

Art English

美术英语

● 全国行业英语系列统编教材

主 编 姚晶静



高等教育出版社
HIGHER EDUCATION PRESS

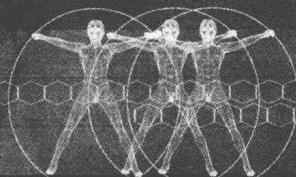
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主 编 姚晶静 编 者 王 煊 王莎丽 杨 军



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图书在版编目(CIP)数据

美术英语/姚晶静主编. —北京:高等教育出版社,
2009.9

ISBN 978-7-04-027993-1

I. 美… II. 姚… III. 美术—英语 IV. H31

中国版本图书馆 CIP 数据核字(2009)第 158839 号

策划编辑 周俊华 责任编辑 贺刚 封面设计 顾凌芝 责任印制 毛斯璐

出版发行 高等教育出版社
社 址 北京市西城区德外大街 4 号
邮政编码 100120
总 机 010-58581000

经 销 蓝色畅想图书发行有限公司
印 刷 北京外文印刷厂

开 本 787×960 1/16
印 张 22
字 数 419 000

购书热线 010-58581118
免费咨询 800-810-0598
网 址 <http://www.hep.edu.cn>
<http://www.hep.com.cn>
网上订购 <http://www.landracom.com>
<http://www.landracom.com.cn>
畅想教育 <http://www.widedu.com>

版 次 2009 年 9 月第 1 版
印 次 2009 年 9 月第 1 次印刷
定 价 30.00 元(附光盘)

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物料号 27993-00

前言

FOREWORD

《美术英语》是依据国家教育部《大学英语课程教学要求》，为满足美术类学生的教学需求而编写的教材，旨在体现“以学生为本”、重视“人的发展”的教学原则。

本教材将英语语言教学和学科知识学习结合起来，课文内容的选择就是根据美术学科知识，虽不十分专业但比较有系统，以引导学生在内容学习中“习得”语言，扩大词汇量，通过接触专业知识来学习语言并提高语言的实际运用能力。

本教材从内容选择到结构安排，从教学活动设计到课后练习编写，都从美术类学生的实际出发，所选语料新颖实用，文章短小精悍，题材多样，体裁不拘。文章主要选自当代英美书刊及互联网部分网站，有的是从某些著作中摘录的片断，有的是在原材料基础上略作改写以适合美术类学生的英语水平。

本教材所选文章内容涉及：国画、书法、西画、版画、雕塑、摄影艺术、建筑艺术、陶瓷艺术、环艺设计、服装设计、工业设计、平面设计、动画设计、家具、玩具设计等，共14个单元。每个单元围绕一个主题展开，下设：Pre-reading Activities、Text A 和 Text B 三部分，融语言教学的听、说、读、写、译为体，旨在提高学生的英语综合应用能力。每篇课文包括生词、短语、专业术语、注释、难点讲解和课后练习等内容。课文中生词、短语、专业术语和注释分别用不同的排版形式加以区分，便于学生学习。练习设计形式多样，将语言的学习和专业知识的学习融为一体。

书中如有不妥和错漏之处，恳请读者批评指正。

编 者

2009年7月

郑 重 声 明

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高等教育出版社打击盗版办公室

邮 编：100120

购书请拨打电话：(010)58581118

目 录

CONTENTS

Unit 8 Fashion Design	101
Pre-reading Activities	102
Section A: Listen and Write	103
Section B: Listen, Look and Speak	104
Text A T-shirt, Jeans, and Leather Jacket	105
Text B Pop Art Fashion	106
Unit 9 Environmental Design	107
Pre-reading Activities	108
Section A: Listen and Write	109
Section B: Listen, Look and Speak	110
Text A Group Seeks Comment on Sustainable	111
Text B So Ho to High	112
Unit 1 Chinese Painting	1
Pre-reading Activities	1
Section A: Listen and Write	1
Section B: Listen, Look and Speak	1
Text A Traditional Chinese Painting	4
Text B Wu Daozi, Sage in Chinese Painting	13
Unit 2 Calligraphy	22
Pre-reading Activities	22
Section A: Listen and Write	22
Section B: Listen, Look and Speak	23
Text A Wang Xizhi	25
Text B Chinese Calligraphy	33
Unit 3 Western Painting	42
Pre-reading Activities	42
Section A: Listen and Write	42
Section B: Listen, Look and Speak	43

Text A	Han van Meegeren	44
Text B	Two Landscape Painters	52
Unit 4 Graphic Arts		
Pre-reading Activities		60
Section A: Listen and Write		60
Section B: Listen, Look and Speak		62
Text A	Graphic Arts	63
Text B	Albrecht Dürer	71
Unit 5 Sculpture		
Pre-reading Activities		81
Section A: Listen and Write		81
Section B: Listen, Look and Speak		83
Text A	Development of Sculpture	84
Text B	Sculpture: Techniques and Materials	94
Unit 6 Photography		
Pre-reading Activities		103
Section A: Listen and Write		103
Section B: Listen, Look and Speak		105
Text A	A Revolutionary Female Photographer — Diane Arbus	105
Text B	What is Photography?	114
Unit 7 Architecture		
Pre-reading Activities		121
Section A: Listen and Write		121
Section B: Listen, Look and Speak		123
Text A	Baroque Architecture	124
Text B	Tom Kundig and His Delta Shelter	131

Unit 8 Fashion Design	140
Pre-reading Activities	140
Section A: Listen and Write	140
Section B: Listen, Look and Speak	142
Text A T-shirt, Jeans, and Leather Jacket	143
Text B Pop Art Fashion	151
Unit 9 Environmental Design	160
Pre-reading Activities	160
Section A: Listen and Write	160
Section B: Listen, Look and Speak	162
Text A Group Seeks Comment on Sustainable Landscape Report	163
Text B SoHo So High	172
Unit 10 Industrial Design	184
Pre-reading Activities	184
Section A: Listen and Write	184
Section B: Listen, Look and Speak	186
Text A Alessi: Fun Design for Everyone	186
Text B The Development of Industrial Design	196
Unit 11 Ceramics	208
Pre-reading Activities	208
Section A: Listen and Write	208
Section B: Listen, Look and Speak	209
Text A The Development of Porcelain	210
Text B A Guide to Porcelain Pottery Values	219
Unit 12 Furniture and Toy Design	228
Pre-reading Activities	228
Section A: Listen and Write	228

Section B: Listen, Look and Speak	230
Text A Modern Furniture Trends	230
Text B The Art of Toys	239
Unit 13 Animation Design	249
Pre-reading Activities	249
Section A: Listen and Write	249
Section B: Listen, Look and Speak	251
Text A History of Animation and Animation Art	252
Text B Chinese Animation: Splendid Past, Bitter Present	262
Unit 14 Graphic Design	272
Pre-reading Activities	272
Section A: Listen and Write	272
Section B: Listen, Look and Speak	274
Text A Graphic Design	275
Text B Graphic Designer — David Carson	283
Script	292
Key	319

Unit 1

Chinese Painting

Pre-reading Activities

Section A: Listen and Write

1. Listen to the recording and choose the right answer to each question you hear.

Helpful Words and Expressions

heritage *n.* 遗产

execute *v.* 制作(艺术品等)

attain *v.* 达到

assiduous *adj.* 勤勉的, 刻苦的

at one go 一气呵成

solid *adj.* 实的, 实心的

distinguish *v.* 区别, 辨别

pigments *n.* 颜料

proficiency *n.* 精通, 熟练

conceive *v.* 构思

alteration *n.* 改变

hollow *adj.* 虚的, 空心的

- 1) A) Xuan paper and pigments.
B) Materials and tools used in painting.
C) Chinese brush, Chinese ink and mineral and vegetable pigments.
D) Not mentioned.
- 2) A) He practices hard.

B) He controls brushes well.

C) He knows the qualities of xuan paper and Chinese ink.

D) All of the above.

3) A) Yes.

B) Not at all.

C) Not mentioned.

D) Sometimes he does.

4) A) Because it is durable.

B) Because it is very cheap.

C) Because it is of the right texture. D) Because it is good and expensive.

2. Listen to the following passage three times and fill in the missing information with the words you hear.

Traditional Chinese painting can be divided into three categories according to its subjects: figures, landscapes and birds-and-flowers.

The range of themes depicted in 1) _____ was extended far beyond religious ideas during the Song Dynasty (960—1127 AD). The art of figure painting during the Tang Dynasty (618—906 AD) was 2) _____ the golden age of figure painting. Historical subjects and scenes of courtly life (宫廷生活) were popular, and the human figure was 3) _____ a good health and unequalled (无与伦比的) in Chinese painting. Paintings of historical character and stories of everyday life became 4) _____. Also, techniques were further refined.

5) _____ had already established an independent form of expression by the 4th century. It gradually developed into the two 6) _____ mainly “blue-and-green” and “ink-and-wash” landscapes. The blue-and-green landscape used bright blue, green and red pigments (颜料) derived from minerals to create a richly decorative style (装饰风格). The ink-and-wash landscape relied on vivid brushwork with varying degrees of intensity of ink to 7) _____, his own emotions and individuality (个性).

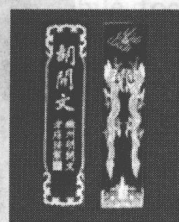
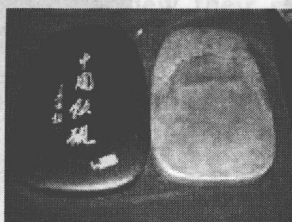
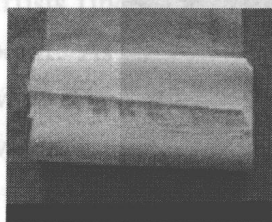
8) _____ was separated from decorative art to form an independent genre (类型, 流派) around the 9th century. Many well-known artists painted in this genre during the Song Dynasty and their themes included

9) _____. Many of the scholarly painters working with ink and brush

used a great economy of line. They produced paintings 10) _____ such as plum blossoms (梅), orchids (兰), bamboo (竹), chrysanthemums (菊), pines (松) and cypresses (柏) which reflect their own ideals and character.

►► Section B: Listen, Look and Speak ►►

Directions: Traditional Chinese painting has its special materials and tools, which are the so-called “Four Treasures of the Study” shown in the following pictures.



Exchange ideas with your classmates about “Four Treasures of the Study”. The following brief information is just for your reference:

Here are some details about “Four Treasures of the Study”, which was originally named for the rice paper produced in Xuancheng, ink-slab in Duanzhou, ink-brush in Huzhou and ink-stick in Huizhou:

Xuan paper, honored as the “king of papers” and favored by Chinese artists, is soft and absorbent. It can bring the characteristic styles of Chinese paintings into full play. Duanzhou ink-slabs, also called Duan ink-slabs are the best among all the ink-slabs produced in China. It bears a tinge of purple in color, with exquisite veins and smooth jade-like appearance. Huzhou ink-brushes are famous for their material selection and elaborate craftsmanship. The materials for the brushes can be the wool of goats, hair of weasels, of hares or a mixture. Huizhou ink-sticks are known as being “clear, moist, even and neat”. The ink can always “stay firm and keep its original touches once on paper”.

Text A

Traditional Chinese Painting



Xieyi



Gongbi

China entered the slave society about 2,000 BC. Though no paintings of that period have ever come to light, that society witnessed the emergence of a magnificent **bronze culture**, and bronzes can only be taken as a **composite art of painting and sculpture**. **Traditional Chinese painting** dates back to the **Neolithic Period**¹ about six thousand years ago. The **coloured pottery** with painted animals, fish, deer, and frogs excavated in the 1920s indicates that during the Neolithic Period the Chinese had already started to use brushes to paint. Traditional Chinese painting is highly regarded throughout the world for its theory, expression, and techniques.

According to the painting techniques, Chinese painting can be

divided into two categories: the **Xieyi School** and the **Gongbi School**. The Xieyi School is marked by exaggerated forms and freehand brush work. The Gongbi School is characterized by close attention to detail and fine brush work.

Different from Western paintings, a Chinese painting is not restricted by the **focal point** in its **perspective**. The artist may paint on a long and narrow piece of paper or silk all the scenes along the Yangtze River². It can be said that the adoption of **shifting perspective** is one of the characteristics of Chinese painting. Why do the Chinese artists emphasize the shifting perspective? They want to **break away** from the restrictions of time and space and to include in their pictures both things which are far and things which are near. Also, the artists find that in life people view their surroundings from a mobile focal point. As one walks along a river or in a garden, one sees everything on the way. The shifting perspective enables the artist to express freely what he wants.

Chinese calligraphy and Chinese painting are closely related because **lines** are used in both. Chinese people have **turned** simple lines **into** a highly-developed form of art. Lines are used **not only** to draw **contours** **but** to express the artist's concepts and feelings. For different **subjects** and different purposes **a variety of** lines are used. They may be straight or curved, hard or soft, thick or thin, pale or dark, and the ink may be dry or running. The use of lines and **strokes** is one of the elements that give Chinese painting its unique qualities.

Traditional Chinese painting is a combination in the same picture of the arts of poetry, calligraphy, painting, and **seal engraving**. In ancient times most artists were poets and calligraphers. Su Dongpo³ (1037—1101), Ni Yunlin⁴ (1306—1374), and Dong Qichang⁵ (1555—1636) were such artists. To the Chinese, "painting in poetry and poetry in painting" has been one of the criteria for excellent works of art. **Inscriptions** and **seal impressions** help to explain the painter's ideas and sentiments and also add **decorative beauty** to the painting. Ancient artists liked to paint pines, bamboo, and plum blossoms.

When inscriptions like “exemplary conduct and nobility of character” were made, those plants were meant to embody the qualities of people who were upright and were ready to help each other under hard conditions. For Chinese graphic art, poetry, calligraphy, painting, and seal engraving are necessary parts, which supplement and enrich one another.

WORD BANK

- witness /'wɪtnɪs/ *v.* 目击, 证明
- magnificent /mæg'nɪfɪsənt/ *adj.* 华丽的, 宏伟的
- excavated /'ekskeɪvət/ *v.* 挖掘, 发掘
- indicate /'ɪndɪkeɪt/ *v.* 显示, 表明
- category /'kætɪgəri/ *n.* 种类
- exaggerate /ɪg'zædʒəreɪt/ *v.* 夸大, 夸张
- characterize /'kærɪktəraɪz/ *v.* 表……特点; 具有……特征
- restrict /rɪs'trɪkt/ *v.* 限制, 约束
- characteristic /,kærɪktə'rɪstɪk/ *n.* 特性, 特征
- emphasize /'emfəsaɪz/ *v.* 强调
- restriction /rɪs'trɪkʃən/ *n.* 限制, 约束
- mobile /'məʊbaɪl/ *adj.* 可移动的, 机动的
- running /'rʌnɪŋ/ *adj.* 流动的
- combination /,kɒmbɪ'neɪʃən/ *n.* 结合; 联合
- poetry /'pəʊtri/ *n.* 诗; 诗歌
- criterion /kraɪ'tɪəriən/ ([复] criteria /-rɪə/) *n.* 标准
- sentiment /'sentɪmənt/ *n.* 感情; 情绪
- embody /ɪm'bɒdi/ *v.* 具体表达; 体现
- upright /'ʌpraɪt/ *adj.* 正直的; 笔直的
- supplement /'sʌplɪmənt/ *v.* 补充
- enrich /ɪn'rtʃ/ *v.* 丰富, 使更有意义

中(盛)朝有《画禅室随笔》、《容台集》、《画旨》等文集。

美辞萃

PHRASE STORE

come to light 显露; 出现
according to 按照; 根据……所说
divide into 分成
break away 摆脱; 逃脱
turn into (使)变成, (使)成为
not only ... but (also) 不但……而且
a variety of 各种各样的

ART GALLERY

bronze culture 青铜文化
composite art 复合艺术
traditional Chinese painting 中国画
coloured pottery 彩陶
the Xieyi School 写意画派
the Gongbi School 工笔画派
focal point 焦点
perspective 透视
shifting perspective 散点透视
Chinese calligraphy 中国书法
line 线, 线条
contour 轮廓
subject 主题
stroke 笔画, 笔划
seal engraving 印章雕刻术
inscription 题跋