gouache, paper, chalk, and charcoal on canvas by Juan Gris, 1914; in Tate Modern, London. *Courtesy of the Tate, London, Rights Reserved A.D.A.G.P. Paris, 1972; photograph, G. Robertson/A.C. Cooper Ltd.*

While Picasso and Braque are credited with creating this new visual language, it was adopted and further developed by many painters, including Fernand Léger, Robert and Sonia Delaunay, Juan Gris, Roger de la Fresnaye, Marcel Duchamp, Albert Gleizes, and Jean Metzinger. Though primarily associated with painting, Cubism also exerted a profound influence on 20th-century sculpture and architecture. The major Cubist sculptors were Alexander Archipenko, Raymond Duchamp-Villon, and Jacques Lipchitz. The adoption of the Cubist aesthetic by the Swiss architect Le Corbusier is reflected in the shapes of the houses he designed

during the 1920s [Cubism. *Encyclopaedia Britannica*: website. URL: <https://www.britannica.com/art/Cubism> (Last accessed: 25. 05. 2020)].

V. Mark the following statements T (true) or F (false).

1. Cubism was created by Paul Cézanne.
2. Cubist painters didn't use the techniques of perspective, foreshortening and modeling.
3. They tried to imitate nature.
4. Cubism was presaged by *Les Femmes d'Alger*, painted by Picasso.
5. Picasso and Braque's paintings were very similar during the period of Analytical Cubism.
6. Analytical Cubist painters simplified the color schemes in order to present multiple views of the object.
7. The favourite motifs of Cubist painters were pieces of furniture and animals.
8. Colour was of great importance in Synthetic Cubism.
9. F. Leger and J. Gris rejected Synthetic Cubism.
10. Cubism influenced a 20th-century architecture.

VI. Answer the following questions.

1. When was Cubism created?
2. Who created Cubism?
3. How did Cubist painters depict the world?
4. What inspired the Cubists in their first stage of development?
5. What was similar in Picasso and Braque's paintings?
6. What was the artist's primary interest in Cubism?
7. What forms were in the centre of an Analytical Cubist painting?
8. What motifs were favourite in Cubism?
9. What do the works of Synthetic Cubism emphasize?

10. What technique does Synthetic Cubism apply to emphasize the difference in texture and pose the question of what is reality and what is illusion?

11. Who were the followers of Picasso and Braque?

12. Did Cubism influence any other kinds of art?

VII. Give the summary of the text.

Lesson 3

Abstract Expressionism

I. Discuss the following questions.

- Can you define the term *Abstract Expressionism*?
- Who were the most prominent Abstract Expressionist painters?
- Do you know any Abstract Expressionist masterpieces?

II. Check whether you know these words:

- 1) Abstract Expressionism – абстрактний експресіонізм
- 2) courtesy – ввічливість, привілей
- 3) designation – визначення, назва
- 4) exploitation – використання
- 5) akin – близький, схожий
- 6) intent – намір
- 7) abandonment – відмова
- 8) discrete – розрізнений, відірваний
- 9) segregable – відокремлюваний
- 10) aforementioned – вищезгаданий
- 11) engrossing – захоплюючий, поглинаючий
- 12) forerunner – провісник, предтеча
- 13) suggestive – навіюючий

- 14) brushwork – живописна манера, малярство
- 15) nascent – незрілий
- 16) slash – розрізати
- 17) drip – крапати, виливати
- 18) spill – розливати, розсипати
- 19) tangled – заплутаний
- 20) skein – моток
- 21) vigorous – сильний, енергійний
- 22) starkly – різко
- 23) fluid – газоподібний, рідкий
- 24) diaphanous – прозорий
- 25) resonate – резонувати
- 26) drift away – віддалятися

III. Read the text and catch the main idea of it.

Abstract Expressionism

Abstract Expressionism, broad movement in American painting that began in the late 1940s and became a dominant trend in Western painting during the 1950s. The most prominent American Abstract Expressionist painters were Jackson Pollock, Willem de Kooning, Franz Kline, and Mark Rothko. Others included Clyfford Still, Philip Guston, Helen Frankenthaler, Barnett Newman, Adolph Gottlieb, Robert Motherwell, Lee Krasner, Bradley Walker Tomlin, William Bazotes, Ad Reinhardt, Richard Pousette-Dart, Elaine de Kooning, and Jack Tworkov. Most of these artists worked, lived, or exhibited in New York City.



Gorky, Arshile: *The Liver Is the Cock's Comb The Liver Is the Cock's Comb*, oil on canvas by Arshile Gorky, 1944; in the Albright-Knox Art Gallery, Buffalo, New York. *Courtesy of the Albright-Knox Art Gallery, Buffalo, gift of Seymour H. Knox*

Although it is the accepted designation, Abstract Expressionism is not an accurate description of the body of work created by these artists. Indeed, the movement comprised many different painterly styles varying in both technique and quality of expression. Despite this variety, Abstract Expressionist paintings share several broad characteristics. They are basically abstract—i.e., they depict forms not drawn from the visible world. They emphasize free, spontaneous, and personal emotional expression, and they exercise considerable freedom of technique and execution to attain this goal, with a particular emphasis laid on the exploitation of the variable physical character of paint to evoke expressive qualities (e.g., sensuousness, dynamism, violence, mystery, lyricism). They show similar emphasis on the unstudied and intuitive application of that paint in a form of psychic improvisation akin to the automatism of the Surrealists, with a similar intent of expressing the force of the creative unconscious in art. They display the abandonment of conventionally structured composition built up out of discrete and segregable elements and their replacement with a single unified, undifferentiated field, network, or other image that exists in unstructured space. And finally, the paintings fill large canvases to give these aforementioned visual effects both monumentality and engrossing power.

The early Abstract Expressionists had two notable forerunners: Arshile Gorky, who painted suggestive biomorphic shapes using a free, delicately linear, and liquid paint application; and Hans Hofmann, who used dynamic and strongly textured brushwork in abstract but conventionally composed works. Another important influence on nascent Abstract Expressionism was the arrival on American shores in the late 1930s and early '40s of a host of Surrealists and other important European avant-garde artists who were fleeing Nazi-dominated Europe. Such artists greatly stimulated the native New York City painters and gave them a more intimate view of the vanguard of European painting. The Abstract Expressionist movement itself is

generally regarded as having begun with the paintings done by Jackson Pollock and Willem de Kooning in the late 1940s and early '50s.



Willem de Kooning: *Woman II Woman II*, oil on canvas by Willem de Kooning, 1952; in the Museum of Modern Art, New York City. 149.9 × 109.3 cm. *Fine Art Images/SuperStock*.

In spite of the diversity of the Abstract Expressionist movement, three general approaches can be distinguished. One, Action painting, is characterized by a loose, rapid, dynamic, or forceful handling of paint in sweeping or slashing brushstrokes and in techniques partially dictated by chance, such as dripping or spilling the paint directly onto the canvas. Pollock first practiced Action painting by dripping commercial paints on raw canvas to build up complex and tangled skeins of paint into exciting and suggestive linear patterns. De Kooning used extremely vigorous and expressive brushstrokes to build up richly coloured and textured images. Kline used powerful, sweeping black strokes on a white canvas to create starkly monumental forms.

The middle ground within Abstract Expressionism is represented by several varied styles, ranging from the more lyrical, delicate imagery and fluid shapes in paintings by Guston and Frankenthaler to the more clearly structured, forceful, almost calligraphic pictures of Motherwell and Gottlieb.

The third and least emotionally expressive approach was that of Rothko, Newman, and Reinhardt. These painters used large areas, or fields, of flat colour and thin, diaphanous paint to achieve quiet, subtle, almost meditative effects. The outstanding colour-field painter was Rothko, most of whose works consist of large-

scale combinations of soft-edged, solidly coloured rectangular areas that tend to shimmer and resonate.



Orange and Yellow, oil on canvas by Mark Rothko, 1956; in the Albright-Knox Art Gallery, Buffalo, N.Y. 231 × 180 cm. *Albright-Knox Art Gallery, Buffalo, gift of Seymour H. Knox*

Abstract Expressionism had a great impact on both the American and European art scenes during the 1950s. Indeed, the movement marked the shift of the creative centre of modern painting from Paris to New York City in the postwar decades. In the course of the 1950s, the movement's younger followers increasingly followed the lead of the colour-field painters and, by 1960, its participants had generally drifted away from the highly charged expressiveness of the Action painters [Abstract Expressionism. *Encyclopaedia Britannica*: website. URL: <https://www.britannica.com/art/Abstract-Expressionism> (Last accessed: 25. 05. 2020)].

IV. Choose the correct answer (A, B or C).

1. Most American Abstract Expressionist painters lived and worked in

A Paris

B Los Angeles

C New York

2. Abstract Expressionism was a dominant trend in Western painting

A in the late 1940s

B in the middle of the 20th century

C in the early 20th century

3. Abstract Expressionist paintings

A have a few common characteristics

B have a lot of common characteristics

C are completely different

4. They depicted

A geometric forms drawn from nature

B forms drawn from dreams

C forms not drawn from the visible world

5. The two notable forerunners of Abstract Expressionism were

A Arshile Gorky and Hans Hofmann

B Arshile Gorky and Barnett Newmann

C Lee Krasner and Robert Motherwell

6. The artistic movement that influenced early Abstract Expressionism was

A Cubism

B Surrealism

C Rococo

7. The Abstract Expressionist painters used

A new techniques of painting

B conventional techniques of painting

C Medieval techniques of painting

8. In the postwar decades the center of art shifted from Paris to

A London

B Washington

C New York

9. The picture *Orange and Yellow* was painted by

A Willem de Kooning

B Mark Rothko

C Arshile Gorky

10. Abstract Expressionism had a great impact on

A African art

B European art

C American and European art

V. Answer the following questions.

1. What artistic movement dominated Western painting during the 1950s?
2. Where did the most prominent Abstract Expressionist painters work and live?
3. What is common in Abstract Expressionist paintings?
4. What do they emphasize?
5. What artistic movement was Abstract Expressionism influenced by?
6. Who were the forerunners of the early Abstract Expressionism?
7. What is Action painting characterized by?

VI. Give the summary of the text.

Lesson 4

Futurism

I. Discuss the following questions.

- Can you define the term *Futurism*?
- Who were the most famous representatives of this movement?
- What did Futurists depict?

II. Check whether you know these words:

- 1) discarding – відмовлятися, відкидати
- 2) glorify – прославляти
- 3) exalting – звеличувати, підносити
- 4) sweeping – радикальний, рішучий
- 5) repudiation – заперечення
- 6) disdain – зневага, нехтування
- 7) intersect – перетинатися, розсікати
- 8) leash – повідок
- 9) trot – бігти риссю
- 10) dachshund – такса
- 11) blur – потемніння, пляма
- 12) agitated – схвильований, збуджений
- 13) swirling – кружляти у вирі
- 14) crescendos – півмісяць
- 15) solid – твердий
- 16) boldly – сміливо, нахабно
- 17) prefigure – бути прообразом
- 18) sober – розсудливий, поміркований

19) devastation – спустошення

III. Read the text and catch the main idea of it.

Futurism

Futurism, Italian Futurismo, Russian Futurizm, early 20th-century artistic movement centred in Italy that emphasized the dynamism, speed, energy, and power of the machine and the vitality, change, and restlessness of modern life. During the second decade of the 20th century, the movement's influence radiated outward across most of Europe, most significantly to the Russian avant-garde. The most-significant results of the movement were in the visual arts and poetry.



Futurism Filippo Tommaso Marinetti (centre), the founder of the Futurist movement, with the artists (left to right) Luigi Russolo, Carlo Carrà, Umberto Boccioni, and Gino Severini. *Alinari Archives/age fotostock.*

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. Marinetti coined the word *Futurism* to reflect his goal of discarding the art of the past and celebrating change, originality, and innovation in culture and society. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. Exalting violence and conflict, he called for the sweeping repudiation of traditional values and the destruction of cultural institutions such as museums and libraries. The manifesto's rhetoric was passionately bombastic; its aggressive tone was purposely intended to inspire public anger and arouse controversy.

Painting and sculpture

Marinetti's manifesto inspired a group of young painters in Milan to apply Futurist ideas to the visual arts. Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini published several manifestos on painting

in 1910. Like Marinetti, they glorified originality and expressed their disdain for inherited artistic traditions.

Although they were not yet working in what was to become the Futurist style, the group called for artists to have an emotional involvement in the dynamics of modern life. They wanted to depict visually the perception of movement, speed, and change. To achieve this, the Futurist painters adopted the Cubist technique of using fragmented and intersecting plane surfaces and outlines to show several simultaneous views of an object. But the Futurists additionally sought to portray the object's movement, so their works typically include rhythmic spatial repetitions of an object's outlines during transit. The effect resembles multiple photographic exposures of a moving object. An example is Balla's painting *Dynamism of a Dog on a Leash* (1912), in which a trotting dachshund's legs are depicted as a blur of multiple images. The Futurist paintings differed from Cubist work in other important ways. While the Cubists favoured still life and portraiture, the Futurists preferred subjects such as speeding automobiles and trains, racing cyclists, dancers, animals, and urban crowds. Futurist paintings have brighter and more vibrant colours than Cubist works, and they reveal dynamic, agitated compositions in which rhythmically swirling forms reach crescendos of violent movement.



Dynamism of a Dog on a Leash, oil on canvas by Giacomo Balla, 1912; in the Buffalo Fine Arts Academy, New York. Collection Albright-Knox Art Gallery, Buffalo, New York; bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964.

Boccioni also became interested in sculpture, publishing a manifesto on the subject in the spring of 1912. He is considered to have most fully realized his theories in two sculptures, *Development of a Bottle in Space* (1912), in which he represented both the inner and outer contours of a bottle, and *Unique Forms of Continuity in*

Space (1913), in which a human figure is not portrayed as one solid form but is instead composed of the multiple planes in space through which the figure moves.



Boccioni, Umberto: *Unique Forms of Continuity in Space* *Unique Forms of Continuity in Space*, bronze sculpture by Umberto Boccioni, c. 1913; in the Mattioli Collection. *The Metropolitan Museum of Art, New York, Bequest of Lydia Winston Malbin, 1989, 1990.38.3, www.metmuseum.org*

Futurist principles extended to architecture as well. Antonio Sant'Elia formulated a Futurist manifesto on architecture in 1914. His visionary drawings of highly mechanized cities and boldly modern skyscrapers prefigure some of the most imaginative 20th-century architectural planning.

Boccioni, who had been the most-talented artist in the group, and Sant'Elia both died during military service in 1916. Boccioni's death, combined with expansion of the group's personnel and the sobering realities of the devastation caused by World War I, effectively brought an end to the Futurist movement as an important historical force in the visual arts [Futurism. *Encyclopaedia Britannica*: website. URL: <https://www.britannica.com/art/Futurism> (Last accessed: 25. 05. 2020)].

IV. Mark the following statements T (true) or F (false).

1. Futurism emphasized the dynamism of modern life.
2. Futurism influenced European and Russian art.
3. Futurism rejected traditional values.
4. The Futurist manifesto intended to arouse mutual understanding between people.
5. The Futurist painters in Milan preferred still life and portraiture.
6. Futurism did not influence architecture.

7. Boccioni was the most-talented artist in a Milan group of Futurists.

V. Answer the following questions.

1. Where was the center of Futurism?
2. What did Futurists emphasize?
3. What country was influenced by Futurism most of all?
4. Who wrote a manifesto for Futurism?
5. What did Marinetti's manifesto glorify?
6. When were Futurist manifestos on painting published?
7. Who belonged to a group of young Futurist painters in Milan?
8. What did they want to depict?
9. What techniques did the Futurist painters use?
10. How did Futurist paintings differ from Cubist works?

VI. Give the summary of the text.

Lesson 5

Surrealism

I. Discuss the following questions.

- Can you define the term *Surrealism*?
- Who was the most famous spokesman of this movement?
- Do you know any Surrealist masterpieces?

II. Check whether you know these words:

- 1) surrealism – сюрреалізм
- 2) movement – рух
- 3) wrought – вироблений
- 4) spokesman – представник
- 5) untapped – невикористаний
- 6) juxtaposition – протиставлення
- 7) startling – вражаючий
- 8) allegiance – вірність
- 9) expulsion – вигнання
- 10) defection – порушення; дезертирство
- 11) single-mindedly – однодумно
- 12) revelation – вияв
- 13) exemplify – наводити приклад
- 14) emblematic – емблематичний, символічний
- 15) minutely – детально
- 16) reassemble – знову зібрати
- 17) framework – рамка

- 18) inherent – невід’ємний
- 19) inexplicable – незрозумілий, не пояснений
- 20) table setting – сервірування столу
- 21) compelling – чарівний; переконливий
- 22) devise – придумувати
- 23) frottage – фротаж
- 24) rub – терти
- 25) grained – зернистий
- 26) grattage – гратаж
- 27) scrape – вискоблювати
- 28) uncensored – без цензури
- 29) perpetuate – увіковічувати
- 30) erupt – вивергатися
- 31) outright – цілковитий
- 32) inroad – дорога; набіг
- 33) tightknit – герметичний
- 34) groundbreaking – новаторський

III. Read the text and catch the main idea of it.

Surrealism

Surrealism, movement in visual art and literature, flourishing in Europe between World Wars I and II. Surrealism grew principally out of the earlier Dada movement, which before World War I produced works of anti-art that deliberately defied reason; but Surrealism’s emphasis was not on negation but on

positive expression. The movement represented a reaction against what its members saw as the destruction wrought by the “rationalism” that had guided European culture and politics in the past and that had culminated in the horrors of World War I. According to the major spokesman of the movement, the poet and critic André Breton, who published *The Surrealist Manifesto* in 1924, Surrealism was a means of reuniting conscious and unconscious realms of experience so completely that the world of dream and fantasy would be joined to the everyday rational world in “an absolute reality, a surreality.” Drawing heavily on theories adapted from Sigmund Freud, Breton saw the unconscious as the wellspring of the imagination. He defined genius in terms of accessibility to this normally untapped realm, which, he believed, could be attained by poets and painters alike.

In the poetry of Breton, Paul Éluard, Pierre Reverdy, and others, Surrealism manifested itself in a juxtaposition of words that was startling because it was determined not by logical but by psychological—that is, unconscious—thought processes. Its major achievements, however, were in the field of painting. Surrealist painting was influenced not only by Dadaism but also by the fantastic and grotesque images of such earlier painters as Hieronymus Bosch and Francisco Goya and of closer contemporaries such as Odilon Redon, Giorgio de Chirico, and Marc Chagall. The practice of Surrealist art strongly emphasized methodological research and experimentation, stressing the work of art as a means for prompting personal psychic investigation and revelation. Breton, however, demanded firm doctrinal allegiance. Thus, although the Surrealists held a group show in Paris in 1925, the history of the movement is full of expulsions, defections, and personal attacks.



Dalí, Salvador: *The Persistence of Memory* *The Persistence of Memory*, oil on canvas, by Salvador Dalí, 1931; in the collection of the Museum of Modern Art, New York City. © M.Flynn/Alamy

The major Surrealist painters were Jean Arp, Max Ernst, André Masson, René Magritte, Yves Tanguy, Salvador Dalí, Pierre Roy, Paul Delvaux, and Joan Miró. The work of these artists is too diverse to be summarized categorically as the Surrealist approach in the visual arts. Each artist sought his own means of self-exploration. Some single-mindedly pursued a spontaneous revelation of the unconscious, freed from the controls of the conscious mind; others, notably Miró, used Surrealism as a liberating starting point for an exploration of personal fantasies, conscious or unconscious, often through formal means of great beauty. A range of possibilities falling between the two extremes can be distinguished. At one pole, exemplified at its purest by the works of Arp, the viewer is confronted with images, usually biomorphic, that are suggestive but indefinite. As the viewer's mind works with the provocative image, unconscious associations are liberated, and the creative imagination asserts itself in a totally open-ended investigative process. To a greater or lesser extent, Ernst, Masson, and Miró also followed this approach, variously called organic, emblematic, or absolute Surrealism. At the other pole the viewer is confronted by a world that is completely defined and minutely depicted but that makes no rational sense: fully recognizable, realistically painted images are removed from their normal contexts and reassembled within an ambiguous, paradoxical, or shocking framework. The work aims to provoke a sympathetic response in the viewer, forcing him to acknowledge the inherent "sense" of the irrational and logically inexplicable. The most direct form of this approach was taken by Magritte in simple but powerful paintings such as that portraying a normal table setting that includes a plate holding a slice of ham, from the centre of which stares a human eye. Dalí, Roy, and Delvaux rendered similar but more complex alien worlds that resemble compelling dreamlike scenes.

A number of specific techniques were devised by the Surrealists to evoke psychic responses. Among these were frottage (rubbing with graphite over wood or other grained substances) and grattage (scraping the canvas)—both developed by Ernst to produce partial images, which were to be completed in the mind of the

viewer; automatic drawing, a spontaneous, uncensored recording of chaotic images that “erupt” into the consciousness of the artist; and found objects.

With its emphasis on content and free form, Surrealism provided a major alternative to the contemporary, highly formalistic Cubist movement and was largely responsible for perpetuating in modern painting the traditional emphasis on content.

Though it was a movement dominated by men—and often regarded as outright sexist—several talented women made inroads, if only briefly, into Breton’s tight-knit circle. Many of the women had close, usually intimate, relationships with the male artists, but they also flourished artistically and exhibited at Surrealist exhibitions. Artists such as Dorothea Tanning, Kay Sage, Leonora Carrington, and Meret Oppenheim were essential members of the Surrealist group. Their role in the movement was explored in depth by scholar Whitney Chadwick in her groundbreaking book *Women Artists and the Surrealist Movement* (1985) [Surrealism. *Encyclopaedia Britannica*: website. URL: <https://www.britannica.com/art/Surrealism> (Last accessed: 25. 05. 2020)].

IV. Mark the following statements T (true) or F (false).

1. Surrealism flourished in Europe in the late 19th century.
2. The Surrealist Manifesto was published in 1926.
3. According to Andre Breton a surreality was a unity of the world of dream and the rational world.
4. Andre Breton rejected Sigmund Freud’s theories.
5. The unconscious (in Surrealism) was considered to be the wellspring of the imagination.
6. The major achievements of Surrealism were in the field of visual arts.
7. Among the painters who influenced Surrealism are Francisco Goya and Marc Chagall.

8. The work of such painters as Max Ernst, Salvador Dali, Joan Miro and others can be categorically summarized as Surrealist approach.
9. Ernst, Masson, and Miro are the followers of absolute Surrealism.
10. The Surrealists used painting techniques borrowed from Realism.

V. Answer the following questions.

1. When did *Surrealism* flourish in Europe?
2. What movement did it grow out of?
3. What did *Surrealism* represent?
4. Who published the Surrealist Manifesto in 1924?
5. What was the wellspring of the imagination according to Breton?
6. How did Breton define a genius?
7. How did *Surrealism* manifest itself in poetry?
8. How did the Surrealists define the work of art?
9. Who were the major Surrealist painters?
10. Can their work be summarized categorically as the Surrealist approach in visual arts?
11. Who were the followers of absolute Surrealism?
12. Who was the most direct form of emblematic *Surrealism* taken by?
13. What techniques were devised by the Surrealists?
14. What did *Surrealism* emphasise?
15. Who dominated the Surrealist movement?
16. Which women artists were the members of the Surrealist group?

VI. Describe the picture *The Persistence of Memory* by Salvador Dali.

You may use the the following word combinations.

This is a picture by ... – це картина (автор)...

The name of the picture is ... – назва картини ...

This is a picture of ... – це картина (що зображено) ...

In the picture I can see ... – на картині я можу побачити ...

The picture shows ... – картина показує ...

The picture portrays ... – картина зображає ...

In the foreground ... – на передньому плані ...

In the background ... – на задньому плані ...

In the middle ground ... – на другому плані ...

Against a background ... – на тлі ...

On the right / left there is / there are... – праворуч / ліворуч є ...

At the top / bottom there is / there are ... – вверху / внизу є ...

The image reminds me of / makes me think of ... – образ нагадує мені про / змушує мене думати про ...

The setting is ... – оточення (фон) є ...

The atmosphere of the picture is ... – атмосфера картини є ...

Give the summary of the text.

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