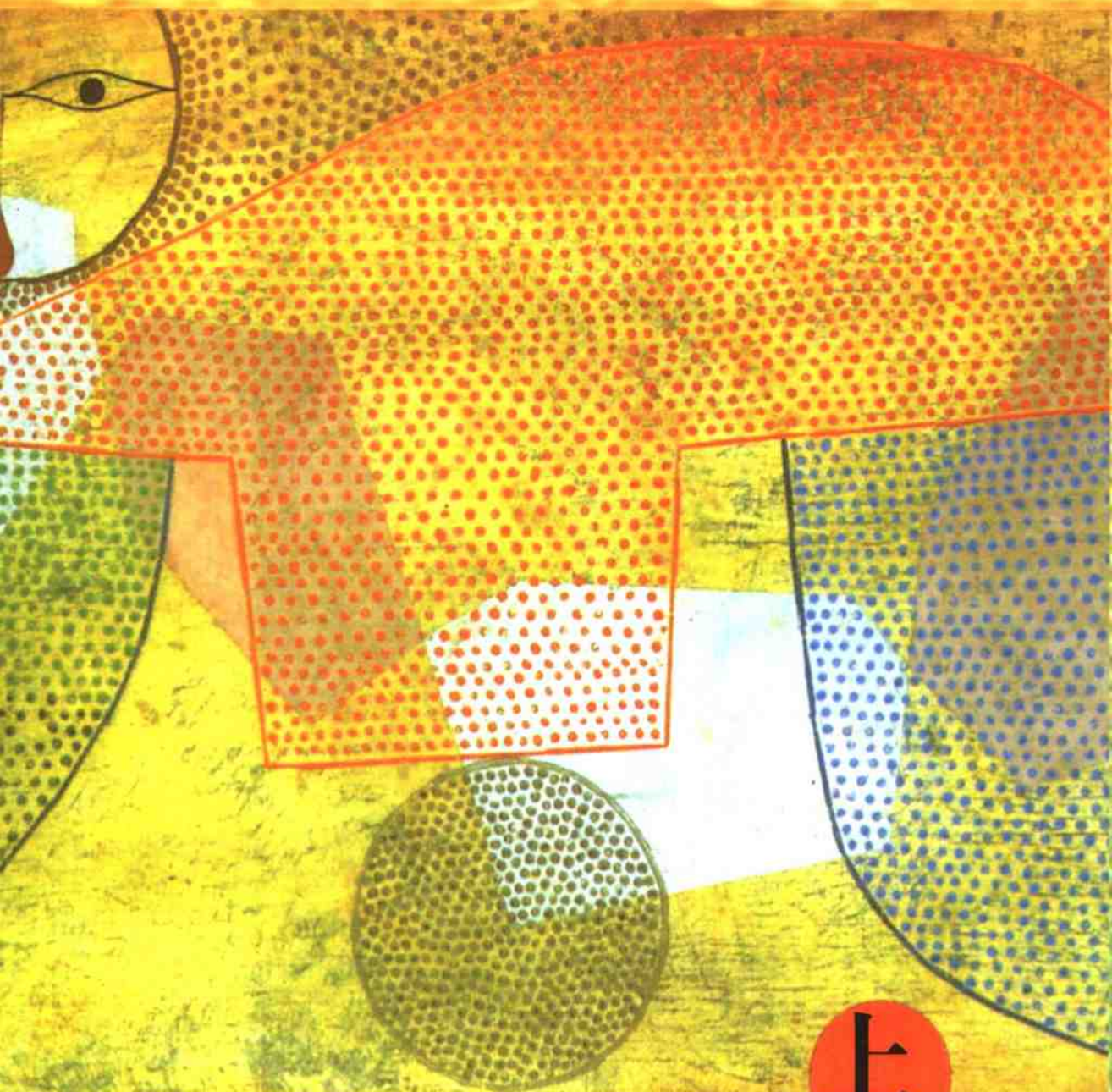


Selected Readings for Students of Fine Arts

新编美术专业英语

主 编 张 海 云



上

贵州教育出版社

广州美术学院教学丛书

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主编 张海云

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胡 震 黄小萍

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值得做的事

艺术—美术—美术教育—美术高等教育—美术院校的课堂教学，是我们从事艺术教学的人所面对的概念和具体环节。

古今中外，我等前辈从业者几乎无一例外的是师徒式传授，授知识、传技术，授家传、传衣钵……与理工人文类知识传授方式大相径庭。鲜有课本、教程、专著等文本文案用于课堂、用于画室、用于工作室、用于指导“动手”……就是这样的方式、这样的传承，也一样培养和造就了一代又一代的大师、巨匠。当然亦有平庸、次品。

今天我们反思：能否总结前人培养人才的成功经验，用以指导我们的艺术教学？从业者的艺术实践、成败教训能否显现课堂？能否既按教学大纲又不抹杀授课者的教学特色而达到目的？这当中有否规律性的东西？教学自身的科研如何体现？

基于此，教材建设就显得很有必要，实际上是一举数得之事。

“磨刀不误砍柴工”，让教员考虑教学之事、课堂之事、教材之选。让学生在教材的指导下理顺知识、规范概念、巩固能力，在传承中创新。让教学中教师自身的科研成果得以在书本显现、课堂证实，在传授中延伸和得到检验。

这是我们值得做的事！

预想这套教材会取得不凡的效果！

可以肯定这只是一件好事的开端！

广州美术学院院长



前言

《新编美术专业英语》是为了满足社会对专业人才的需要,结合美术院校学生的专业特点而编写的系列教材。内容全部选自当代英美书刊杂志,或者专业经典著作,涉及绘画、雕塑、艺术设计、建筑、陶艺、摄影、美学、美术史论、艺术家、艺术市场等各个领域,古典艺术和现代艺术兼而有之。所选文章的体裁不拘一格,力求博览,内容丰富有趣。寓枯燥的英语学习于专业学习之中。不仅能够提高学生的英语水平,还可以不断加深对专业的理解,丰富人文涵养。

该教材分为多个教学单元,每单元围绕一个主题展开。根据学生在知识、智力、情感、个性等方面的需求,选取与学生专业学习息息相关的语言最佳样本,提供给学生大量的、相互有联系的、符合专业需求的语言材料和语汇。课文和阅读材料难易适当,循序渐进;语汇复现率高,便于联想和记忆。教材中的注释、练习等也都紧扣专业进行编写和设置,体现出英语学习与专业学习有机结合的特点。在教师参考资料、教学手段方面有明显的突破,充分利用多媒体和电子课件,将专业英语、图像、视听说等有机结合,能顺应现时“双语”教学需要并且专业优势突出。

笔者在美术院校从事英语教学多年。在教学中,同学们常常提出要求,希望学习一些与艺术有关的教材,熟悉更多的专业用语,了解专业前沿资讯,提高阅读原版专业书刊的能力。因此,编一套适合美术院校学生的专业英语教材是我本人多年的宿愿。在本书的编写过程中,得到国内外学者的大力支持和帮助,得到许多朋友和同事的支持与热情鼓励,邵宏教授除了为本书的编写出谋献策提供资料以外,还亲自审稿,在此深表谢意。

由于编者的水平所限,本书难免有疏漏和不妥之处,敬请读者不吝指正。

张海燕

2006年于广州美术学院

001 Unit One Apollonian Reason, Dionysian Intuition

日神理性与酒神直觉

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日神理性与酒神直觉
- Reading A Image and Imagination 图像与想象
- Reading B Visual Art 视觉艺术
- Reading C Why Do We Study Art? 为何要学艺术?

023 Unit Two The Language of Visual Artist

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- Reading A Catching Momentary Effects 抓住瞬间效果
- Reading B Modeling and Composition 造型与构图
- Reading C Form, Line and Shape 结构、线条与形状

043 Unit Three Art for Eternity 永恒的艺术

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- Reading C Animal Symbolism in Ancient Egyptian Art
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063 Unit Four The Beauty and the Grandeur 美与辉煌

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101 Unit Six The Poetry of the Land and Mankind
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121 Unit Seven Frozen Beauty of Sculpture 雕塑之凝固美

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Unit One

Apollonian Reason, Dionysian Intuition

日神理性与酒神直觉

- Text **Apollonian Reason,
Dionysian Intuition**
日神理性与酒神直觉
- Reading A **Image and Imagination**
图像与想象
- Reading B **Visual Art**
视觉艺术
- Reading C **Why Do We Study Art?**
为何要学艺术?

艺术活动——无论它会是其他什么——首先是一个情感性的精神过程,所以任何一项科学性的艺术研究必然属于心理学范畴。它也可能涉及其他领域,但是属于心理学范畴则永远不能更改。

——弗里德伦德尔

Apollonian Reason, Dionysian Intuition



Apollo Belvedere, 350 BC



Michelangelo
Bacchus, 1496-97

Trying to examine our lives and trying to comprehend the world we live in are desirable goals, but how do we take the first step? Most of us begin by noticing things outside ourselves. At the beginning of consciousness we see faces and expressions, we hear voices, we become fascinated by the sounds they are making. We come to learn that these are words, and then we learn that words stand for things: table, chair, spoon, teddy bear. Much later we discover that there are words such as bad, good, no, and all right that stand for behavior approved or disapproved.

Self-awareness—the ability to look inward and ask “Who am I?”—takes time. And for many of us, the stimulation of the “out there” and other voices is so great that the need to look inward is never discovered. That is a great mistake, of course, and the problem is compounded today by the instant accessibility of marvelous electronic objects: television, cell

phones, computers, portable music, DVDs, personal digital assistants (PDAs), and more.

This chapter is devoted to suggestions for looking at ourselves and our world from a particular vantage point: the interaction of two forces that exist inside and outside ourselves. These forces, which seem to be universal, have been given the names of two Greek gods: Apollo and Dionysus.

The German philosopher Friedrich Nietzsche (1844~1900) applied the term Apollonian to mean the principle of order, logic, clarity, moderation, and control in the human personality and in society. He applied the term Dionysian to mean spontaneity, passion, intuition, and excess in the human personality and rebellion against society. He chose these opposing terms because Apollo was the Greek god of the sun (hence of light and truth)and Dionysus (Roman name, Bacchus), the god of earth, spring, and renewal (hence whatever was natural and beyond rational analysis).

The Apollo in us makes us organize the day, schedule activities, clean and get the house in shape; makes us lose patience with people who are content with a lack of organization; encourages us to insist on rules to be followed; and finds enormous satisfaction in solving a problem in math or translating a difficult passage in another language. The Apollonian self tells us to get moving, stop stalling, do what we know needs to be done. Its opposite, the Dionysian self, is always willing to find excuses for delay. Examining the influence of each side is a first step toward self-knowledge.

The Dionysus in us is what encourages us to act on hunches, jump to quick conclusions (which often turn out to be right, by the way), resist authority control, indulge (or overindulge, as sometimes happens); makes us want to dance and forget everything but movement; dislikes having to concentrate on a problem in math; enjoys the twilight consciousness of daydreaming or lying in the sun; and makes us talk on the phone for hours on end about trivialities, just having contact with friends.

Its opposite, the Apollo in us, wants solitude and quiet moments to think and plan.

The Old Gods Live

In truth, Apollo and Dionysus are with us every day of our lives. They are the two inner poles between which we vacillate — from calm decision making to unreasoned emotions — and they are ways of understanding the people we meet. College dormitories have a knack for putting Apollo and Dionysus in the same room: an obsessively neat person sharing space with someone who never makes the bed, leaves half-eaten food on the floor, and has trouble waking up in time for class. On the first day of class Apollonian students are relieved to be handed a syllabus listing exactly what is expected week by week. Dionysian students long for more flexibility: for an instructor who doesn't bother taking roll, asks them what they want to get from the course, and takes suggestions about whether assignments are too difficult.

Watching children closely, we see Apollo and Dionysus continually reincarnated. The predominantly Apollonian child is well behaved, listens to and follows instructions carefully, is eager to amass a vocabulary, to formulate sentences, to read and demonstrate the skill to parents. Dionysian children are frequently misunderstood and categorized as “problems.”



Henri Matisse, *Piano Lesson*, 1916.

The arts in general exert strong emotional appeal; that is their Dionysian component. They can also, however, be Apollonian insofar as they reinforce traditional moral values or articulate the complex thoughts that new and original minds want to communicate. Perhaps we can say that, because they serve both gods, the arts help to keep the balance Nietzsche found necessary for human survival.

The picture on the following page is a reproduction of the *Piano Lesson* by Henri Matisse (1869~1954). The artist's technique makes no claims for realism. The teacher, perched on her high seat, has no face, and the unhappy lad at the piano has incomplete features, just enough to let us know that he would rather be somewhere else. The style is clearly Dionysian (can you see why?), but the painting is also making a strong statement about the way our Dionysian spirit is restrained as we grow up and learn the way of ordered society. The work thus contains a definite Apollonian dimension. We could say here the form is Dionysian, whereas the content is Apollonian.

Apollonian and Dionysian 德国哲学家尼采所说的艺术家自我表露性情的两种方法:Apollonian,即所谓“梦幻的艺术世界”(该词原意是“具有古典美的”);Dionysian,即所谓“沉醉的艺术世界”(该词原意是“狂饮的,骚闹的”)。

I. Words and Expressions

Apollo <i>n.</i> (希腊神)太阳神阿波罗	vacillate <i>v.</i> 犹豫不定
主管光明、青春、音乐、诗歌的神	obsessively <i>adv.</i> 强迫性地
Dionysus <i>n.</i> (希腊神)酒神狄俄尼索斯	syllabus <i>n.</i> 课程提纲
intuition <i>n.</i> 直觉,直观	take roll 点名册
compound <i>n. & v.</i> 混合,复合	reincarnate <i>v.</i> 转生,赋予新生
stimulation <i>n.</i> 激励,鼓舞,刺激	predominant <i>adj.</i> 卓越的,支配的
interaction <i>n.</i> 交互作用	formulate <i>v.</i> 用公式表达
accessibility <i>n.</i> 易接近,可到达的	formulism <i>n.</i> 公式主义
clarity <i>n.</i> 明晰,透明	exert <i>v.</i> 尽(力),发挥
moderation <i>n.</i> 适度	insofar <i>adv.</i> 在……范围内
spontaneity <i>n.</i> 自发性	articulate <i>v.</i> 连接
rational analysis 理性分析	reproduction <i>n.</i> 繁殖,再现,复制品
act on hunches 退后一步再行动	no claims of realism 毫无写实而言
indulge <i>v.</i> 纵容	perch <i>v.</i> 位于
twilight <i>n.</i> 黎明,黄昏,微光,模糊	feature <i>n.</i> 面貌特征; <i>v.</i> 特写
consciousness <i>n.</i> 意识,自觉	restrain <i>v.</i> 限制
triviality <i>n.</i> 琐事	content <i>n.</i> 内涵,上下行文

II. Cultural Note

1. Friedrich Nietzsche

Friedrich Nietzsche was a German philosopher of the late 19th century who challenged the foundations of traditional morality and Christianity. He believed in life, creativity, health, and the realities of the world we live in, rather than those situated in a world beyond. Nietzsche has inspired leading figures in all walks of cultural life, including dancers, poets, novelists, painters, psychologists, philosophers, sociologists and social revolutionaries.

2. Henri Matisse

Henri Matisse (1869~1954), French painter, sculptor, graphic artist, and designer. From 1920, he enjoyed an international reputation as, with Picasso, the foremost painter of his time, and he was the supreme master in those trends in 20th century art which are represented by calligraphic pattern and the abstract use of pure color.

III. Exercises

1. Discussion Topics:

- 1) What do Apollo and Dionysus mean?
- 2) What do Apollonian reason and Dionysian intuition mean?
- 3) Apollo and Dionysus are with us everyday of our lives. Can you tell some examples?
- 4) What kind of the person are you? Apollonian or Dionysian?

2. Fill in the blanks with correct prepositions:

Correct Observation

The first function _____ an art student is to observe, to study nature. The artist's job _____ the beginning is not unlike the job _____ a writer. He must first reach out for raw material. He must

spend much time making contact with actual objects.

Learning to draw is really a matter of learning to see—to see correctly—and that means a good deal more than merely looking _____ the eye. The sort of seeing I mean is an observation that utilizes (利用) as many of the five senses as can reach _____ the eye at one time. Although you use your eyes, you do not close up the other senses—rather, the reverse, because all the senses have a part _____ the sort of observation you are to make. For example, you know sandpaper by the way it feels when you touch it. You know a skunk (黄鼠狼) more by odor (气味) than by appearance, an orange by the way it tastes. You recognize the difference _____ a piano and a violin when you hear them over the radio _____ seeing them at all.

Because the pictures are made to be seen, too much emphasis (and too much dependence) is apt (倾向于) to be placed upon seeing. Actually, we see “through” the eyes rather than _____ them. It is necessary to test everything you see with what you can discover through the other senses—hearing, taste, smell, and touch—and their accumulated experience. If you attempt to rely _____ the eyes alone, they can sometimes actually mislead you.



Albrecht Dürer, *Portrait of his mother*, 1514

Reading A

Images and Imagination

Everyone dreams. Even animals dream. A cat's ears and tail twitch as he sleeps, and a sleeping dog may whine and growl and paw the air, just as if he were having a fight. Even when awake, animals "see" things. For no apparent reason a cat's fur may rise on his back as he peers into a dark closet. And you or I may get goose pimples from phantoms we neither see nor hear.

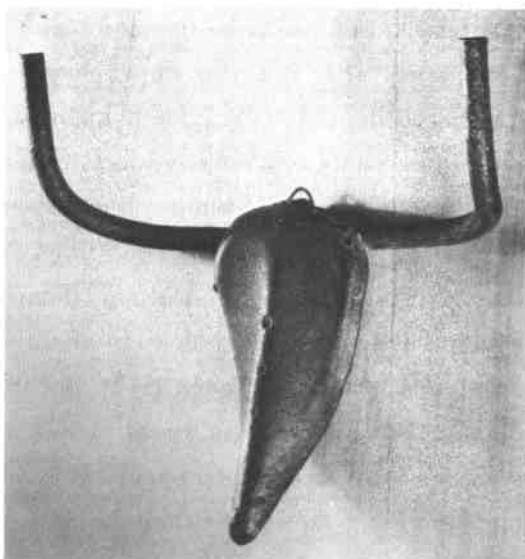
That is imagination at work. Human beings are not the only creatures who have imagination, although they are the only creatures who can tell one another about it. If we tell in words what we imagine, we have made a story. If we take a pencil and draw it, we have made a picture. To imagine means "to make an image"—a picture—in our minds.

There are many different ways our imaginations can be triggered. When we are ill in bed and have nothing to do, a ceiling crack on which we have kept our eye may begin to look like an animal or a tree. Our imagination adds the lines that were not there before. Again, an ink blot will remind us of other things, although it was made by accident. Psychologists know this and have made up ink-blot tests to find out what is in our minds, for each of us, depending on the sort of person he is, sees a different picture in the same blot.

The Bull's Head by Picasso is a striking example of how an artist saw something new and exciting in two very ordinary objects. Look closely. The bull's head is the seat and handle bars of an old bicycle. To put them together was ridiculously simple. But there was nothing simple about the leap of imagination that recognized a powerful hidden image. That was a master stroke. Where an ordinary person's

eyes and brain would find no connection, Picasso's did. His hands finished the job and translated the image that had been in his head into something that could be seen and touched.

The making of a work of art has little in common with what we ordinarily mean by "making." We all tend to think of "making" in terms of the craftsman or manufacturer who knows



The Bull's Head by Picasso

from the outset exactly what he wants to produce. The creative process, on the other hand, consists of a series of leaps of the imagination and the artist's attempts to give them form by shaping his materials. It is a strange and risky business in which the maker never quite knows what he is making until he has actually made it. To put it another way, it is a game of hide-and-seek in which the seeker is not sure what he is looking for until he has found it.

Here we have another paradox: the birth of a work of art is an intensely private experience, yet it must, as a final step, be shared by a public, in order for the birth to be successful. The audience whose approval looms so large in the artist's mind is a limited and special one, not the general public: the merits of the artist's work can never be determined by a popularity contest. Its members may be other artists, as well as patrons, friends, critics, and interested bystanders. The one qualification they all have in common is an informed love of works of art—an attitude at once discriminating and enthusiastic that lends particular weight to their judgments. They are, in a word, experts, people whose authority rests on experience rather than theoretical knowledge.

The active minority which we have termed the artist's primary audience draws its recruits from a much larger and more passive

secondary audience, whose contact with works of art is less direct and continuous. This group, in turn, shades over into the vast numbers of those who believe they "don't know anything about art," the laymen pure-and-simple. When they say, "I know what I like," they really mean, "I like what I know (and I reject whatever fails to match the things I am familiar with)"; such likes are not in truth theirs at all, for they have been imposed upon them by habit and circumstance, without any personal choice. In reality, there is no sharp break, no difference in kind, between them and the experts, only a difference in degree. The road to expertness invites anyone with an open mind and a capacity to absorb new experiences. As we travel on it, and as our understanding grows, we shall be able to say, with some justice, that we know what we like.

每一个人都会做梦,动物也会做梦,那是想象力在起作用。如果我们把想象的东西说出来,那就是讲故事;如果我们把想象的东西用铅笔画出来,那就是作画。想象就是在脑海里制造图像。

I. Words and Expressions

image <i>n.</i> 图像,形象,像	~ large 显得突出(或严重)
imagination <i>n.</i> 想象,想象力,创作力	merit <i>n.</i> 是非曲直,功过
twitch <i>v.</i> 抽动,猛抽	patron <i>n.</i> 老顾客,赞助人
trigger <i>v.</i> 触发,引起	bystander <i>n.</i> 旁观者
blot <i>n.</i> 黑水渍,污渍	discriminate <i>v.</i> 区别,辨别
bar <i>n.</i> 把手,扶手	theoretical <i>adj.</i> 理论的
stroke <i>n.</i> 笔触	recruit <i>n.</i> 充实,补充
craftsman <i>n.</i> 工匠,手艺人	layman <i>n.</i> 外行,门外汉
manufacturer <i>n.</i> 制造者,制造商	impose <i>v.</i> 把……强加于, ~ upon 麻烦,欺骗
outset <i>n.</i> 开始,开端	expertness <i>n.</i> 专家,权威
paradox <i>n.</i> 悖论,似矛盾而 可能正确的说法	capacity <i>n.</i> 接受力,理解力能力
intensely <i>adv.</i> 强烈地,极度地	justice <i>n.</i> 公正,正义
loom <i>v.</i> 赫然耸现;	