

● 专门用途英语课程系列



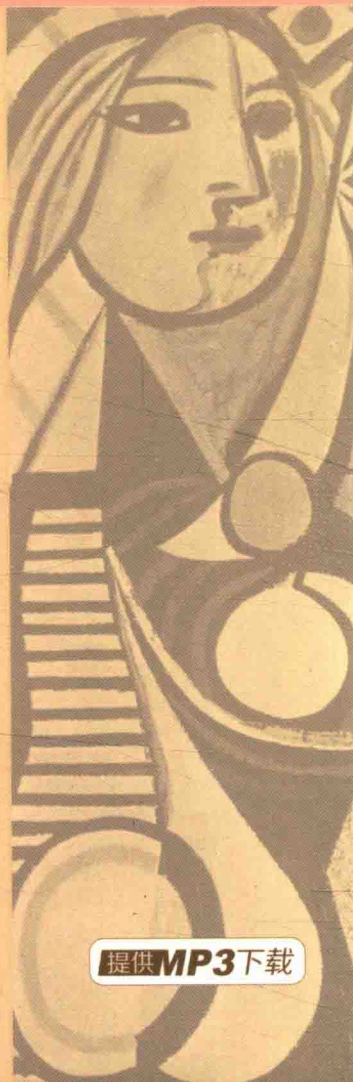
An English Course in Art (Book 1)

美术英语教程 (上)

薛林 主编

W 上海外语教育出版社
外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS
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An English Course in Art
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美术英语教程 (上)

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图书在版编目(CIP)数据

美术英语教程.上册 / 薛林主编.

—上海: 上海外语教育出版社, 2016.2

(专门用途英语课程系列)

ISBN 978-7-5446-4485-3

I. ①美… II. ①薛… III. ①美术—英语—阅读教学—高等学校—教材 IV. ①J-43

中国版本图书馆CIP数据核字(2016)第191903号

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 曹 娟

印 刷: 上海新艺印刷有限公司

开 本: 787×965 1/16 印张 10 字数 220千字

版 次: 2016年9月第1版 2016年9月第1次印刷

印 数: 2 100 册

书 号: ISBN 978-7-5446-4485-3 / J • 0016

定 价: 24.00 元

本版图书如有印装质量问题,可向本社调换

出版说明

教育部最新颁布的《大学英语课程教学要求》将大学英语的教学目标确定为“培养学生的英语综合应用能力，特别是听说能力，使他们在今后学习、工作和社会交往中能用英语有效地进行交际，同时增强其自主学习能力，提高综合文化素养，以适应我国社会发展和国际交流的需要”，并提出：“将综合英语类、语言技能类、语言应用类、语言文化类和专业英语类等必修课程和选修课程有机结合，确保不同层次的学生在英语应用能力方面得到充分的训练和提高。”《大学英语课程教学要求》明确要求大学英语教学中开设选修课，以满足大学生的实际需求。

依据《大学英语课程教学要求》，上海外语教育出版社邀请国内外英语教学专家开发编写了选修教材，通过教材的出版引领，促进了大学英语选修课程设置的发展，丰富了我国大学英语教学。这些教材品种丰富，涵盖面广，包括以下多个系列：大学英语应用提高阶段专业英语系列教材、大学英语综合应用能力选修课系列教材、职场英语选修教程系列、大学目标英语、牛津专业英语基础丛书等。这些年来，全国数百所高校使用了这些教材，部分老师对教材的内容和编写形式提出了宝贵的建议，为我们进一步完善教材提供了实践依据。

虽然很多高校多年来一直尝试开设选修课，专家学者也进行了理论研究，但目前此类课程在大学英语教学中所占比重并不大，仍处于探索阶段。多数教学专家对大学英语选修课程的具体教学目标和教学内容范围未形成统一认识，教育主管部门亦未出台具体的选修课教学要求。为了进一步推动大学英语选修课教学的发展，外教社在多年选修课教材使用情况调研的基础上，结合专家学者的最新研究成果和建议，充分考虑我国目前的大学英语教学现状、师资条

件、实际需求等因素，重新策划编写了“大学英语拓展课程系列”，该系列教材包括EAP、ESP和EOP三个子系列。

● **EAP (English for Academic Purposes)**

学术英语类，侧重高级水平英语听、说、读、写、译等技能的培养，为大学生出国留学、攻读研究生、进行科研等学术活动打下更扎实的英语基础。此类课程包括：演讲听说、跨文化交际、文学赏析、学术英语写作等。适合需要继续在学术上深造的大学生使用。

● **ESP (English for Specific Purposes)**

专业英语类，侧重提升专业英语能力，在培养学生听、说、读、写、译等基本语言技能的基础上，教授与该专业相关的英语词汇和表达，并尽可能传授专业知识，以使大学生轻松通过英语媒介获取本专业知识和信息。此类课程适合相关专业学生学习，针对性强。

● **EOP (English for Occupational Purposes)**

职场英语类，侧重提升职场英语能力，为大学生将来在英语环境中工作打下扎实的职场交际基本功。此类课程多数适合所有大学生使用，有部分教程与专业结合，适合相应专业学生使用。

除了重新修订已出版的教材外，我们还通过邀请更多海内外英语教学专家参与编写、和国外出版社合作出版等方式，扩大大系列教材的选题规模，以满足各专业大学生的学习需求。本系列教材具有时代感强、实用性强、课堂可操作性强等特点，相信会给我国大学英语教学带来新风向。

上海外语教育出版社

前言

《美术英语教程》是根据新世纪我国大学英语教学的基本要求,为美术与设计专业的学生度身编写的教材,旨在帮助学生扫清阅读专业英语书刊时遇到的语言障碍。阅读材料大部分选自国外当代专业英文书刊,题材广泛,图文并茂,兼具实用性、知识性和趣味性。

教程分上、下两册,每册8个单元,每个单元包括4个部分:阅读技巧指导与训练、阅读实践、实用阅读和专业术语拓展。

“阅读技巧指导与训练”包括读前活动、阅读活动和读后活动。

1. 读前活动:该部分涉及指导阅读技巧,复习相关词汇与句型、提出激活学生现有背景知识的焦点问题以及布置阅读任务。

2. 阅读活动:该部分涉及范文阅读、词汇学习和范文注释,使学生在教师的帮助下通过阅读范文掌握阅读技巧,提高阅读理解专业英文书刊的能力。

3. 读后活动:该部分主要是针对阅读技巧设计的练习,帮助学生进一步巩固对阅读技巧的掌握,加深对范文的理解。

“阅读实践”包括阅读活动和读后活动。

1. 阅读活动:该部分涉及选文阅读、词汇学习和选文注释,要求学生独立完成阅读活动,以提高阅读技巧的应用能力。

2. 读后活动:该部分是阅读技巧专项练习题,要求学生独立完成。

“实用阅读”包括阅读活动和读后活动。

1. 阅读活动:该部分涉及示范应用文阅读、词汇学习和范文注释,通过阅读范文提高学生快速检索和获取信息的能力。

2. 读后活动:该部分涉及应用文阅读和读后简明练习,要求学生独立完成。

“专业术语拓展”是在词汇学习的基础上拓展专业术语,以扩大学生的专业词汇量。

《美术英语教程》是在全国12所美术学院熟悉美术知识的资深英语教师通力合作下编写完成的,因编者水平和经验有限,教材中的不足之处在所难免,恳请广大使用者不吝赐教,以便我们进一步修订和完善。

编者

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Unit 1



Part 1

Meanings of Art

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Part 1

Meanings of Art

Pre-reading Activities

Reading Tips

1. *Prediction*

This skill is used for predicting or guessing about an article based on its title, subtitles, illustrations, etc. before reading it carefully so as to recall any experiences and associated knowledge, and determine the type of the article, likely and unlikely topics, and so on.

2. *Skimming*

This skill is used to glance rapidly through an article to determine its main idea by focusing your eyes on the beginnings and ends of paragraphs.

3. *Word Attack Skill — Guessing the Meanings of Words from Their Synonyms*

This skill is used to guess the meaning of an unknown word according to a similar word or phrase or sentence in meaning before or after it. For example,

"They are very polite and courteous."

"We think of carpentry as being a product of the hand, or skill."

4. *Reading Purpose — Reading for the Main Idea*

When reading, we should have a clear purpose — reading for fun, for a piece of information, or getting the general idea of a

paragraph or an article. With the last kind of purpose in mind, we may use such strategies as prediction and skimming so as to achieve our objective effectively.

Words and Expressions You Have Learned

> mathematics	> demand	> controversial
> quality	> extreme	> consider
> subject	> impersonal	> method
> weight	> response	> system
> labor	> geometry	> role
> challenge	> fan	> require
> aspect	> entirely	> handle
> reflect on	> peak	> subjective
> relationship	> strike	> rather than
> purchase	> architect	> balance
> enlarge	> on the other hand	> engineering
> sense	> term	> standard
> experience	> flesh	> lend
> share		

Focus Questions

1. What is art?
2. Based on the title "Meanings of Art", can you predict what the writer's definitions of art will be?

Reading Task

Try to get the main idea of each paragraph by skimming the beginning and end before careful reading.

- Para. 1 _____
- Para. 2 _____
- Para. 3 _____

Para. 4 _____

Para. 5 _____

Para. 6 _____

Para. 7 _____

Para. 8 _____

Meanings of Art



Fig. 1 MICHELANGELO
Moses (c. 1515–16)

- 1__ Art is many things: ability, process, and product. As ability, it is the human capacity to make things of beauty, things that stir a delightful sensation in us; it is creativity. As process, art is the act of drawing, painting, sculpting, or composing photographs. As product, art is the completed print, statue, structure, or tapestry. Art also has meanings — it can be defined as that which is beautiful or true, or that which expresses the universal or elevates the commonplace. But we shall explore some others below.

Art as Product of the Hand, the Mind, and the Heart

- 2__ We think of carpentry as being a product of the hand, or skill; of mathematics as being a product of the head, or intellect; of love as being a product of the heart, or emotion. These are extremes, of course. Carpenters can intellectually perceive new woodworking methods and love their labors. Mathematical puzzles have their ardent fans. But it is in the visual arts that skill, intellect, and emotion fuse in creation.
- 3__ Artists must have the technical skills to ply their media. The painter must be able to mix colors and handle the brush. The sculptor must be able to chisel stone, carve wood, or model clay. Painters and sculptors



Fig. 2 LEONARDO DA VINCI *The Last Supper* (1495–98)

must have the intellect to perceive underlying relationships and harmonies in objects. Architects must understand some rudiments of engineering. It is emotion that transforms an artist's perceptions into deeply felt experiences that demand aesthetic expression.

- 4_ Let us look at Michelangelo's *Moses* (Fig.1) to understand how the hand, head, and heart work in concert in art. Imagine the manual skill of stone carvers, who chisel, abrade, and polish in order to fashion illusions of flesh, drapery, and hair from material that is very much unlike any of these. Consider the vast intellectual grasp of the weight of human history, of anatomy, and of geometry that is required to wring such meaning and form from marble. And reflect on the emotion that must be invested in works that are so expressive of emotion.
- 5_ It has been argued that all great art involves hand, mind, and heart. In many works of art it seems that one or two of these factors — skill, intellect, or emotion — predominate. In others, as in Leonardo da Vinci's *The Last Supper* (Fig.2) and Pablo Picasso's *Guernica* (Fig.3), we are struck by the balance of the three.



Fig.3 PABLO PICASSO *Guernica* (1937)

Art as Source of Intellectual Stimulation

- 6__ In addition to stirring the emotions and the aesthetic sense, art makes one think. Beautiful or controversial paintings, sculptures, structures, photographs, films, and crafts trigger series of associations. We think about what the subjects of art are doing, thinking, and feeling. We reflect on the purposes of the artist. We see some thing or person through the eyes of another individual. We seek to trace the sources of our own emotional response; we advance our self-knowledge and our knowledge of the outside world.
- 7__ The role of the intellectual aspects of art perhaps reaches a peak in works like the gardens of the Japanese and modern Conceptual art. In Conceptual art, rather than represent external objects, the work is fully conceived in the artist's mind. In *Art as Idea as Idea*, Joseph Kosuth photocopied and enlarged the definition of an abstract term from the dictionary, lending it a tangible quality. Conceptual art wordworks like these seem to comment on the impersonal information systems of the modern world. Naturally they pose a challenge to the formal premises of art and stir an intellectual response in viewers.
- 8__ A second motive of Conceptual art is to counter the

commercialization of art. At its most extreme, the Conceptual art product exists only in the artist's mind. Therefore, it is entirely subjective and incapable of being purchased. On the other hand, Conceptual artist Lawrence Weiner did sell the following concept to a patron, who installed it himself: "A two-inch-wide, one-inch-deep trench cut across a standard one-car driveway." Before finishing this article, let us share the verbal content of a Robert Barry wordwork:

All the things I know
but of which I am not
at the moment thinking —
1:36 p.m.; June 15, 1969
We presume that there are a number of them.

Word Bank

capacity /kə'pæsɪti/ <i>n.</i>	才能, 能力	drapery /'dreɪpəri/ <i>n.</i>	(油画、雕刻等上 的) 衣纹
creativity /kri'eɪtɪvɪti/ <i>n.</i>	创造力	anatomy /ə'nætəmi/ <i>n.</i>	解剖学
sculpt /skʌlpt/ <i>v.</i>	雕	wring /rɪŋ/ <i>v.</i>	把(湿衣服)拧干
compose /kəm'pəʊz/ <i>v.</i>	构图, 创作(音 乐、文学作品)	invest /ɪn'vest/ <i>v.</i>	投入
print /prɪnt/ <i>n.</i>	版画作品	expressive /ɪk'spresɪv/ <i>a.</i>	富于表现力的
structure /'strʌktʃə(r)/ <i>n.</i>	结构物	predominate /prɪ'dɒmɪnənt/ <i>v.</i>	占主导地位, 占支 配地位
tapestry /'tæpɪstri/ <i>n.</i>	挂毯	strike /straɪk/ <i>v.</i>	给……以(深刻) 印象
elevate /'elɪveɪt/ <i>v.</i>	提高	stimulation /,stɪmjə'leɪʃən/ <i>n.</i>	(刺激) 作用, (激 励) 作用
woodworking /'wʊd'wɜ:kɪŋ/ <i>n.</i>	木工活	craft /kra:ft/ <i>n.</i>	工艺
ardent /'ɑ:dənt/ <i>a.</i>	热情的, 忠诚的	trigger /'trɪɡə(r)/ <i>v.</i>	引发
perceive /pə'seɪv/ <i>v.</i>	感知, 理解	series /'sɪəri:z/ <i>n.</i>	一系列
underlying /ˌʌndə'laɪɪŋ/ <i>a.</i>	潜在的	individual /ˌɪndɪvɪdʒuəl/ <i>a.</i>	个人, 个体
rudiments /'ru:dɪmənts/ <i>n.</i>	基础; 基本原理	trace /treɪs/ <i>v.</i>	追踪, 找寻
aesthetic /i:stetɪk/ <i>a.</i>	审美的	external /ɪk'stɜ:nl/ <i>a.</i>	外部的
manual /'mænjuəl/ <i>a.</i>	手工的		
abrade /ə'breɪd/ <i>v.</i>	磨掉		
illusion /ɪ'l(j)u:ʒən/ <i>n.</i>	幻觉		

advance /əd'vɑ:ns/ v.	促进	counter /'kauntə(r)/ v.	反对
represent /,reprɪ'zent/ v.	描绘	patron /'peɪtrən/ n.	(艺术)资助入
source /sɔ:s/ n.	来源	install /m'stɔ:l/ v.	安装
conceive /kən'si:v/ v.	构想出	trench /trentʃ/ n.	沟
photocopy /'fəʊtəʊkɒpi/ v.	复印	presume /pri'zju:m/ v.	推测, 假定
tangible /'tændʒəbl/ a.	有形的	definition /,defɪnɪʃən/ n.	定义
formal /'fɔ:məl/ a.	外形的, 形式上的	viewer /'vju:ə(r)/ n.	观众
premise /'premis/ n.	前提	driveway /'draɪvweɪ/ n.	私用车道
motive /'məʊtɪv/ n.	动机		

Structures

1. It is in the visual arts that skill, intellect, and emotion fuse in creation.
(An emphatic sentence. The part "in the visual arts" comes after "It is" and is emphasized, and "that" introduces the remaining parts of the original sentences).
强调句。“It is”之后是被强调部分, 这里强调的是“in the visual arts”, 而“that”为引导词, 后面是句子的非强调部分。
2. It has been argued that all great art involves hand, mind, and heart. ["It" used as preparatory subject]
“It”作先行主语, 用以避免提及是谁的想法。此外, “It has been argued that ...”明确表示“that”之后是人们的观点。“It+被动态谓语+that ...”是一种常用句型, 如It has been found that ..., It has been pointed out that ..., It is assumed that ..., 等。

Notes

1. Michelangelo /,mɪkəl'ændʒelo:/ 米开朗琪罗(1475—1564), 意大利文艺复兴时期的画家、雕塑家和建筑师, 被认为是有史以来最伟大的艺术家之一, 作品中尤以《大卫》雕像及罗马西斯廷教堂天花板上的绘画闻名。这些画取材于《圣经·旧约》, 其中包括《创造亚当》。
2. Leonardo da Vinci /,li:ə'nɑ:dəʊ də 'vɪntʃi/ 列奥纳多·达·芬奇(1452—1519), 意大利文艺复兴时期的画家、发明家和科学家, 被公认为有史以来最伟大的画家与天才之一。他最著名的画作是《蒙娜丽莎》和《最后的晚餐》。作为一名科学家和工程师, 他曾有许多重要的发现, 设计发明了许多机械装置, 其中一种外观与现代直升飞机相似。