



主 编 侯海燕

*A Course of Spoken English  
for Fine Art Students*

# 实用 美术英语口语



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## 内容提要

本教材旨在大幅提升美术专业学生英语口语表达能力,培养他们跨文化交流的自信和自觉。全书由12个单元组成:1~6单元为造型艺术部分,包括文艺复兴三杰、印象派和后印象派、美国现代艺术、现代雕塑、中国传统艺术和著名博物馆览胜,每单元包括样例对话、任务练习、词汇扩展三部分;7~12单元为设计与影视动画部分,包括工艺美术、建筑设计、时装设计、工业设计、平面设计和影视动画,每单元分为样例对话、句型展示、任务练习、词汇扩展和拓展练习五部分。

本书可供美术院校本科生、研究生及教师教学使用,也可供其他英语学习者和美术爱好者学习使用。

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## 前言

自 1978 年改革开放，特别是进入 21 世纪以来，当代中国迎来了中外美术交流史上的又一次高潮。此次高潮正值中国走向民族复兴的伟大历史时期。当代中国美术家以自主的立场和开放的胸怀与外国艺术进行平等的交流。他们将继承和发扬本民族传统与探究国外美术思潮和最新动向并举，使“中国美术呈现出传统与现代、东方与西方、经典与流行相融共生的多元态势。”为迎接和推动当代中国美术的对外交流，中国美术家协会组织实施了三大品牌项目“中国美术世界行”“中国北京国际美术双年展”“中国中青年美术家海外研修工程”。这些项目必将有力促进中国文化真正走向世界、助推“中国梦”早日实现。

在中外美术大融合的背景下，四川美术学院公共课教学部于 2011 年推出了“国际化艺术拔尖人才实验班”项目，该项目致力于探索最理想的艺术教育模式，打造研究型学习模式；致力于培养对专业领域有较深的认知、掌握较丰富的理论资源且有创造力、发展前景和跨文化视野的艺术后备人才。实验班学生除了课堂学习外，还撰写研究论文，完成作品创作与展览，参与学院一系列的外事接待和学术交流活动。可以说，这一项目是新形势下对新的艺术教育模式的一次大胆探索与尝试，积累了宝贵的经验，也获得了可喜的成果。《实用美术英语口语》便是实验班教学改革成果之一。

编写此书的初衷是大幅提升美术专业学生英语口语表达能力，培养他们跨文化交流的自信和自觉。本书由 12 个单元组成。1~6 单元为造型艺术部分，包括“文艺复兴三杰”“印象派和后印象派”“美国现代艺术”“现代雕塑”“中国传统艺术”和“著名博物馆览胜”。每单元包括样例对话 (Sample Dialogues)、任务练习 (Tasks)、词汇扩展 (Enlarge Your Vocabulary) 三部分。样例对话介绍了美术史上最重要的艺术流派、代表人物及作品、风格及其后续影响，文字凝练，言简意赅，学而时习之，容易朗朗上口，有助于提高英语表达力。练习除了深化对样例对话内容的理解外，还有对这些内容进行引申延展的思辨讨论题。词汇扩展补充了丰富的造型艺术词汇。7~12 单元为设计与影视动画部分，包括“工艺美术”“建筑设计”“时装设计”“工业设计”“平面设计”和“影视动画”。每单元分为样例对话 (Sample Dialogues)、句型展示 (Presentations)、任务练习 (Exercises)、词汇扩展 (Enlarge Your Vocabulary) 和拓展练习 (Further Practice) 五部分。样例对话多是对业界国际知名大师的访谈，

学生可从中了解业界最新发展动态和关注焦点，积累专业知识。句型展示铺陈了对话中出现的典型句型。任务练习设计了丰富多彩的口语活动，这些活动注重对功能句型等语言要素的训练，贴近专业知识，富于趣味性，有助于引导学生开口说话。词汇扩展补充了大量的设计与影视专业词汇，拓展练习就是用自己的话转述对美术领域各行业的功能定位，加深对这些行业的认知。

本书可供美术院校本科生、研究生及教师教学使用，也可供其他英语学习者和美术爱好者学习使用。

本书的编写凝聚了编者的辛勤笔耕，不足与疏漏之处难以避免，希望使用该书的广大师生提出诚恳的批评与建议。

最后，编者衷心感谢四川美术学院公共课教学部陈德洪主任及重庆大学出版社编辑在该书编写过程中给予的热情鼓励与精心指导，还有四川美术学院雕塑系美国富布莱特奖学金访问学者 **Patrick D. Wilson** 对书稿的文字审阅。

编者

2014年3月

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*Unit  
One*

*High  
Renaissance  
Masters*



## Dialogue 1

### Leonardo da Vinci (1452-1519)

• Note •

*Leonardo da Vinci was an Italian Renaissance polymath: painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived.*

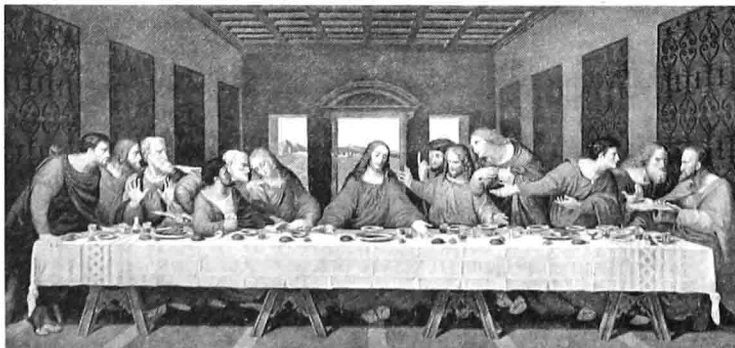


**Todd:** Leonardo got his start as an artist around 1469. His father apprenticed him to the renowned workshop of Verocchio.

**Richard:** Verocchio's specialty was perspective. Though artists had only recently begun to get the hang of perspective, Leonardo easily mastered it and quickly surpassed Verocchio. By the time he was in his early twenties, he was fairly famous.

**Todd:** Renaissance Italy was centuries away from our culture of photographs and cinema, but Leonardo nevertheless sought a similar sort of universal language in painting. With perspective and other realistic elements, Leonardo tried to create faithful renditions of life.

**Richard:** Previously, artists tended to produce highly figurative strange religious paintings. In this context, Leonardo's desire to paint things realistically was bold and fresh.



*The Last Supper — Da Vinci*

This call to objectivity became the standard for painters who followed in the 16th century.

**Todd:** Leonardo was surely no slouch when it came to the techniques of the day. He went beyond his teacher's methods by making a scientific study of light and shadow in nature.

**Richard:** It dawned on him that objects were not comprised of outlines, but were actually three-dimensional bodies defined by light and shadow. Known as chiaroscuro, this technique gave his paintings the soft, lifelike quality. In contrast, older paintings looked cartoony and flat.

**Todd:** He also saw that an object's detail and color changed as it receded in the distance. This technique, called sfumato, was originally developed by Flemish and Venetian painters, but of course Super-Genius Leonardo transformed it into a powerful tool for creating atmosphere and depth.

**Richard:** Ever the perfectionist, Leonardo turned to science in the quest to improve his artwork. His study of nature and anatomy emerged in his stunningly realistic paintings. His dissections of the human body paved the way for remarkably accurate figures. He was the first artist to study the physical proportions of men, women and children and to use these studies to determine the "ideal" human figure.

**Todd:** All in all, Leonardo believed that the artist must know not just the rules of perspective, but all the laws of nature. The eye, he believed, was the perfect instrument for learning these laws, and the artist the perfect person to illustrate them.

### • Vocabulary •

|                      |                   |     |                    |
|----------------------|-------------------|-----|--------------------|
| apprentice           | [ə'prentɪs]       | vt. | 使...做学徒            |
| specialty            | ['speʃəlti]       | n.  | 专业; 专长             |
| perspective          | [pə'spektɪv]      | n.  | 透视; 透视图; 透视画法      |
| rendition            | [ren'dɪʃən]       | n.  | (通过绘画)表现; 描绘       |
| chiaroscuro          | [ki:ɑ:rəs'kuərəu] | n.  | 明暗配置; 明暗对照         |
| sfumato              | [sfu:'mɑ:təu]     | n.  | 晕涂法                |
| recede               | [ri'si:d]         | vt. | 后退; 倒退             |
| anatomy              | [ə'nætəmi]        | n.  | 解剖; 解剖学            |
| dissection           | [di'sekʃən]       | n.  | 解剖; 剖析             |
| proportion           | [prə'pɔ:ʃən]      | n.  | 比例; 比率; 相称; 平衡     |
| get the hang of sth. |                   |     | 掌握...的要领; 了解...的用法 |
| be no slouch         |                   |     | 擅长于; 干得麻利          |
| dawn on sb.          |                   |     | 使渐渐领悟; 使开始理解       |

be comprised of  
pave the way for

由…组成  
为…铺平道路；创造条件

### Task 1

*Please answer the following questions orally.*

1. When did Leonardo start his career as an artist?
2. What technique did Leonardo's study of light and shadow result in?
3. What effect can be created by using the technique known as sfumato?
4. How did Leonardo turn to science in the quest to improve his artwork?
5. According to Leonardo, what rules must an artist get to know?

### Task 2

*Leonardo da Vinci was considered to be the quintessential Renaissance man because he was a master of art, engineering and anatomy. In the Renaissance period, educated men aspired to become Renaissance men. That is a person with broad base of knowledge in language, philosophy, science, literature, art, and even sports. The idea of the Renaissance man can still be seen in a traditional college education. All students, regardless of major, are required to take liberal art classes. The common idea is that general education helps form a more fully developed man. Da Vinci's artistic practices also vindicate the idea that wonders can be created when science is skillfully combined with art.*

*Work in small groups and discuss the following topics. Make sure each member of the group gets a chance to speak. Make notes on the points that are made.*

- Specialization versus General Education
- Science versus Art

### Task 3

*Please cite examples of art works combining science and art, and discuss them with your group members.*

## Dialogue 2

### Michelangelo (1475-1564)

• Note •



*Michelangelo* was an Italian sculptor, painter, architect, poet, and engineer of the High Renaissance who exerted an unparalleled influence on the development of Western art.

**Louise:** Michelangelo was one of the three greatest Old Masters of Italian Renaissance art. His nickname — *il divino*, the divine one — was an apt illustration of his exceptional gifts as a painter, sculptor, architect and engineer.

**Philip:** His statues *Pieta* and *David*, and his *Genesis* and *Last Judgment* frescos in the Sistine Chapel in Rome — are regarded as some of the most influential artistic accomplishments in the history of art.

**Louise:** *David* takes its influence from the Greek sculpture *Spear Bearer*. Unlike Greek sculpture, *David* does not have a stoic, emotionless facial expression. He instead looks angry as he defiantly faces the evil Goliath. His youth and vigor is not silently encased in stone, but is projected for the viewer to see.

**Philip:** Michelangelo's fresco on the Sistine Chapel depicted various scenes from *Genesis*, including *the Creation of Man* and *the Garden of Eden*, and *The Last Judgment*.

**Louise:** Among them, the most familiar is *the Creation of Adam*. The windswept God stretches out his hand to a soulless Adam to breathe life into his listless body. Then the outstretched hand of God is seconds away from creating the



*Pieta—Michelangelo*

beginning of human kind. The transfer of energy between painted subjects can not only be seen, but can be felt as well.

**Philip:** Michelangelo reinvigorated the classical idea that the nude human body is a sufficient vehicle for the expression of all emotions which a painter can depict. This notion had an enormous influence on the subsequent development of Academic art — and on art as a whole. Above all, he promoted the idea that painting and sculpture merited the same status as architecture, and that painters and sculptors were real artists, rather than mere decorators or stone masons.

### • Vocabulary •

|                         |                   |         |                      |
|-------------------------|-------------------|---------|----------------------|
| apt                     | [æpt]             | a.      | 恰当的；适当的              |
| Genesis                 | ['dʒenɪsɪs]       | n.      | 开端；创使；起源             |
| statue                  | ['stætʃu:]        | n.      | 雕像；塑像                |
| fresco                  | ['freskəʊ]        | n.      | 壁画                   |
| accomplishment          | [ə'kɒmplɪʃmənt]   | n.      | 成就；成绩；才艺；技艺          |
| stoic                   | ['stəuɪk]         | a.      | 斯多葛派的；禁欲的；<br>淡泊的    |
| Goliath                 | [gə'laɪəθ]        | n.      | 《圣经》中被大卫射杀的<br>巨人戈利亚 |
| encase                  | [ɪn'keɪs]         | vt.     | 包裹；包围                |
| project                 | ['prɒdʒekt]       | vt.     | 伸出，凸出                |
| listless                | ['lɪstlɪs]        | a.      | 倦怠的；无精打采的            |
| transfer                | [træns'fɜ:]       | n. & v. | 转移；传送；传递             |
| reinvigorate            | ['ri:ɪn'vɪgəreɪt] | vt.     | 使再振作，使复兴             |
| vehicle                 | ['vi:ɪkl]         | n.      | 工具；手段；媒介             |
| mason                   | ['meɪsn]          | n.      | 石匠；泥瓦匠               |
| rather than             |                   |         | 而不是                  |
| have an influence on... |                   |         | 对...有影响              |

### Task 1

Please answer the following questions orally.

1. What are the most important works of Michelangelo?
2. How is *David* different from the Greek sculpture *Spear Bearer*?
3. What scenes did his fresco on the Sistine Chapel depict? Which one is the most familiar to people?



4. What classical idea did Michelangelo reinvigorate?
5. How did Michelangelo view painting and sculpture as well as painters and sculptors?

### Task 2

*Work in small groups and discuss the following topics. Make sure each member of the group gets a chance to speak. Make notes on the points that are made.*

- Aesthetic traits inherent to the nude human body
- Social obligations artists are to fulfill

## Dialogue 3

### Raphael (1483-1520)

• Note •



*Raphael was an Italian painter and architect of the High Renaissance. His work is admired for its clarity of form and ease of composition and for its visual achievement of the Neoplatonic ideal of human grandeur. Together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of that period.*

**Helen:** Raphael Sanzio was an Italian painter and architect of High Renaissance. He is perhaps best known for his *Madonna* portraits and his fresco work in the Vatican Palace, most notably *The School of Athens* composition.

**Vicki:** Raphael gained a reputation of an “absorber of influences”. He studied the works of the great masters such as Leonardo da Vinci and Michelangelo. He absorbed a lot of their style and techniques, but maintained his own unique style.

**Helen:** His paintings were known for their range, variety, grace, strength, and dignity. His artwork is often cited as the perfect example of classic art and the High Renaissance. He is considered by many to be one of the greatest painters of all time.