

高等院校专业英语系列

College English
for Art Students

大学艺术英语

郭铁妹 主编



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内 容 简 介

本书由大连工业大学长期从事英语一线教学及长期从事艺术设计教学、艺术研究的教授、副教授共同编写。全书的内容经过精心挑选，语言准确、规范，内容深入浅出、系统性强。内容主要涉及美学原理、艺术批评、艺术史、艺术的界定、审美分析、文化历史语境、艺术与心理、艺术的社会文化职能、艺术创作、艺术学习、艺术与经济、艺术与科学等。在每个章节之后，都有一位艺术专业教师对本章节内容进行分析、评论。这本书还链接了大量精美的图片，附录收集了各种与艺术相关的职业、艺术词汇及与艺术相关的优秀网站。这本书不仅可以提高艺术学习者的专业英语能力，还可以开阔和拓展他们的专业知识，提高思辨思维能力。本书可供各级高等院校学生学习艺术专业英语使用，也可供设计爱好者、从业者、英语爱好者和其他读者学习使用。

前言

伴随当前中国艺术的蓬勃发展和国际间交流的日益加强，中国的艺术教育也处在一个朝气蓬勃、充满活力的时期。了解西方文化艺术的精髓，掌握国际艺术发展的最新动态，是每个从事艺术的人梦寐以求的事情。《大学艺术英语》一书的目的就是使从事艺术的专业人员及相关研究、学习人员在掌握艺术专业英语术语和用法的基础上，加强对专业英语文献资料的解读，提升其专业英语阅读、翻译、交流、沟通的能力；同时亦关注艺术哲学批判性思考能力的培养。《大学艺术英语》全书的内容参考了国内外专业网站、中英文专业资料和专业英语教材，准确、规范、地道的用语方便艺术学习者结合我国艺术教学的理念和体制，去学习和把握西方发达国家的现代艺术教育体系和理念，以求达到英语学习与艺术专业学习相结合的目的。其中涉及的艺术知识专业性、实用性强，难度适宜，有助于艺术学习者在掌握艺术英语专业词汇和语言结构的同时，丰富专业知识，开拓专业视野，培养具有国际视野的高层次的艺术专业人才。

《大学艺术英语》全书共由 13 章组成，内容涵盖符号、象征、隐喻和艺术世界、审美体验与审美、艺术批评、艺术史、艺术的界定、审美分析、艺术的社会文化语境、艺术的心理功能、艺术的社会文化功能、艺术创作、艺术学习、艺术与经济及艺术与科学等内容。每章由头脑风暴（包括小测试和课前讨论）、课文阅读（包括课文、词汇及注释）、练习（包括回答问题、词汇练习和专业术语翻译）、读者反思和专家点评构成。本书最大的亮点就是邀请了大连工业大学艺术专业教师任戡、廖刚、曹福存教授，刘军平博士，余杨、那新宇、侯瑞、刘勇、张延庚、林景阳、常佶、丁韦副教授从专业的角度为每一章做出了分析点评。在本书附录中，收录了与艺术相关的各项职业、艺术的相关词汇并推荐了国内外与艺术相关的一些优秀网站。随书附有课文全文翻译及练习题参考答案，以方便学习者学习使用。

本教材已经在大连工业大学艺术研究生教学中使用过两轮，无论是学生还是专业教师均对这本书给予极大的首肯和评价，也希望这本走心的教材能给读者们带来收获和提高。

再次向以上专业教师表示最衷心的感谢，谢谢他们对这本书的认可和支持，及花费时间、精力为每章做出精彩的专业点评。

同时感谢加利福尼亚州立大学荣誉教授罗纳德 H·西尔费曼（Ronald H. Silverman）的无私分享。

Preface

What questions might we ask about the visual arts?

Works of visual art are constructed from very basic elements or components that we experience through our sense of sight and/or touch, namely, lines, two and/or three dimensional shapes, textures, colors, dark and light qualities, and actual or implied space. In fact, almost everything that we see can be described or interpreted in terms of these same visual (or sensory) components. Why do we ascribe the term “art” to some of these objects while others are merely described as useful or interesting or even beautiful?

A typical response when one is confronted with questions about art is “I may not know much about art, but I know what I like.” What is implied by this forthright reaction is simply that one usually likes what he or she actually knows about art. It follows that if one’s knowledge is limited, responses will also be limited. Unfortunately, many adults have not had the opportunity (or the desire) to explore the world of art in any systematic way. As a consequence, their reactions to art exist at a very basic level, “I like it or I don’t like it” being the principal reaction to works of art, wherever encountered.

One need only review the following questions to gain some insight into the complexity of the world of art. Being able to provide reasonable answers to these types of questions would demonstrate one’s ability to both understand and appreciate art, at least at a very fundamental level. The primary objective of the book is to reveal a sampling of the types of thoughts and emotions that may be triggered when people encounter works of art. It is hoped to facilitate achieving greater degrees of differentiation in one’s responses to works of art and, as a consequence, enable reactions that are more meaningful, encompassing and profound. It is also hoped to nurture an appreciation for the varied functions and values of art and to demonstrate that the visual arts are an extraordinary phenomena, and that they are essential to people’s well being, individually and as a society.

What is art?

- 1) Should natural objects be considered as works of art?
- 2) Is art anything we want it to be, or does the term “art” refer to objects that have special characteristics?
- 3) What conditions need to exist before we are willing to classify something as art?

While all types of objects and events may involve us in the aesthetic aspects of experience, are we willing to call all of them art?

- 4) What are the components of an aesthetic response?
- 5) How does an aesthetic focus differ from other types of emphases?
- 6) We may respond to the aesthetic qualities in a variety of objects produced by people who

have no word for art in their language. Are we willing to call such objects art even though they were produced primarily as objects to give form to values and traditions, and not as art, per se, i.e., objects designed primarily to evoke responses to aesthetic qualities?

7) Can people who have not been taught how to make art produce works of art?

8) Are children able to produce art?

Is art found only in art museums?

9) Can objects that are primarily functional be considered as works of art?

10) Under what circumstances can we consider utilitarian objects as works of art?

What does a work of art express?

11) The intentions of the artist?

12) Only what art historians tell us about the work?

13) Anything we want it to express? Is it strictly an individual thing?

How does art serve the individual and society?

14) In what ways does art serve the psychological needs of artists and/or consumers of art?

15) What role does art play in a consumer-oriented materialistic society?

16) Are there careers and occupations that require a background in the visual arts?

What are the differences between art and science?

17) How do artists and scientists differ in their approaches to their work?

18) What are the primary goals of artistic and scientific research?

任 戩 说

什么是艺术？

1. 自然物体在人的观念作用下被赋予成艺术品，比如：杜尚的小便池就是从自然物体的日常物中成为艺术作品的。因此，自然物体有被认为是艺术的可能。

2. 艺术受到艺术家身份和语境的限制，当杜尚将小便池打上符号（写上“泉”字）并展出到美术馆之际，小便池便不再是日常物而成为艺术品。这样，艺术不是想什么样就什么样，也不是专指某些特性的东西，所有的一切都有被称为艺术的可能，看它是否有能成为艺术的语境。

3. 两个条件：

1) 语境：当某事物摆脱自然属性，打上人的烙印时，它就可能被人看作艺术。如小便池不再是厕所中的下水之器，而被放在画廊展厅的艺术品的位置上，这时，当人们看到它时，会习惯性地把它叫作艺术品。

2) 身份：当一个工人想把小便池放入画廊展出时，画廊肯定不会接受，原因是他没有被认可的资质（历史）；再就是该工人不会想到去把小便池放入画廊，因为他认为小便池最佳的放入位置是厕所里。因此这引发了这样的观念，即：事物的自然属性（用途、功能）成为无用的他用之物时才有成为艺术的可能。

这里有错位、置换、另置等做法，这些都需要人的介入，去改变事物空间、用途、属性、形状、色彩、大小等因素，使之成为艺术。

尽管所有的物品和实践都有可能使我们产生审美体验，我们能将所有的这一切都称之为艺术吗？

4. 心境与物境的一刹那同构反应形成了审美，由心理的状态对应了事物的形态而发生的愉悦形式是审美的构成。比如：深秋飘逝的树叶会加强人的失落的感觉。

5. 审美关注导致事物具有魅力，而其他种类的关注只显示事物的物理属性。

6. 不太懂艺术词汇的人在审美方式发生变化时会为新的审美带来新的语言方式，这在艺术史上比比皆是：塞尚、勃拉克、杜尚、波伊斯、沃荷尔、塞格尔等。虽然他们刚出现时不被接受，但随着时代的深入，他们的发现成为了普遍性。

7. 可以，因为艺术语言的规定性发生了根本性变化，以往的规定不再是唯一的艺术方式。这样，没有受过艺术教育的人也可以创造出艺术品。

8. 孩子不能制造艺术品，因为：1) 在古典艺术与现代艺术时代，艺术语言规定性强，专业技术深厚，孩子阶段完成不了这些指标。2) 在当代艺术阶段，虽然艺术语言没有了规定性，但对生活、社会问题的关注他们还来不及体验。

艺术只能在艺术博物馆中才能找到吗？

9. 不是！艺术大众化之后，艺术作品不仅仅存在于画廊与博物馆之中，也存在于日常生活中的各个角落。

10. 摆脱了功能的实用物体就会成为艺术品。

一件艺术品表达什么？

11. 表达了心灵的感受。艺术家先有了想法——意，然后去表现——图。意为概念，图为媒介。艺术家的意图说明艺术家创作要有概念设想和媒介表达。

12. 艺术史告知我们：艺术的发展是概念与媒介不断变化的历史。

13. 不完全是个人的事，它受制于表达的公共接受是否成立。一旦一个人的表达被接受，就说明个人与社会的契约、共识成立，该表达也就是有效的，反之，个人的表达仅仅是私密话语而无效。

艺术如何服务于个人和社会？

14. 艺术给个人和社会带来心灵的需求，从精神层面给予社会娱乐性，给予个人丰富性。

15. 艺术以其超越物质性的方式平衡了物质带给大众的乏味与平淡，使其满足心理需求。当人们物资消费达到基本满足之后，需要精神层面的消费，艺术可以引领消费者的心理需求。

16. 视觉艺术作为新时代的知识成为新时代最重要的知识，视觉知识应用于各个学科与专业领域，图像时代替换了文字时代。“学会数理化，走遍全天下”这一术语应变成：“学会视觉化，打遍全天下”。各种职业都需要视觉艺术作为背景知识。

艺术和科学的区别是什么？

艺术追求幻想，科学追求真。此不同决定艺术理想的成分多，而科学注重现实。但在当代，这种界限逐渐模糊了，艺术与科学如同达·芬奇时代：艺术家也是科学家。

17. 在当代，艺术与科学的交互性使得艺术家与科学家的工作方法也渐渐相似，不同于以往艺术家的感性、科学家的理性之分。

18. 通过感性和理性，认知、改变世界。

（任 戡）

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Unit One

Sign, Symbol, Metaphor and the World of Art

Overview



Brainstorming (a small quiz, discussion)

Reading (text, vocabulary, notes)

Exercises (answer the questions, synonyms of the underlined words or phrases, translate the art terms)

Reflection (words and expressions, ask yourself, ask professionals)

Expert says



Brainstorming

A small quiz: Answer the following questions on the sign, symbol, metaphor and the world of art, and then check the correct ones.

1. What can we actually experience through our senses?
 - A. different things for different people
 - B. shapes, colors and symbols
 - C. shapes, colors and textures
 - D. whatever grabs our attention
2. Implied meanings in works of art refer to:
 - A. what is being represented
 - B. what is being denoted
 - C. what can be easily recognized
 - D. what is connoted
3. Symbols in works of art:
 - A. mean the same thing to everyone
 - B. have implied meanings that are culture-based

- C. have meaning only if the artist's intentions are known
 - D. mean something different to every person
4. Signs in works of art:
- A. tell us to stop or go
 - B. are usually powerful symbols
 - C. are representations of objects
 - D. tell us about the artist's life
5. Works of art function as visual metaphors when:
- A. they speak to us beyond their implied qualities
 - B. they speak to us at our own level of sophistication
 - C. responses reflect perceptions of signs and symbols and the way the work is constructed
 - D. responses reflect personal viewpoints and the nature of the artist's personality

Discussion: Please hold a class discussion on the following questions.

1. Everyone can sense how differences in sound and appearance evoke variations in feelings and thoughts. Can you give examples to demonstrate the implied meanings in both aural and visual forms?
2. When do signs become symbols?
3. Which of the concepts of sign, symbol and metaphor is denoted and which is connoted?

Reading



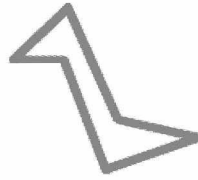
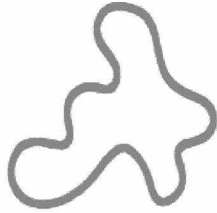
Text

Sign, Symbol, Metaphor and the World of Art

Works of art become most meaningful for us when they **evoke** thoughts and feelings. This occurs when we **venture** beyond **merely** identifying a work's visual elements (the character of its lines, shapes, colors, etc.) and the ways in which these elements are organized. It is essential to consider the **proposition** that works of art speak to us through both their formal organization and the signs, symbols and **metaphors** that can be associated with them. How these additional **components** can be defined and identified is **demonstrated** through the following series of exercises.

How does one move beyond what is literally there? When we look at a painting all that we can actually see are shapes and the **textures** and colors of paint on the **canvas** which absorb and reflect varied amounts of light. But there is much more to react to if we **contemplate** the character of the shapes and colors and how they relate to each other. To **illustrate** this principle in a very direct way, carefully observe shapes A and B.

tactility



bambino

Shape A

Shape B

Shapes A and B are drawings of simple shapes. To the left of these shapes are two words. Which word relates to which shape? If you sound-out each word you should readily associate shape B with “**tactility**” because this word’s **piercing, staccato**-like sounds **correspond** to the sharp **angularity** of the shape. The soft, **undulating** rhythms associated with “**bambino**” **conform** to the round, flowing character of shape A.

We have just demonstrated that there are **implied** meanings in both **aural** and visual forms that are **elicited** by the nature of what actually exists within these **stimuli**. Everyone can sense how differences in sound and appearance evoke **variations** in feelings and thoughts, even though there are only lines that define shapes or letters that create words.

In our next exercise we see another example of this phenomenon. Words can appear in **type faces** in such a way that what the word describes can actually be felt. The character of the letters evoke these kinds of associations.

Fashionable

Bold

Very Thin

A person’s name may be spelled out without regard for any particular meaning, but the nature of the type selected may suggest something about a person’s appearance or character. In the following exercise, what characteristics would you associate with each variation in the use of type to spell out the name Mary?

MARY

MARY

- ☐ pleasant
- ☐ austere
- ☐ quiet
- ☐ whimsical
- ☐ tranquil
- ☐ joyous
- ☐ tormented
- ☐ elegant

MARY

MARY

- ☐ fervent
- ☐ reserved
- ☐ mischievous
- ☐ assertive
- ☐ morbid
- ☐ distorted
- ☐ authoritative
- ☐ dreamy



shape A



Shape B

(The above artwords and shapes are from this website: http://instructional1.calstatela.edu/laa/sign_1.html)

Creating variations in implied meanings are among the basic building blocks that artists use to express emotions and ideas. But there are other aspects of visual forms that enlarge our response **repertoire** to works of art.

Two **intersecting rectangles** appear in both Shapes A and B; these are their **literal** (actual) qualities, as are the variations in the thickness of lines that define these forms. What is not literal are the associations which we make with these two shapes. Western culture teaches us that when we see such intersecting rectangles we call such forms “crosses”. These particular arrangements of shapes become signs for a cross. We also are taught that Shape A is referred to as a **Greek Cross**¹, and Shape B as a **Latin Cross**². Other shapes that we encounter elicit other associations. In works of art we often see signs (or representations) for hands, noses, shoes, trees, mountains, animals, houses, furniture, etc. None of these objects actually exist in works of art (except perhaps for **tableaux**, 3-D **collages**, **interiors**, etc.).

Signs also become symbols when they represent something else, but also through a process of association; i.e., a material object is used to represent something that is not visible. These crosses function as symbols for us because our western culture has taught us to make particular associations with these images. Shape A symbolizes some type of health service. Shape B stands as a symbol for **Christianity**.

In language, a metaphor is a figure of speech that **transfers** one thing to another through

implied **comparisons**. It is used to **infuse** writing and speech with **vitality**, which make both more interesting; e.g., “he was really **crucified** by his competitors” or “the artist made **minced** meat out of his colors”. Visual metaphors are implied as a consequence of analyzing the relationships between the **formal structures** and **subject matter** of works of art. In addition to their role as symbols, the crosses can also function as visual metaphors if we will take the time to analyze their form-content relationships.

Shape A, with its bold black outline and the **symmetrical** intersection of its **vertical** and **horizontal** rectangles, serves as a visual metaphor for strength (bold outline) and stability (symmetry): two very positive characteristics that we associate with health service organizations. In Shape B, vertical and horizontal rectangles intersect in the upper **quadrant** of the vertical rectangle. Our attention is drawn to this intersection and the cross takes on the image of a person with arms **outstretched** in a gesture that suggests openness and **vulnerability**. The Latin Cross not only symbolizes Christianity, it also possesses the potential to serve as a metaphor for Christian ideals depending upon how it is rendered and interpreted.

Another way to think about sign, symbol and metaphor is to relate these concepts to the notions of what is **denoted** (actually there) and what is **connoted** (what is implied) in works of art. Signs for objects are denoted; the signs actually exist in works as representations of objects. These signs for objects function as symbols only if appropriate associations can be made with them; therefore, symbols are connoted or implied. They are **inferred** from what can be observed. Visual metaphors are also connoted, but they are inferred from a **holistic interpretation** of the objects in a work and the way the work is put together; i.e., its subject matter, its technical properties (how it is **rendered**), and its formal style. These characteristics will be discussed in **subsequent** sections.



Vocabulary

angularity	[ˌæŋɡjəˈlærəti]	n.	有角；成角状；生硬
assertive	[əˈsɜːtɪv]	adj.	肯定的；有冲劲的
aural	[ˈɔːrəl]	adj.	耳的；听觉器官的
austere	[ɔˈstri]	n.	(神色、态度等)严肃的，严厉的，严峻的；严酷的；苛刻的
authoritative	[əˈθɔːrətetɪv]	adj.	可信赖的，可相信的
bambino	[bæmˈbiːnəʊ]	n.	小孩；婴孩
canvas	[ˈkænvəs]	n.	油画布；油画；帆布
Christianity	[ˌkrɪstiˈænəti]	n.	基督教
collage	[kəˈlɑːʒ]	n.	美术拼贴，拼贴艺术
comparison	[kəmˈpærɪsn]	n.	【修辞学】比喻
component	[kəmˈpɒnənt]	n.	成分；组件

conform	[kən'fɔrm]	vi.	遵照; 适应; 顺从, 一致
connote	[kə'not]	v.	含义, 意味着; 包含; 暗示
contemplate	['kantəmplet]	v.	沉思, 冥思苦想; 思忖, 注视
correspond	[.kɒrə'spænd]	vi.	相符合; 相配, 相称
crucify	['krusə'fai]	v.	把……钉死在十字架上
demonstrate	['demən'stret]	vt.	说明, 解释, 表明
denote	[drɪ'not]	v.	表示, 指示
distorted	[dɪs'tɔrtɪd]	adj.	扭曲的, 扭歪的, 变形的, 畸形的
elicit	[ɪ'lɪsɪt]	v.	得出, 引出, 推导出 (真理等)
evoke	[ɪ'vɒk]	v.	引起, 唤起
fervent	['fɜ:vənt]	adj.	热烈的, 满怀热情的, 热心的, 深表热诚的; 强烈的
formal structure			形式结构
holistic	[ho'listɪk]	adj.	整体的; 全盘的
horizontal	[.hɒrə'zəntl]	adj.	水平的, 地平的; 横的
illustrate	['ɪləstret]	v.	给……加插图 (以说明); 阐明
imply	[ɪm'plai]	vt.	暗示, 暗指, 意味着
infer	[ɪn'fɜ:]	vt.	表示, 意味着; 暗示, 表明
infuse	[ɪn'fju:z]	v.	注入
interior	[ɪn'tɪrɪə]	n.	内景; 室内布景
interpretation	[ɪn'tɜ:prɪ'teɪʃən]	n.	解释; 说明; 阐明
intersect	['ɪntə'sekt]	v.	交叉
literal	['lɪtərəl]	adj.	文字的; 字面的
merely	['mɪrli]	adv.	仅仅, 只不过; 只是
metaphor	['metəfə]	n.	隐喻
mince	[mɪns]	vt.	将 (肉) 切碎, 剁碎, 切细, (用绞肉机) 绞碎
mischievous	['mɪstʃɪvəs]	adj.	(人、行为等) 恶作剧的, 爱捣乱的, 好捣鬼的, 戏谑的
morbid	['mɔrbɪd]	adj.	疾病的, 生病的, 由疾病所致的
outstretch	[aʊt'stretʃ]	vt.	伸出; 伸展
pierce	[pɪəs]	v.	刺穿
proposition	[.prəpə'zɪʃən]	n.	提议; 建议; 主张; 提案; 计划
quadrant	['kwadrənt]	n.	四分之一
rectangle	['rektæŋgl]	n.	矩形, 长方形
render	['rendə]	vt.	提出; 描绘
repertoire	['repə'twar]	n.	(美) 某人或机器的全部技能; 全部节目
staccato	[stə'kato]	n.	断奏

stimuli	['stimjulai]	n.	刺激; 刺激物; 促进因素 (stimulus 的复数)
subject matter			题材, 主要内容, 主题
subsequent	['sʌbsɪkwənt]	adj.	连续的, 接下去的; 随后的, 后来的
symmetrical	[sɪ'metɪkl]	adj.	对称的
tableaux	[tæ'blo(z)]	n.	舞台造型; 静态画面; 群像 (尤指雕像); 生动的画面 (tableau 的复数)
tactility	[tæk'tɪləti]	n.	【绘画】具有实体感觉的作品
texture	['tekstʃə]	n.	纹理; 材质
torment	['tɔrmənt]	vt.	折磨; 使痛苦; 使烦恼; 烦扰; 纠缠
tranquil	['træŋkwəl]	adj.	冷静的; 安宁的; 镇静的
transfer	[træns'fɜ:]	v.	转变; 变换
type face			【印刷】字体; 版面; 打印页
undulate	['ʌndʒə'let]	vt.	使……波动; 使……起伏
variation	[və'ri'eʃən]	n.	变化, 变动, 变更
venture	['ventʃə]	v.	冒险; 敢于
vertical	['vɜ:tɪkl]	adj.	垂直的, 直立的; 竖式的; 笔直的
vitality	[vaɪ'tæləti]	n.	蓬勃的生气
vulnerability	[vʌlnərə'bɪləti]	n.	易损性; 弱点
whimsical	['wɪmzɪkl]	adj.	古怪的; 怪异的

Notes

1. Greek Cross: Used especially by Eastern Orthodoxy and Early Christianity, it is also known as the *crux immissa quadrata*. It has all arms of equal length and not much longer than the width. Often the arms curve wider as they go out.
2. Latin Cross: Cross with a longer descending arm. Along with the Greek cross, it is the most common form. It represents the cross of Jesus' crucifixion.



Exercises

Answer the following questions according to the text.

1. When do works of art become most meaningful for us?
2. What does the nature of what actually exists within the stimuli elicit?
3. Do you believe that the letter type selected by a person when he spelled out his name may suggest something about the person's appearance or character? Can you give an example?
4. What is one of the basic building blocks artists use to express emotions and ideas?
5. What is not literal about the two intersecting rectangles?
6. When do signs become symbols?