

普通高等教育美术专业英语教材

美术英语文选

张海云 主编

SELECTED READINGS FOR
STUDENTS OF FINE ARTS



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前言

《美术英语文选》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,或者专业经典著作中的章节片断,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。

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。

寓枯燥的外语学习于专业学习和兴趣之中,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。这是许多专业院校教师长期追求的目标。我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英文教材,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。

张海云

2009年于广州美术学院

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Unit 1

Apollonian Reason, Dionysian Intuition

What I dream of is an art of balance.

Henry Matisse

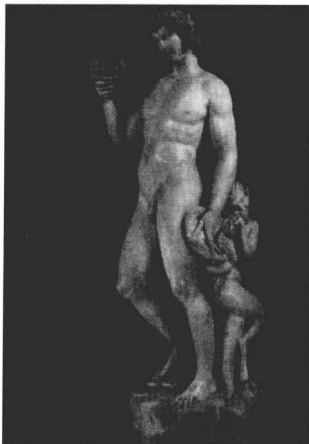
Apollonian and Dionysian 是德国哲学家尼采所说的艺术家自我表露性情的两种方法:Apollonian 即所谓“梦幻的艺术世界”(该词原意是“具有古典美的”);Dionysian 即所谓“沉醉的艺术世界”(该词原意是“狂饮的,骚闹的”)。

Reading A

Apollonian Reason, Dionysian Intuition



Apollo Belvedere, 350 BC



Michelangelo
Bacchus, 1496-97

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: televisions, 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

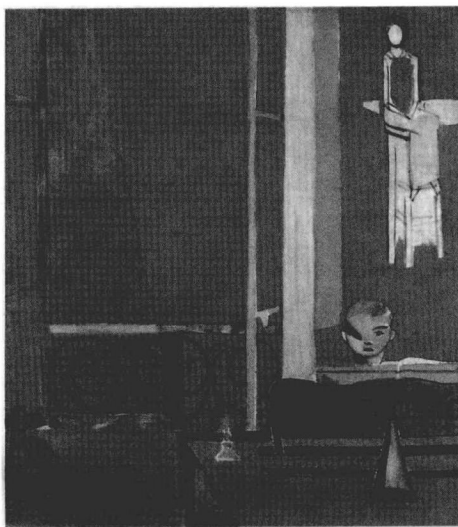
In truth, Apollo and Dionysus are with us every day of our lives. They are the two inner poles between which we vacillate — from calm decision making to unreasoned emotions — and they are ways of understanding the people we meet. College dormitories have a knack for putting Apollo and Dionysus in the 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.”

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 necessary for human survival.

This picture 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



Henri Matisse, *Piano Lesson*, 1916

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.

一般而言,艺术表露强烈的情感诉求;那是艺术的“沉醉的”(Dionysian)成分所致。然而,当要强调传统的道德价值或者传达复杂的思想和新观点的时候,艺术也可能是“梦幻的”(Apollonian)。我们也许可以这么说,艺术之所以赋有双重的神性,是因为艺术有助于人类生存保持必要的平衡。

Words and Expressions

self-awareness *n.* 自我意识
intuition *n.* 直觉,直观
stimulation *n.* 激励,鼓舞,刺激
compound *n. & v.* 混合,复合
accessibility *n.* 易接近,可到达
vantage point 角度,有利地点
interaction *n.* 互相作用
universal *adj.* 普遍的
clarity *n.* 明晰,透明
moderation *n.* 适度
spontaneity *n.* 自发性
rebellion *n.* 反抗,叛乱,叛逆
renewal *n.* 更新,恢复,复活
rational analysis 理性分析
enormous *adj.* 巨大的,庞大的
stall *v.* 拖延,推迟
authority *n.* 专家,权威
act on hunches 凭感觉做事
indulge *v.* 纵容
twilight *n.* 暮色,黄昏,微光,模糊
consciousness *n.* 意识,自觉
triviality *n.* 琐事
solitude *n.* 孤独,独处
vacillate *v.* 犹豫不定
have a knack 诀窍,巧妙的手法

obsessively *adv.* 强迫性地
syllabus *n.* 教学大纲
flexibility *n.* 易曲性,弹性,灵活性
take roll 点名册
reincarnate *v.* 再生,赋予新生
predominant *adj.* 卓越的,支配
amass *v.* 积聚,收集
formulate *v.* 用公式表达;
formulism *n.* 公式主义
categorize *v.* 分类
exert *v.* 运用,行使,发挥
appeal *n.* 感染力,吸引力,诉求
component *n.* 构成要素,成份
insofar *adv.* 在...范围内
moral *adj.* 道德,品行端正的
articulate *v.* 清楚说明,明确表达
reproduction *n.* 繁殖,再现,复制品
no claims of realism 毫无写实而言
perch *v.* 栖息,置于(顶上或边上)
feature *n.* 面貌特征; *v.* 特写
restrain *v.* 限制,阻止
definite *adj.* 明确
dimension *n.* 尺寸,容积,维
content *n.* 内涵,上下行文

Proper Names

1. Apollo (希腊神)太阳神阿波罗;主管光明、青春、音乐、诗歌的神
2. Dionysus (希腊神)通常为司酒之神;酒神狄俄尼索斯
3. *Piano Lesson* 《钢琴课》(马蒂斯作品)

Notes

1. Friedrich Nietzsche (1844~1900)

German philosopher of the late 19th century who challenged the foundations of traditional morality and Christianity (基督教). 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 (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 (书法) pattern and the abstract use of pure color.

Exercises

1. Discussion Topic:

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

2. Fill in the blanks with given verbs in their proper forms and then translate the passage into Chinese.

Beauty

All men are in some degree ____1____ (impress) by the face of the world; some men even to delight. This love of beauty ____2____ (be) Taste. Others ____3____ (have) the same love in such excess, that, not content with admiring, they seek to embody (具体表达) it in new forms. The creation of beauty ____4____ (be) Art.

The production of a work of art throws a light upon the mystery of humanity. A work of art ____5____ (be) an abstract or epitome (概括) of the world. It is the result or expression of nature, in miniature. For although the works of nature ____6____ (be) innumerable and all different, the result or the expression of them all ____7____ (be) similar and single. Nature ____8____ (be) a sea of forms radically alike and even unique. A leaf, a sun-beam, a landscape, the ocean, ____9____ (make) an analogous (类似的) impression on the mind. What is common to them all, — that perfectness and harmony, ____10____ (be) beauty. The standard of beauty is the entire circuit of natural forms, — the totality of nature; which the Italians expressed by defining beauty “ il piu nell’ uno.” (一中见多) Nothing ____11____ (be) quite beautiful alone: nothing but is beautiful in the whole. A single object is only so far beautiful as it ____12____ (suggest) this universal grace. The poet, the painter, the sculptor, the musician, the architect, seek each ____13____ (concentrate) this radiance (光辉) of the world on one point, and each in his several work ____14____ (satisfy) the love of beauty which stimulates him to produce. Thus is Art a nature passed through the alembic (提炼) of man. Thus in art ____15____ (do) Nature work through the will of a man filled with the beauty of her first works.

3. Translate the following passage into Chinese.

Why Do We Study Art?

We study art because by doing so we learn about our own creative expressions and those of the past. The arts bridge the gap between past

and present, and may even be the primary means of exploring a culture that never developed written documents. For example, the prehistoric cave paintings dating as far back as 30,000 BC reveal the importance for early societies of hunting. Their wish to reproduce and ensure the survival of the species is expressed in faceless prehistoric female figurines(小塑像)whose breasts and pelvis are disproportionately(不成比例) large. Prehistoric structures, whether oriented toward earth or sky, provide insights into the kinds of gods people worshiped. Without such objects, which have fortunately been preserved, we would know far less about ancient cultures than we now do.

We would also know less about ourselves, for art is a window on human thought and emotion. Certain themes, such as the wish to survive and to define oneself, persist in very different times and places. It is through the arts that the unique creative spirit of different peoples -- as well as the similarities that bind them together -- begins to emerge.

In the West, the major visual arts fall into three broad categories: pictures, sculpture(雕塑), and architecture(建筑).

Pictures (from the Latin *pingo*, meaning "I paint") are two-dimensional images (from the Latin *imago*, meaning "likeness") with height and width, and are usually on a flat surface. But the discussion of pictures covers more than painting; it includes mosaics (镶嵌工艺), stained glass(彩色玻璃), tapestry(挂毯), some drawing and printing (版画) techniques, and photography.

A sculpture, unlike a picture, is a three-dimensional image -- besides height and width, it has depth.

Architecture, literally meaning high (*archi*) building (*tecture*), is the most utilitarian of the three categories. Buildings are designed to enclose space for a specific purpose -- worship, recreation, living, working -- although they often contain pictures and sculptures as well, and other forms of visual art. The pyramids of ancient Egypt for example, were filled with statues of the pharaoh (king) who built them and their walls were painted with scenes from his life. Many churches are decorated with sculptures, paintings, mosaics, and stained glass windows illustrating stories of Christ and the saints.

Reading B

Visual Art

For many of us, the first encounter with visual art in school is likely to have been the viewing of 19th –century traditional portraits and landscapes. We came to think of visual art as the amazing ability to transfer the world as it really is to a two –dimensional canvas. We learned that most paintings and sculptures are the results of slow, painstaking effort, so that by the time we had our first experience with a work of the modern school, it might have looked as though the artist had simply taken a brush and splattered the canvas or else thrown together a bunch of wires and called it a sculpture, all accomplished in matter of minutes, with no real skills needed. Like much of this discussion, very little traditional or untraditional art springs from the heat of passion. Most artists have had formal training regardless of how many "rules" they break as they begin to find their own voice in the paints and textures they use. Completely unstructured, spontaneous art is surprisingly rare, although there continue to be many experiments with freedom from old restraints. One contemporary artist drops paint packets of varying colors from a low –flying plane (which she flies herself) onto canvases spread out on runways, and each work takes whatever form it can. This art can be called Dionysian in technique, but even at that, the artist will quickly land her plane and make changes deemed necessary before the paint dries. The changes no doubt are dictated by a discerning critical view shaped by long experience in seeing and evaluating all manner of artistic styles.

When artists' canvases are totally abstract, the execution of the

picture may have Apollonian elements, the lack of planned thought may be called Dionysian. That is also true with an abstract work like Wassily Kandinsky's *Composition VII* in which it is hard, at least at first, to discern planned thought, on the other hand, the design of the work was either thought out in advance or the artist must have developed over time an instinctive skill in putting this rather than that on a canvas, an instinctive knowledge of how certain colors work together and that shapes are esthetically pleasing. Another contemporary, who signs his work *Demetrios* (b. 1921), paints only when listening to avant-garde music, presumably so that he will avoid having any formal dimensions in his work. What appears on canvas, however, strongly suggests that the artist's hands have an Apollonian control even if his rational self is napping.



See Francisco Goya's (1746 ~ 1828) *The Third of May, 1808*. The content is clear: the artist is communicating horrified disapproval of execution of ordinary citizens by uniformed soldiers. Artists don't paint such grim scenes if they are on side of the ruling party. Goya's attitude is clearly revolutionary. We would be justified in supposing that the artist wanted to stir up the anger of his initial viewers, which is a Dionysian intent. Yet the desire to say something to viewer is also Apollonian, as is Goya's obvious artistic skill in transferring his revolutionary thoughts to canvas.

Now look at the images of two famous statues, both of a young man