

高等美术院校综合理论系列教材

# 美术英语

ART ENGLISH COURSE

---

湖北美术学院 主编

---

石秀芳 编

高等美术院校综合理论系列教材

# 美术英语

ART ENGLISH COURSE

---

湖北美术学院 主编

---

石秀芳 编 Dr. Adi Schytzer 顾问

湖北长江出版集团  
湖北美术出版社



策 划 / 王开元  
责任编辑 / 余 杉 张高锋  
装帧设计 / 王 乔  
技术编辑 / 程业友

### 图书在版编目 (CIP) 数据

美术英语 / 石秀芳 编  
—武汉: 湖北美术出版社, 2008.8  
高等美术院校综合理论教材  
ISBN 978-7-5394-2299-2  
I. 美…  
II. 石…  
III. 美术—英语—高等学校—教材  
IV. H31  
中国版本图书馆 CIP 数据核字 (2008) 第 105683 号

### 美术英语 ©石秀芳 编

出版发行: 湖北美术出版社  
地 址: 武汉市雄楚大街 268 号  
电 话: (027) 87679522 87679523  
邮政编码: 430070  
H T T P: www.hbapress.com.cn  
E-mail: hbapress@vip.sina.com.  
印 刷: 湖北恒泰印务有限公司  
开 本: 889mm × 1194mm 1/16  
印 张: 14  
印 数: 3000 册  
版 次: 2008 年 8 月第 1 版  
2008 年 8 月第 1 次印刷  
定 价: 38.00 元

## 高等美术院校综合理论系列教材学术顾问

(以姓氏笔画为序)

皮道坚 华南师范大学教授  
刘纲纪 武汉大学教授、博士生导师  
李 松 北京大学艺术学系教授、博士生导师  
汤 麟 湖北美术学院教授  
陈池瑜 清华大学美术学院教授、博士生导师  
金维诺 中央美术学院教授、博士生导师  
罗世平 中央美术学院教授、博士生导师  
黄 专 广州美术学院教授  
彭富春 武汉大学教授、博士生导师  
鲁 虹 深圳美术馆研究员

## 高等美术院校综合理论系列教材编委会

主 任 徐勇民  
副主任 陈孟昕 张 昕  
编 委 周益民 沈 伟 刘茂平 赵复雄 郭子瑶  
李江涛 石秀芳 左奇志 陈 晶 喻 琴  
余其彦

教材认定: 湖北省高等学校美术教学指导委员会

## 序 Preface

当今，中国的高等教育已进入大众化教育阶段，许多有志艺术的学子们受惠其中。艺术教育的课程内容也十分活跃地在传递着多样化的学术信息。

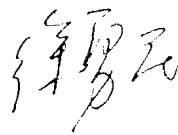
教材，作为传播知识的载体，随着时代对学生知识结构的要求悄然开始发生着变化。作为学院教材建设的重要项目，我院美术学系的教师在湖北美术出版社的支持下，默默地做着这件极有意义的工作。在教学实践中，他们深感学生对知识的渴求表现在对知识传播载体和媒介的关注与热情，并意识到：高等艺术教育教材编著的规范化和系统性与否，将直接作用于学生获取知识的效能。于是，今天我们就读到了这套陆续出版的教材。它以令人耳目一新的整体面貌，反映了当下美术学专业的课程体系和作者所持有的学术态度。

教材，无论是以何种形式出现，或纸介质、或电子版、或其他什么样式，其自身规范、系统地传递信息的载体特性是不会改变的。让学生在严谨的学术描述与分析中，积累知识、探究未知、启迪智性、学以致用，正所谓开卷有益。

在这套系列教材中，细心的读者会看到，教材科目的类别上增设了一些以前不曾有过的内容，这一定会对学生新知识结构的认知与形成产生积极的作用。

相信这套教材在蓬勃发展的高等美术教育的进程中，能推波助澜。尽管这股作用力的形成仅仅是开始。

湖北省高校美术教学指导委员会  
湖北美术学院院长、教授



## Contents 目录

### Chapter 1 Art

- 1 Part I Text
- 4 Part II Related Terminology
- 5 Part III Questions

### Chapter 2 Forms of Art

- 6 Part I Text
- 9 Part II Related Terminology
- 10 Part III Questions

### Chapter 3 Museum

- 11 Part I Text
- 19 Part II Related Terminology
- 21 Part III Questions

### Chapter 4 Architecture

- 22 Part I Text
- 26 Part II Related Terminology
- 27 Part III Questions

### Chapter 5 Sculpture

- 28 Part I Text
- 31 Part II Related Terminology
- 34 Part III Questions

### Chapter 6 Oil Painting

- 35 Part I Text
- 37 Part II Related Terminology
- 39 Part III Questions

### Chapter 7 Printmaking

- 40 Part I Text
- 42 Part II Related Terminology
- 45 Part III Questions

### Chapter 8 History of Fresco Painting

- 46 Part I Text
- 50 Part II Related Terminology
- 51 Part III Questions

### Chapter 9 Rock Art

- 52 Part I Text
- 54 Part II Related Terminology
- 55 Part III Questions

### Chapter 10 Watercolour

- 56 Part I Text



- 58 Part II Related Terminology
- 60 Part III Questions

### **Chapter 11 Chinese Brush Painting**

- 61 Part I Text
- 65 Part II Related Terminology
- 65 Part III Questions

### **Chapter 12 Porcelain**

- 66 Part I Text
- 70 Part II Related Terminology
- 71 Part III Questions

### **Chapter 13 Folk Art**

- 72 Part I Text
- 74 Part II Related Terminology
- 76 Part III Questions

### **Chapter 14 Chinese Buddhist Art**

- 77 Part I Text
- 79 Part II Related Terminology
- 80 Part III Questions

### **Chapter 15 Animation**

- 81 Part I Text
- 83 Part II Related Terminology
- 84 Part III Questions

### **Chapter 16 Design**

- 85 Part I Text
- 87 Part II Related Terminology
- 88 Part III Questions

### **Chapter 17 Art Deco and Graphic Design**

- 89 Part I Text
- 92 Part II Related Terminology
- 94 Part III Questions

### **Chapter 18 Origins of Paris Fashion**

- 95 Part I Text
- 98 Part II Related Terminology
- 99 Part III Questions

### **Chapter 19 Egyptian Art and West Asian Art**

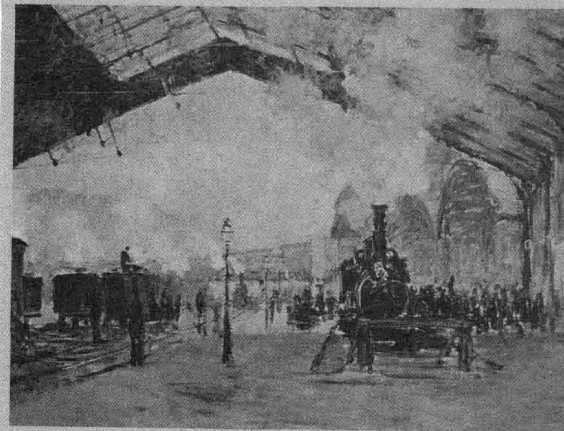
- 100 Part I Text
- 103 Part II Related Terminology
- 104 Part III Questions

### **Chapter 20 Ancient Greek Art and Roman Art**

- 105 Part I Text
- 110 Part II Related Terminology
- 111 Part III Questions

### **Chapter 21 La Renaissance: Italy**

- 112 Part I Text



119 Part II Related Terminology

119 Part III Questions

### **Chapter 22 Mannerism**

120 Part I Text

122 Part II Related Terminology

122 Part III Questions

### **Chapter 23 Baroque and Rococo**

123 Part I Text

125 Part II Related Terminology

126 Part III Questions

### **Chapter 24 Neoclassicism and Romanticism**

127 Part I Text

129 Part II Related Terminology

129 Part III Questions

### **Chapter 25 Realism**

130 Part I Text

134 Part II Related Terminology

134 Part III Questions

### **Chapter 26 Modern Art**

135 Part I Text

139 Part II Related Terminology

140 Part III Questions

### **Chapter 27 Fauvism**

141 Part I Text

144 Part II Related Terminology

144 Part III Questions

### **Chapter 28 Surrealism**

145 Part I Text

148 Part II Related Terminology

148 Part III Questions

### **Chapter 29 Art Nouveau**

149 Part I Text

151 Part II Related Terminology

151 Part III Questions

### **Chapter 30 Land Art, Pop Art and Op Art**

152 Part I Text

154 Part II Related Terminology

157 Part III Questions

### **Chapter 31 Expressionism**

158 Part I Text

161 Part II Related Terminology

163 Part III Questions

164 译文

**Chapter 1****Art****Part I Text**

For numerous reasons, a difficult word to define without starting endless argument! Many definitions have been proposed. At least art involves a degree of human involvement — through manual skills or thought — as with the word “artificial,” meaning made by humans instead of by nature. Definitions vary in how they divide all that is artificial into what is and isn’t art. The most common means is to rely upon the estimations of art experts and institutions.

Artists, museum curators, art patrons, art educators, art critics, art historians, and others involved with art change their ideas about it over time. Early in the 20th century, for instance, artists expanded the definition of art to include such things as abstraction, collage, and readymades. Even in the second half of the 20th century, the art world expanded its definition of art to include textiles, costumes, jewelry, photography, video, concepts, and performances as art. Only in the last ten or twenty years works of various native peoples have come to be considered art rather than artifacts.

However, people of some cultures do not (or refuse to) refer to some works as “art.” Because of this, many people have taken to using the broader terms material culture or visual culture when referring to such works. No American Indian language includes such a word as art. The Japanese created such a word only after coming into contact with European ideas.



## Developing:

### What IS Art?

*By Richard Smith*

Setting aside the flip answer that “Art is what I like”, is there some basis for deciding what IS art and what IS NOT art? I think there is, but I also think that a problem arises when we begin to confuse the “form” and “content” of art with the process of its creation.

The appearance of an object is the singular means by which we access an object’s artistry: it’s form and aesthetic character, the stimulation of our senses. It is also the way we apprehend the object’s content: its allusions to philosophy, nature, literature, history, or other art. In some circles much has been made of a definition of art that stipulates that a work of art differs from other objects because it has a “symbolic” function. Objects of “art” can often be seen as symbolic because they are typically at least semi-permanent and therefore accessible to interpretation and reinterpretation through time, and the reverberations that develop as times and fortunes change. These symbolic manifestations, though, also apply to non-art, such as items of the general material culture, and are really more indicative of the nature of being human and our need to understand and organize experience than a way to determine if something is “art” or not.

The objects, that artists have created over time, have operated in different ways dependent on the social and historical period in which the artist lived. In prehistoric times, we believe that the cave paintings and fertility sculptures, for example, had a religious purpose. In other religious contexts, such as much of the art of the Middle Ages, instead of ritualistic significance, the art was more for the purpose of telling religious stories. In some social contexts, artists have been employed to create “photographic” portraits of patrons, their families or other important members of the community. Royalty asked artists to help record their exploits and grandeur. Governments have put artists to work creating objects that communicate political statements. In the 19th and 20th centuries we have had “art for art’s sake” and even art that resulted in no permanent object: the wrappings of cliffs, the “happenings” in public places, the sand art that washes away at the tide, etc.

It has often been said that artists are themselves somewhat different

and the supposition is then that we can know what is “art” because we can identify “artists”. In his book, *The Creative Imagination, Psychoanalysis and the Genius of Inspiration*, Hendrik Ruitenbeek tells us that many creative persons have been neurotic or even psychotic, but many others have not. He actually suggested that neurosis, an inflexible and rigid solution to anxiety, may in fact be counter-productive to artistic behavior. So, the mental health of the creator is probably not a good way to define the objects and activities that belong in the “art” classification.

Others have suggested that art can be identified by the motives of its creators: Otto Rank believed that the artist was trying to “immortalize his mortal life” in the creative process. Freud attributed common motives to artists: honor, power, riches, fame and love. Many psychologists, like Louis Fraiberg, believe that creative behavior is an effort by some individuals to adjust and adapt to their environment—a sort of healing process. Of course, the fact is that all of us have to come to terms with ourselves and our place in the world, and there are many ways that we do these things: some of us are religious, or philosophical, or we play, or we commit to deep loving relationships, or we have children, or we take long nature walks, or we enter therapy, or we make art. The need to adapt doesn’t seem to be a primary variable in the definition of what art is. Motives, in general, do not provide a reasonable basis for deciding what is “art”.

What I believe is common to art through the centuries, however, is the artistic process. It is this process alone that makes something “art” and something else not art. It is the particular behavior of the creator, during the time the object is being made for the first time, that makes something a work of art. As Ruitenbeek suggested, it is behavior that requires “alert innovativeness and the ability to make decisions in a constantly shifting environment of choices.” In my view, it is the thoughtful and emotional concentration of the artist on perceptual senses, during the act of creation, that makes something “art”.

In this process, the artist brings everything they have: their knowledge, their history and experiences, their associations and relationships, their beliefs, their motives, and their skills and powers. Objects, or events, that result from such a process are “art”. As viewers of “art” we participate by deciding whether the object resulted

from a creative artistic process or was made in some other way. We also get to decide whether we “like” the art, “understand” it, “respond” to it, “internalize”, “learn from” or “reject” what we think the artist has created or might be “saying” through the work but, if the process was pure, whatever we decide has nothing to do with whether or not it is art!

## Part II Related Terminology

**artificial** 人造的——made in imitation of nature by human beings rather than by nature; simulated

For example: “All things are artificial, for nature is the art of God.”

**artifact** 人工制品——an object produced or shaped by human craft, especially a rudimentary art form or object, as in the products of prehistoric workmanship. Only in the last ten or twenty years works of various native peoples been considered art rather than artifacts, and displayed in museums of art as well as of ethnography.

**artisan** 工匠; 手工业工人——a craftsman; a skilled manual worker

**museum** 博物馆; 艺术馆——a building where objects of interest or value are collected, conserved, exhibited, and interpreted

For example: “All department stores will become museums, and all museums will become department stores.”

**curator** (博物馆的) 馆长; 保管员——a person who is responsible for collection building, care, research, exhibition, and writing. Curators often work with community members to determine interests and needs, which will be reflected in special exhibitions, and result the meeting educational goals.

**art careers** 艺术生涯——jobs and professions in which art interest, knowledge, and skills are important

**patron** (艺术家等的) 赞助人——someone who supports, protects, or champions somebody or something such as an institution, an event, or a cause; a sponsor or benefactor. In Europe, until the growth of the middle classes in the nineteenth century, when more and more patrons of the arts were wealthy merchants and industrialists, most patrons of the arts were either leaders of the aristocracy or of the Catholic church. Now some of them have made their fortunes with profits from products.

For example: “Harry Kessler was a German—patron of avant garde art and design who died in 1937.”

**art critic** 艺术评论家; 鉴定家——among those in art careers, a person who describes, analyzes, interprets, evaluates, and expresses judgments of the merits, faults and value of artworks; one who produces art criticism

**art criticism** 艺术评论; 艺术鉴定——the description, analysis, evaluation, interpretation, and judgment of works of art

For example: “What distinguishes modern art from the art of other ages is criticism.”

**abstract art** 抽象艺术——imagery which departs from representational accuracy, to a variable range of possible degrees, for some reason other than verisimilitude

**verisimilitude** 逼真——appearing to be true or real

**collage** 拼贴画——artwork created by securing pieces of paper, fabric or other materials onto a substrate. Though basically two-dimensional, it may have a sculptural effect.

**ready-made** 现成艺术品——an object manufactured for some other purpose, presented by an artist as a work of art. Between 1914 and 1921, Marcel Duchamp (French, 1887–1968), who originated this concept, selected and signed, among others, a snow shovel, a comb, and a urinal. He occasionally altered readymades (sometimes called assisted readymades)—the most famous of which was a cheap reproduction of Mona Lisa on which Duchamp drew a mustache.

**textiles** 纺织品——a cloth, especially one manufactured by weaving or knitting; a fabric, fiber or yarn for weaving or knitting into cloth

**aesthetic** 美学的; 审美的——of or concerning the appreciation of beauty or good taste; the aesthetic faculties

**aesthetics** 美学——originally means the science of taste, today the philosophy of “the beautiful”, of its understanding and appreciation

**fine art** 美术或美术的各种形式, 如: 绘画雕刻等——art or forms of art that appeal to the sense of beauty, e.g. painting, sculpture, etc.

**reproduction** 复制品——a copy

## Part III Questions

1. What is the main idea of the Text?
2. What does the author, Richard Smith mean by “What IS Art” ?

**Chapter 2****Forms of Art****Part I Text**

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

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

Most forms of art fit under two main categories: fine arts and applied arts, though there is no clear dividing line. In the visual arts, fine arts refers to painting, sculpture, and architecture, arts which have no practical function and are valued in terms of the visual pleasure they provide or their success in communicating ideas or feelings. The one exception is architecture, which involves designing structures that strive to be both attractive and functional. The term “applied arts” is most often used to describe the design or decoration of functional objects to make them visually pleasing. Artists who create applied arts or crafts are usually referred to as designers, artisans, or craftspeople.

**Developing:****A Selection of Current Exhibitions and Works of Art on the Market**

*By Catherine Hockley*

The latest exhibition to be organised by the Dickinson Roundell group takes place at the company's New York gallery, 19 East 66th Street, from 7 May to 8 June. The exhibition focuses on paintings, drawings and sculptures of women, and illustrates the different ways in which a wide-ranging group of 19th and 20th century artists depict the female form. As is usual for this gallery, only the best exponents of this period are represented, and so works by the likes of Renoir, Matisse, Vuillard and Rodin line the walls. A painting by Pierre Bonnard (1867–1947), dated 1908, of female bathers



on a river bank, is worth a mention, not only because of its large size, but also because it is a typical example of Bonnard's work at this time. An erotic painting by Picasso, *Nu assis appuie sur des coussins* (Jacqueline), of 1964, was the subject of much controversy when it was first displayed, but is perhaps not so shocking nowadays. A three-quarter length portrait by Amedeo Modigliani (1884–1920) of his sister, Margherita, dated 1916, is another highlight, and was painted during what is now considered the finest period of the artist's short career. The simple, elongated form of the figure bears all the hallmarks of Modigliani's style, and this example shows an element of emotion lacking in other works.

An exhibition featuring a comprehensive collection of works of art takes place at Galerie Schmit, 396 rue Saint-Honore, Paris, until 11 July. *Maitres Francais XiXeme–xxeme siecles de Delacroix a Braque*, includes works by such artists as Balthus, Cassatt, Degas, Matisse, Modigliani, Picasso and Vuillard, to name but a few. Many of the paintings on display are from private collections, and some have not before been seen by the public. A pretty view of the Seine at Vetheuil by Claude Monet (1840–1926) painted in 1878 is on display, and a portrait by Gustave Courbet's (1819–1877) of his father, dated 1844, is particularly fine.

### The Burghers of Calais

"Bourgeois de Calais" (2-1) is one of the most famous sculptures by Auguste Rodin, completed in 1888. It serves as a monument to an occurrence in 1347 during the Hundred Years War, when Calais, an important French port on the English Channel, was under siege by the English for over a year.

The story goes that England's Edward III offered to spare the city if six influential men, wearing nooses around their necks, would turn over the keys to the city and castle, as well as their lives. To prevent any further loss of life, Eustache de Saint Pierre led an envoy of six influential men to surrender the city, which had been abandoned by Philip VI. Though the burghers expected to be executed, their lives were spared by the intervention of England's Queen, Philippa of Hainault.

The monument was proposed by the mayor of Calais for



2-1 Rodin's *The Burghers of Calais* in Calais, France

the town's square in 1880. Rodin's design was controversial, as it did not present the burghers in a heroic manner, rather they appeared sullen and worn. The monument was innovative in that it presented the burghers at the same level as the viewers, rather than on a traditional pedestal, although until 1924 the city council of Calais, against Rodin's wishes, displayed the statue on an elevated base.

While the original statue still stands in Calais, another version stands in Victoria Tower Gardens in the shadow of the Houses of Parliament in London. Another stands in the courtyard at Stanford University in California.

### The Night Watch

Rembrandt painted "The Militia Company of Captain Frans Banning Cocq" (2-2) between 1640 and 1642. This picture was called "The Patrouille de Nuit" by the French and *The Night Watch* by Sir Joshua Reynolds, because upon its discovery, the picture was so dimmed and defaced by time that it was almost indistinguishable and it looked quite like a night scene. After it was cleaned, it was discovered to represent broad day—a party of musketeers stepping from a gloomy courtyard into the blinding sunlight.



2-2 The Night Watch or "The Militia Company of Captain Frans Banning Cocq", 1642, Oil on Canvas, Rijks Museum, Amsterdam

The piece was commissioned for the new hall of the Kloveniersdoelen, the musketeer branch of the civic militia. Rembrandt departed from convention, which ordered that such genre pieces should be stately and formal, rather a line-up than an action scene. Instead he showed the militia readying themselves to embark on a mission (what kind of mission, an ordinary patrol or some special event, is a matter of debate). His new approach caused a row, especially among the militia members who ended up at the back of the scene and were hardly visible. Payment was delayed. Even parts of the canvas were cut off to make the painting fit on the designated wall.

This painting now hangs in the largest hall of the Rijks Museum in Amsterdam. It is a large painting that takes up the entire back wall—despite having had bits cut off—and is arguably one of the most impressive paintings displayed there.

## Part II Related Terminology

**form** 形; 形式——the body or outward appearance of a person or an animal considered separately from the face or head; the shape and structure of an object

**artistry** 艺术性; 艺术效果——artistic ability; the creative ability and skill of an artist, or the expression of this

**aesthete** 美学家; 唯美主义者——especially in the late 19th century, who is reckoned to have a special understanding of taste for and sensitivity to things “beautiful”

**allusions** 暗示; 暗指——an indirect reference to somebody or something,

For example: “He made an allusion to marital problems.”

**stipulates** 规定; 约定——to specify something such as a condition when making an agreement or an offer.

For example: “The contract stipulates which expenses will be covered.”

**fertility** 丰富; 丰饶——the quality or condition of being fertile

**ritualistic** 仪式的; 老规矩的——forming part of or adhering to a ritual

**exploits** 功劳; 功绩——an interesting or daring action or achievement

**grandeur** 庄严; 伟大——the quality of being great or grand and very impressive

**“art for art’s sake”** “为艺术而艺术”——a slogan meaning that the beauty of the fine arts is reason enough for pursuing them—that art does not have to serve purposes taken from politics, religion, economics, and so on

**Louis Fraiberg** 路易斯·菲尔博格——Professor Emeritus of English at the University of Toledo and the author of *Psychoanalysis and American Literary Criticism*

**manner** 艺术风格; 手法——style of work of art; the style in which a work of art is

**highlight** 最精彩的部分; 高光——most exciting part of something; light or bright part of a picture, photograph

**elongated** 细长的——long and thin; stretched out

**hallmark** 特征——distinctive feature

**element** 要素; 特色——necessary or characteristic part of something

**depict** 描绘——show something as a picture

**exponents** 代表——person who expresses, supports, or is an example of a stated belief or idea

**adorn** 装点——ornament to something

**musketeers** 士兵——royal bodyguard; a member of a company of musketeers in the French royal household's personal troops in the 17th and 18th centuries

**Calais** 加来 (法国北部港口城市) ——seaport on the English Channel in the Pa de Calais Department, Nord Pas-de-Calais Region, in northwestern France; The Calais-Dover route is the shortest crossing between France and the United Kingdom.

### Part III Questions

1. How does the author of the Text define "form of art" ?
2. What is the innovation in Rodin's "*The Burghers of Calais*" ? Why?