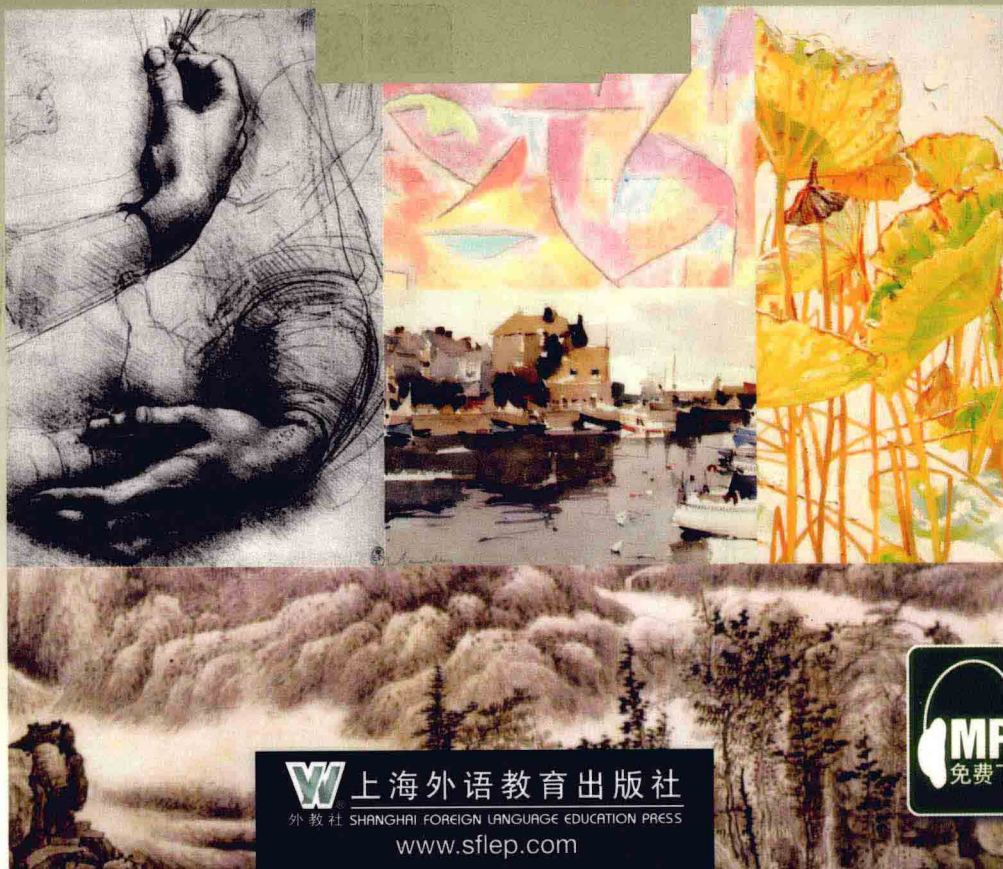


# 新世纪 美术英语阅读教程(上)

主 编: 薛 林 沈 悦

An English Reading  
Course in Art  
Book 1



**W** 上海外语教育出版社

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■ 大学英语应用提高阶段专业英语系列教材

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主 编: 薛 林 沈 悦

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# 前言

《新世纪美术英语阅读教程》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。

《新世纪美术英语阅读教程》是在全国 11 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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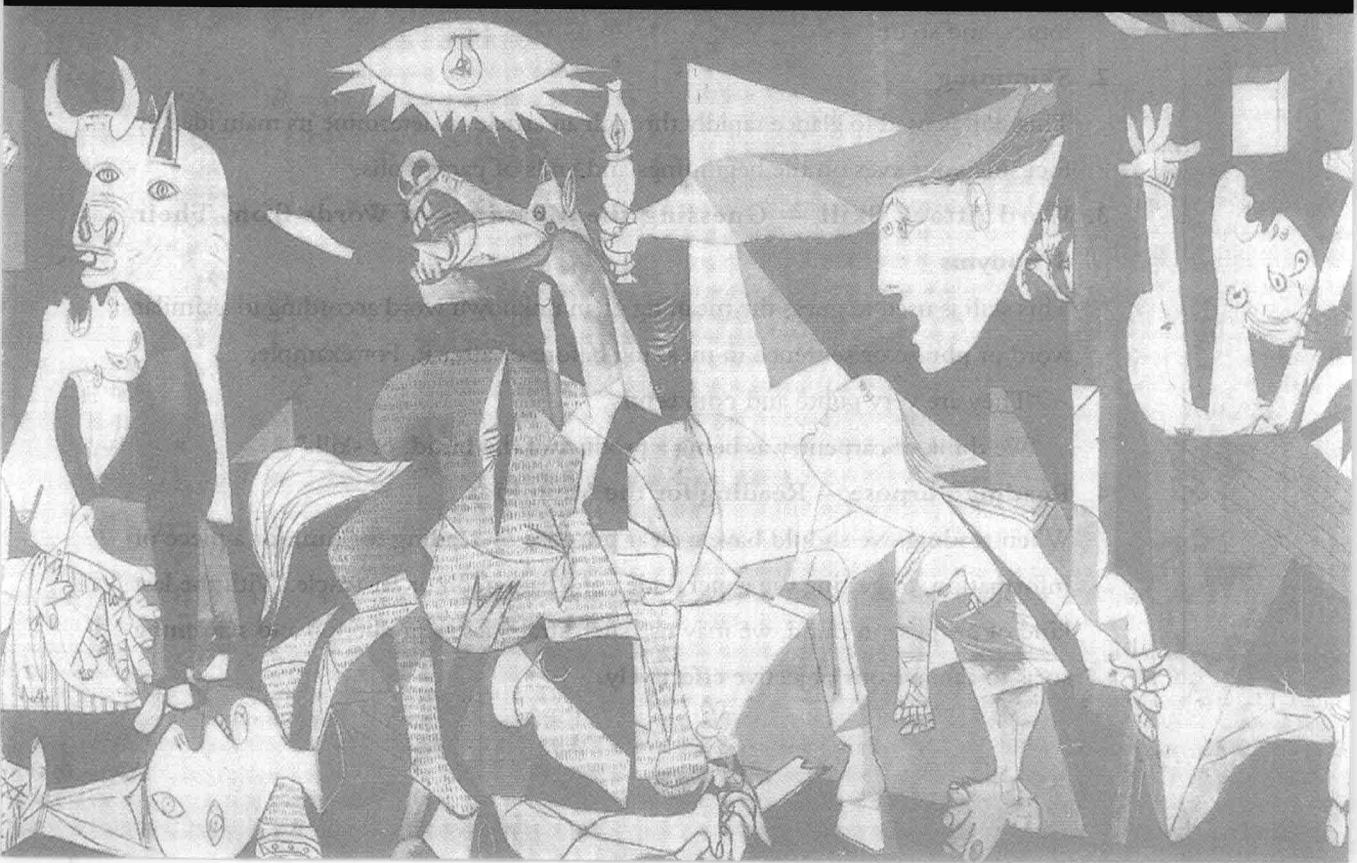
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# Unit One

- Part 1 Meanings of Art
- Part 2 The "Water Lilies" Invade the Orangerie
- Part 3 Additional Reading — Exhibition Ads
- Part 4 More Terms in Oil Painting





# 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?
3. Have you ever seen the following artworks (Fig.1, 2 and 3) before? Can you name their style?

Fig. 1

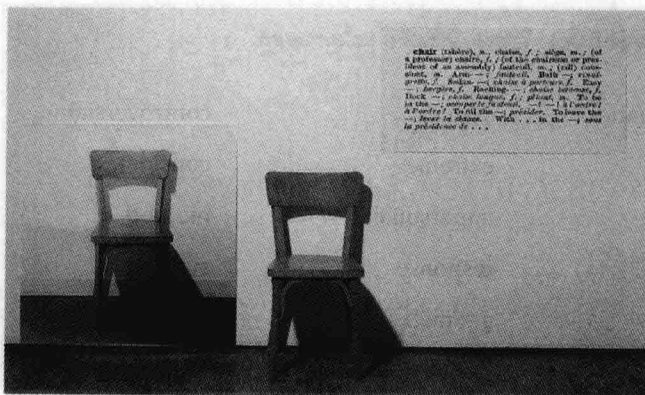


Fig. 2

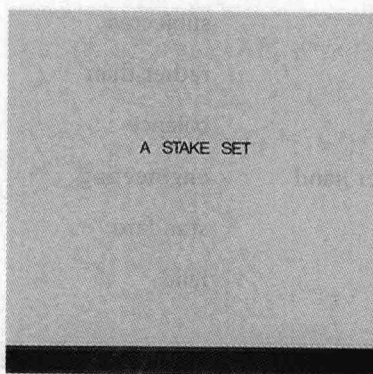
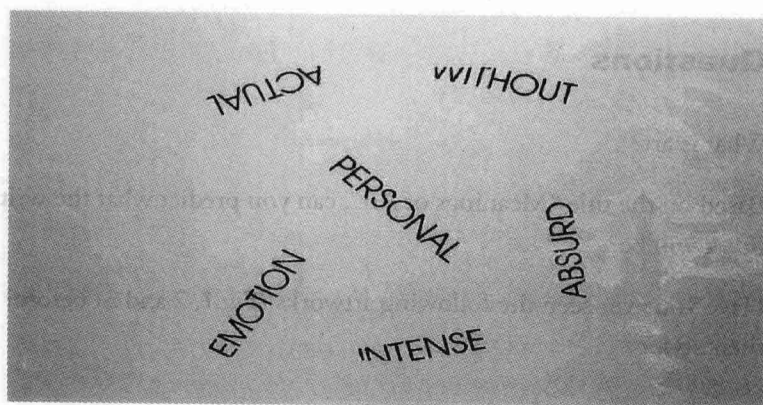


Fig. 3



**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**

**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.

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

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 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.4) 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* and Pablo Picasso's *Guernica* (Fig.5), we are struck by the balance of the three.



Fig.4 MICHELANGELO  
*Moses* (c. 1515–16)  
Marble. Height: 92½".  
San Pietro in Vincoli,  
Rome.

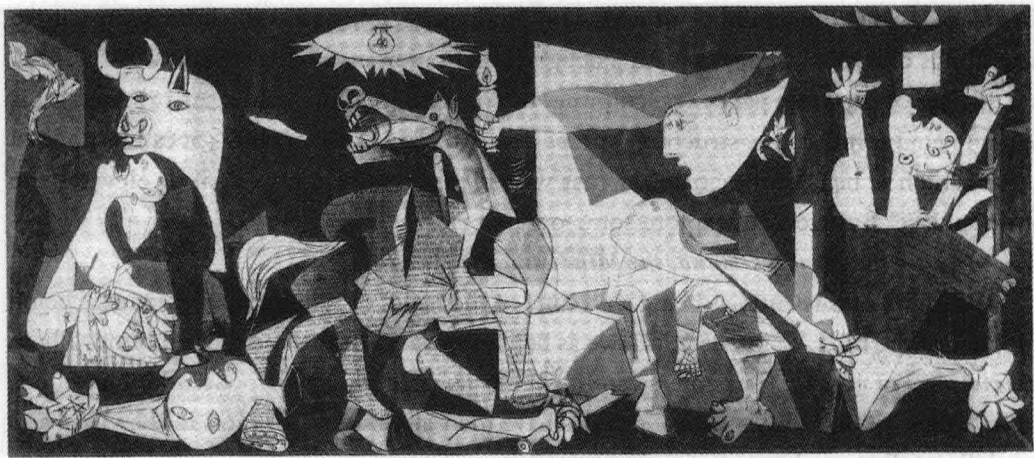


Fig.5 PABLO PICASSO *Guernica* (1937) Oil on canvas. 11'6"×25'8". Prado Museum, Madrid.



## 6 Art as Source of Intellectual Stimulation

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 (Fig.6) 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* (Fig.7), 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:



Fig.6 Tofuku-ji Garden, Kyoto, Japan

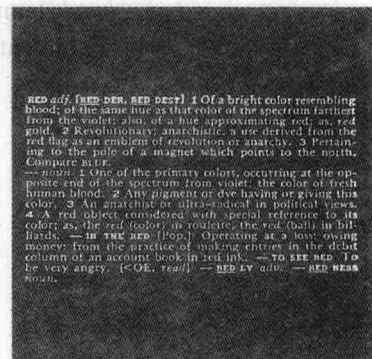


Fig.7 JOSEPH KOSUTH  
*Art as Idea as Idea* (1967)  
Photostat. 48" x 48".  
Photo courtesy of Leo Castelli  
Gallery, N.Y.

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.

(695 words)

## Word Bank

capacity /kə'pæsɪtɪ/	n. 才能, 能力
creativity /kri:'eɪvɪtɪ/	n. 创造力
sculpt /skʌlpt/	v. 雕
compose /kəm'pəʊz/	v. 构图, 创作(音乐、文学作品)
print /prɪnt/	n. 版画作品
structure /'strʌktʃə(r)/	n. 结构物
tapestry /'tæpɪstri/	n. 挂毯
elevate /'elɪveɪt/	v. 提高
woodworking /'wʊd'wɜ:kɪŋ/	n. 木工活
ardent /'ɑ:dənt/	a. 热情的, 忠诚的
perceive /pə'si:v/	v. 感知, 理解
underlying /ˌʌndə'laɪɪŋ/	a. 潜在的
rudiments /'ru:dɪmənts/	n. 基础; 基本原理
aesthetic /i:s'θetɪk/	a. 审美的
manual /'mænjuəl/	a. 手工的
abrade /ə'breɪd/	v. 磨掉
illusion /ɪ'l(j)u:ʒən/	n. 幻觉
drapery /'dreɪpəri/	n. (油画、雕刻等上的) 衣纹
anatomy /ə'nætəmi/	n. 解剖学
wring /rɪŋ/	v. 把(湿衣服)拧干
invest /m'vest/	v. 投入
expressive /ɪk'spresɪv/	a. 富于表现力的
predominate /pri'dɒmɪnət/	v. 占主导地位, 占支配地位
strike /straɪk/	v. 给……以(深刻)印象

stimulation /ˌstimjuˈleɪʃən/	n. (刺激)作用, (激励)作用
craft /kra:ft/	n. 工艺
trigger /ˈtrɪɡə(r)/	v. 引发
series /ˈsɪəri:z/	n. 一系列
individual /ˌɪndɪˈvɪdʒuəl/	n. 个人, 个体
trace /treɪs/	v. 追踪, 找寻
external /ɪkˈstɜːnl/	n. 外部的
advance /ədˈvɑːns/	v. 促进
represent /ˌreprɪˈzent/	v. 描绘
source /sɔːs/	n. 来源
conceive /kənˈsiːv/	v. 构想出
photocopy /ˈfəʊtəʊkɒpi/	v. 复印
tangible /ˈtændʒəbl/	n. 有形的
formal /ˈfɔːməl/	n. 外形的, 形式上的
premise /ˈpremɪs/	n. 前提
motive /ˈməʊtɪv/	n. 动机
counter /ˈkaʊntə(r)/	v. 反对
patron /ˈpeɪtrən/	n. (艺术)资助人
install /ɪnˈstɔːl/	v. 安装
trench /trentʃ/	n. 沟
presume /priˈzju:m/	v. 推测, 假定
definition /ˌdefɪˈnɪʃən/	n. 定义
viewer /ˈvjuːə(r)/	n. 观众
driveway /ˈdraɪvweɪ/	n. 私用车道

## Structures

1. It is in the visual arts that skill, intellect, and emotion fuse in creation. (An emphatic sentence)

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 /mi:'kel'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:'nɑ:dəu 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。
3. Pablo Picasso /'pɑ:blo: pi:'kɑ:sə:/ 毕加索 (1881-1973)，西班牙画家、雕塑家，被认为是 20 世纪最伟大及最富创造力的艺术家之一，立体主义画派主要代表，其作品对西方现代艺术产生深远影响。他在巴塞罗那和马德里接受专门艺术训练之后，于 1900 年去了巴黎并在那里生活了多年。他一生创作了大量名作，包括《亚威农的少女》和《格尔尼卡》，后者抨击了战争与法西斯主义。
4. Joseph Kosuth /'dʒəʊzɪf 'kɒsʊθ/ 约瑟夫·科萨斯 (1945- )，美国艺术家，极端的概念艺术理论家。在其作品中词语、照片或物品可以并置一处，画面内容极少。他拒绝一切艺术创作的观念，只关注抽象深奥的概念：因此关于艺术的严肃文字本身就是艺术；艺术家的唯一作用是质问艺术的本质。
5. Lawrence Weiner /'lɔ:rəns 'wi:nə(r)/ 劳伦斯·韦纳 (1940- )，美国艺术家，概念艺术核心人物之一。
6. Robert Barry /'rɒbət 'bæri/ 罗伯特·巴里 (1936- )，美国概念艺术家。