

# The Arts



4

4

**Lee Paradise**

# **The Arts**



**Regents Publishing Company, Inc.**

**Cover and page design by**  
**Suzanne Bennett**  
**Photo research by**  
**Lee Paradise**

**Photo credits:**

**Unit 1 by Kurt Abraham**

**Unit 2 Untitled oil painting, 3' × 5',**  
**by James R. Proctor. Private collection.**  
**Photo courtesy of the artist**

**Unit 3 courtesy of the Metropolitan Museum of Art,**  
**New York**

**Unit 4 Untitled iron mobile by Alexander Calder**  
**Photo courtesy of the Metropolitan Museum**  
**of Art, Rogers Fund, 1942**

**Unit 5 Ansel Adams by Nancy Newhall c1945**

**Unit 6 photo from Notorious, courtesy RKO General**  
**and the Museum of Modern Art**

**Unit 7 New York Public Library, Berg Collection**

**Unit 8 by Jabara, courtesy of Murray Louis**  
**Dance Company**

**Unit 9 photo of Blythe Danner in To Kill a Clown**  
**courtesy of 20th Century-Fox and**  
**the Museum of Modern Art**

**Unit 10 photo of Ella Fitzgerald and Duke Ellington**  
**courtesy of the New York Public Library**

**Unit 11 by Ezra Stoller**

**Unit 12 courtesy of The Workbench**

**Copyright © 1981 by**  
**Regents Publishing Company, Inc.**

**All rights reserved. No part of this book may be re-**  
**produced in any form without permission in writing from**  
**the publisher.**

**10 9 8 7 6 5 4 3 2 1**

**Published by**  
**Regents Publishing Company, Inc.**  
**2 Park Avenue**  
**New York, N.Y. 10016**

**Printed in the United States of America**  
**ISBN 0-88345-426-2**

---

# Table of Contents

---

<b>Unit One</b>	
<b>Cooking</b> . . . . .	<b>1</b>
<b>Unit Two</b>	
<b>Painting</b> . . . . .	<b>9</b>
<b>Unit Three</b>	
<b>Graphic Arts</b> . . . . .	<b>19</b>
<b>Unit Four</b>	
<b>Sculpture</b> . . . . .	<b>27</b>
<b>Unit Five</b>	
<b>Photography</b> . . . . .	<b>37</b>
<b>Unit Six</b>	
<b>Film</b> . . . . .	<b>47</b>
<b>Unit Seven</b>	
<b>Writing</b> . . . . .	<b>57</b>
<b>Unit Eight</b>	
<b>Dance</b> . . . . .	<b>67</b>
<b>Unit Nine</b>	
<b>Acting</b> . . . . .	<b>77</b>

<b>Unit Ten</b>	
<b>Music . . . . .</b>	<b>85</b>
<b>Unit Eleven</b>	
<b>Architecture . . . . .</b>	<b>95</b>
<b>Unit Twelve</b>	
<b>Interior Design . . . . .</b>	<b>105</b>
<b>ANSWER KEY . . . . .</b>	<b>113</b>

---

# Unit 1

---

## Cooking

**1** A famous cook once said that there are two basic kinds of cooking: French and Chinese. The idea was that the French cook with rich sauces and different kinds of spices, while the Chinese are interested in cooking basic foods—vegetables, fish, and meat. This idea might help us if we had years to spend learning the secrets of cooking. But what usually happens is that we learn to cook because we have a reason to prepare food.

**2** We are going to have a small afternoon party at your home. Imagine that you are the host or hostess and you have sent invitations to a few friends. Among others, there is your musician friend, who is going to bring his violin, and your writer friend, who is going to recite some of her poems. You have some new records to play, and you have told your friends not to bring any food to the party.

**3** However, you do want to have something special for your guests to eat, and you have decided to bake a chocolate cake. You don't want a packaged cake. No, you are going to start from the beginning, and this is the recipe you have chosen.

## Chocolate Cake

2 cups cake flour	$\frac{1}{2}$ cup and 2 table-
$2\frac{1}{4}$ teaspoons baking powder	spoons butter or oil
$\frac{1}{4}$ teaspoon salt	$\frac{1}{2}$ cup warm water
$\frac{1}{2}$ cup and 2 table-	$\frac{2}{3}$ cup milk
spoons cocoa	2 eggs
$1\frac{1}{2}$ cups sugar	1 teaspoon vanilla extract

**5** There are only two problems with this recipe. First, you are not sure how to measure. Second, the recipe doesn't tell you how to mix or bake the cake. How are you going to start?

**6** First, let's take the three basic measures. A cup means a measuring cup—not a drinking cup which can be a different size. Some recipes write *c* to mean cup, *T* for tablespoon (= 3 teaspoons), and *t* for teaspoon. These are special measuring spoons which are different from the spoons you use for soup or dessert. It is important that you measure everything carefully.

**7** Do you have the flour, baking powder, and salt? And the cocoa? That's the dry chocolate powder which is not sweet. You have oil or butter, and warm water is no problem. Be sure you have enough milk and eggs, and don't forget the vanilla extract!

**8** So, how do you make the cake? Do you have two round cake pans? Those would be best. Spread a little butter acrosss the bottoms and sides of the pans. Before you continue, ask someone who bakes, "What is the right oven temperature for a cake?" It needs to be just hot enough to cook the cake without burning the outside before the inside is done. Then start the oven.

**9** Blending is easy with an electric mixer. Otherwise it will take a little more work. But the basic idea is the same. You first mix together all the dry things. Then you put in the butter or oil, and the milk, eggs, and vanilla. An electric mixer will complete the blending in about three minutes. Otherwise

it might take about five minutes of beating with a large spoon. You want to be sure that the **blend** is smooth, with no dry parts. Next, you pour the thick liquid into the two cake pans. Then put the pans as near the center of the oven as possible, so the heat will be about equal on all sides while the cake is baking.

**10** And how do you know when it is done? You open the oven and touch the top of each cake. If the cake returns to its original shape, it is done. If not, then it needs to bake for a few more minutes.

**11** Is that too difficult? Well, it does seem like a lot to worry about. Let's imagine that the cake doesn't come out perfect. It's **higher** on one side than on the other. You **decide** to use a **frosting mix**—so there will be no mistake about that part. **But** you don't spread the frosting right, so it still doesn't look perfect.

**12** Should you worry about any of these things? Not at all! Instead, look at it this way: you made it yourself and you think it's lovely. Do you really think that how the cake looks will stop any of your friends from eating it and enjoying every minute of your party? They will love your cake and tell you how delicious it is.

### **Eating Out**

**13** Now let's imagine a different cooking situation in which someone else does the cooking—in a restaurant kitchen. Restaurants include places where you can eat quickly for very little money and family restaurants where you can have a nice meal that is not too expensive. Many of these places have good food, but few of them really make an art of cooking. Let us imagine a different eating experience. You have received an invitation to dinner from a rich friend. The restaurant is several miles from your home. You have heard that the cooking is French style and that it is quite expensive. If someone asked you, you might say, "Oh yes, I would like to eat there, but it's too much money." But tonight is different, because you are the guest and your friend is the hostess.

**14** And now you are there. You have just arrived at the restaurant, which is near several large tourist hotels. The restaurant itself seems small next to the other buildings, but you soon find yourself inside an enormous room with dozens of tables covered in white. You can see that it is a luxurious place, with heavy blue drapes lining windows along one wall. The drapes are open now so that you can see the night lights outside. The walls are a soft red color.

**15** Soon a head waiter is standing next to you and your friend. He is ready to direct you to your table. As you walk across the dark red carpet, you begin to feel very comfortable. You are glad to see that you are being taken to a table next to a window, where you can see the sights of the city.

**16** After you are both seated, a different waiter brings you the menu and pours water into your glasses. The menu has foods on it with strange names that you don't understand. Your friend knows what some of them are, but you both need some help from the waiter. The waiter is pleased to make suggestions. At last you decide to have the baked chicken with spices for your entrée. Then your friend asks the waiter to bring a white wine with dinner.

**17** In a few minutes the waiter brings two plates of clams cooked in a wine sauce. They look so good, you think you will like them. You don't. The clams are familiar, but the wine sauce gives them a different taste from the one you remember. Meanwhile, you begin to feel more and more comfortable as you enjoy casual conversation with your friend.

**18** Now the waiter brings the entrée and vegetables. He takes the cover from each one, showing you what is inside. Then he opens the wine and pours a little for your friend. Yes, the wine is good. So the waiter fills each of your wine glasses and asks you to enjoy your meals.

**19** The chicken is delicious! You are surprised to find that the spices don't make it taste as strange as you thought it might. It is different, but you like it. For a few minutes there is much eating and little talking. The vegetables seem cooked too much for your taste, but the sauce over them is very good.

You are only sorry that there is more food than you can eat. When you and your friend finish eating, the waiter removes the plates and brings a lovely dessert of sweet fruit with cream on top. As the last plates are taken away, the waiter pours two small glasses of dessert wine to complete your meal.

**20** What a rich meal it has been! Neither of you wants to leave, but you can't stay. You are so full of good food and wine that you would like to wait a few minutes. You would enjoy having some after-dinner conversation here with your friend. But it is time to leave. You have tickets for the symphony concert at eight o'clock. You must hurry so as not to miss the start of the performance!

---

## GLOSSARY OF NEW TERMS

---

<b>blend</b> (v)	mix
<b>casual</b> (adj)	informal
<b>clam</b> (n)	seafood with a rounded, double shell
<b>cocoa</b> (n)	chocolate power used for baking
<b>drapes</b> (n)	long, usually heavy, curtains
<b>enormous</b> (adj)	very large
<b>entrée</b> (n)	main dish in a complete meal
<b>flour</b> (n)	powder of wheat, corn, or similar food used for making bread, cake, and other foods
<b>frosting</b> (n)	soft, sweet topping for cakes or cookies
<b>ingredients</b> (n)	individual items one mixes in cooking
<b>luxurious</b> (adj)	expensive
<b>menu</b> (n)	list of foods served in a restaurant
<b>recipe</b> (n)	list of items used for preparing food
<b>recite</b> (v)	repeat or speak aloud from or as from memory
<b>sauce</b> (n)	liquid put on or eaten with food
<b>spice</b> (n)	vegetable product, such as pepper, that adds taste or smell to food
<b>vanilla extract</b> (n)	liquid spice used in cakes, cookies, ice cream, and other sweets

## EXERCISES

**A. Fill in the blanks with one of the following words:**

**hotels**  
**carpet**  
**dessert**

**secrets**  
**afternoon**  
**clams**

**cocoa**  
**sauces**  
**entrée**

1. The cooking style of France uses many \_\_\_\_\_ and spices.
2. It would take years to learn the \_\_\_\_\_ of cooking.
3. You decide to bake a chocolate cake for an \_\_\_\_\_ party.
4. The dry parts of the cake include \_\_\_\_\_, or dry chocolate powder.
5. The restaurant is near several tourist \_\_\_\_\_.
6. There is a dark red \_\_\_\_\_ on the floor of the restaurant.
7. For the \_\_\_\_\_, you decide to have baked chicken.
8. The \_\_\_\_\_ were cooked in a wine sauce.
9. \_\_\_\_\_ is a sweet fruit with cream on top.

**B. Number the sentences in each group so that they will be in the correct order:**

1. \_\_\_\_\_ There is the style of France.  
\_\_\_\_\_ The idea is that the French use many sauces, while the Chinese have more interest in the basic foods.  
\_\_\_\_\_ And there is the style of China.  
\_\_\_\_\_ A famous cook says that there are two main styles of cooking.

2. \_\_\_\_\_ Then put the pans in the oven.

\_\_\_\_\_ Be sure that the temperature is equal on all sides of the pans.

\_\_\_\_\_ Pour the thick liquid into the cake pans.

3. \_\_\_\_\_ There are heavy drapes lining the windows.

\_\_\_\_\_ You can see it is a luxurious place.

\_\_\_\_\_ They are open now so that you can see the night lights.

**C. Copy and complete these sentences, using your own ideas or information from the story:**

Your enjoyment of a restaurant includes different things, but three things are especially important. First, you must enjoy \_\_\_\_\_

Second, you must like \_\_\_\_\_

Third, you must also care about \_\_\_\_\_

**D. What do you think of the first sentence of this story? Write a paragraph about it.**



James R. Proctor. Untitled oil painting, 3' x 5'. Private collection.

---

# Unit 2

---

## Painting

*The following interview with California artist James R. Proctor begins with a discussion of the painting shown on the opposite page.*

**AUTHOR:** What is your idea for this painting?

**PROCTOR:** The work is based on the oriental idea that we all exist as part of a whole or absolute being.

**AUTHOR:** How does the painting show this?

**PROCTOR:** In the painting you can see that all things are in some way connected. Every shape, line, and pattern is related to the whole, nothing stands alone. This emphasis on the interrelationship of everything can also be seen in the concept of time and space. Shapes and movements in the horizontals denote space, while in the verticals they denote time.

**AUTHOR:** Do the circles have a particular meaning here?

**PROCTOR:** The circle represents the absolute or the whole. It appears to break under pressure from outside, only to return to wholeness as it moves farther upward in time.

AUTHOR: Are the shapes moving both in space and time?

PROCTOR: Yes. All elements move rhythmically. The strong shapes and values provide impressive contrast. Yet, together, they create a kind of pulling. Within the shapes, there is baroque explosiveness, but this is also held back, or controlled.

AUTHOR: Baroque explosiveness?

PROCTOR: Yes, the word *baroque*, meaning “breaking all barriers.”

AUTHOR: Is the strong horizontal or vertical line the barrier?

PROCTOR: Yes, it is. It’s basically a break or a dividing line going through the subject plane. And there might be a very strong horizontal and a very strong vertical at the same time.

AUTHOR: Are viewers of the painting on one side of the barrier?

PROCTOR: No, they should be able to jump back and forth. In other words, you can come on this side or on the other side of the barrier and look through it.

AUTHOR: Does the barrier mean that you see a broken universe in your painting?

PROCTOR: Not really. I don’t necessarily feel that it’s broken. In other words, I think that art visually should cause a certain hostile reaction in the viewer. And that line running through there will create that hostility, in most people.

AUTHOR: Is that the reaction you want from your viewer?

PROCTOR: Sometimes, yes. I look at a negative reaction—“Oh, my God, I hate it,” or “He doesn’t know what he’s doing,” or “I don’t like it”—and I feel that is high praise.

AUTHOR: Your work has changed a lot during your career as an artist. For example, at the end of high school your paintings of plants and other nature subjects were very realistic. What made you move away from this kind of work?

PROCTOR: My own inner feelings—basically, my study of oriental philosophies.

AUTHOR: You seem to be saying that you became more interested in using your own feelings, rather than the outer world, for a subject.

PROCTOR: That's true. Now, there are problems in that approach because a lot of people do not associate with nonrepresentational things. For example, in a sculpture class that I teach, I start with the human form because that is something everyone has an association with. But this does not hold true for my work. I feel that my work is very personal. Most people would not understand or want to deal with my work in any way.

AUTHOR: When did you first know that you wanted to be an artist?

PROCTOR: At the age of about four or five. My mother had a background in the arts, so she would often draw and I would watch her. Then I would do my own things and begin to see how much enjoyment I got from creating visual images.

AUTHOR: You mean at that early an age?

PROCTOR: Yes. And I became very good at it when I was in the sixth or seventh grade. In the seventh grade I won the international award for a commercial poster I made for the American Cancer Society. This encouraged me a lot. Then I moved to Cambria, and there I met Phil Paradise, a California artist. I studied with him for three summers before starting college. In one of our early conversations he brought up the question of "raw talent" as compared with drive. We decided that my personal drive was very strong. It was my inner drive that led me to say: "I want to create these things."

AUTHOR: What artists do you think have really influenced your work?

- PROCTOR: Sam Francis, the noted West Coast painter who deals with abstract feelings and moods. I think DeBuffé and Joan Miró have influenced me the most. Japanese painters have also influenced me. I admire the style of Zen painting.
- AUTHOR: Is Zen painting still a strong influence?
- PROCTOR: Very strong. The importance of the never-ending circle as well as the concept of *yin-yang* can be seen in my work. I also use baroque decorations. Again, by *baroque*, I mean, “breaking all barriers.”
- AUTHOR: Can you describe your preparation for a painting?
- PROCTOR: Before I begin painting, I select colors and particular shapes in my mind. Then I think about their visual effect and decide what will work together best.
- AUTHOR: Do you make any outlines before you begin painting?
- PROCTOR: I will make outlines, but they will not be drawings as we know them. Earlier in my development as an artist, I would develop a drawing and then have it so worked out that there was no fun left. Now I will sit and let the exploration take place on the painting. But the idea—and how I’m going to do it—has been thought out first.
- AUTHOR: Are you really painting the image you see in your mind?
- PROCTOR: Oh yes. Everybody asks me, “Is that really what goes on in your mind?” And I say, “If I cannot see it in my mind, how am I going to put it down on a piece of paper?” In other words, when somebody says the word *hot dog* to me, I do not see the word *hot dog*. I see a foot-long hot dog.
- AUTHOR: But if a painting doesn’t have a subject that a person can recognize, how can you as an artist really communicate with your viewer?