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Введение

Овладение культурой письменной научной речи предполагает знание правил и законов, по которым она строится. Отбор языковых единиц и их функционирование в научной речи обусловлены способом изложения материала. Научный искусствоведческий дискурс направлен на анализ и описание произведения искусства. Научный искусствоведческий дискурс строится по закону убедительности рассуждения, когда одно утверждение вытекает из другого и готовит к восприятию последующего.

Стилистическая специфика научной речи обусловлена неоднородностью материала. В реальной речевой действительности искусствоведческий дискурс представлен множеством форм, из которых выделяются более дробные виды и подвиды. Поскольку дробление на формы виды и подвиды происходит в пределах одного искусствоведческого дискурса, то, прежде всего, следует обратить внимание на структурно-композиционное оформление научного произведения, целостность построения которого определяется логикой научного мышления. Раскрытие темы имеет первостепенное значение для успеха научного произведения.

В данной работе наряду с теоретическим изложением материала предлагаются упражнения, выполнение которых является ключом к успеху написания реального научного искусствоведческого эссе, рецензии и обзора работ художников, представленных на выставках.

PART I

PRELIMINARY STEPS FOR ESSAY WRITING

Academic writing is an essential segment of English for Academic Purposes (EAP) in general and English for art history students in particular. However, it is not a simple matter. In their essay, art history students should be able to describe, interpret, explain and evaluate any artwork. The description should not be boring that is why art history students should not limit themselves with the enumerations of the objects they see in the painting. Art history students should be able to call attention of their readers to what is not evident, uphold their viewpoint, compare and contrast the subject matter, put forward arguments, make their statements convincing. Art history students should be taught to write essays as appropriately as only possible because essay writing is recognized as one of the key processes in acquiring English for art history students. Writing essays is not an easy task: any worthwhile piece of work demands time and thought. The job is twofold — seeing and writing — because these two activities are inseparable. If art history students don't see clearly, they will not be able to write anything interesting and definite in their essays about any artwork. Art history students should learn to write clearly, otherwise it will be difficult to understand their ideas. Writing about art should be informative and persuasive. Art history students should introduce artworks in their essays and persuade how valuable they are. Most academic writings about art are analytic. To write an academic essay there are certain rules to be followed. Essays on art should be properly organized and presented. Art History students can save a lot of time and effort by having a system of writing an essay. It is important to remember that talking or writing about art is one of the ways of its studying.

To get ideas for the essays it is necessary to answer the questions such as:

What is the title of the artwork? Does it help to illuminate the artwork?

When, where, and why was the artwork made?

By whom and for whom was the artwork made?

Where was the artwork produced? What is the artworks' size? A larger-than-life image will have an impact different from a miniature.

What material was used to produce the artwork? Was it transparent watercolor vs. opaque oil paint, or oil paint thinly applied vs. oil paint so thickly applied that it gives the canvas a rough texture?

What is the subject matter of the artwork? Where is it derived from?

Who or what can be identified in the artwork?

Was the color of the artwork realistic or symbolic?

Is the composition of the artwork balanced or asymmetrical?

What (if anything) is happening in the artwork?

What did the artwork originally look like? Paper and silk tend to darken, paintings crack and become dark, sculptures — even of marble or bronze — change color over the centuries, buildings decay and are renovated.

What was the cultural / political context of the artwork?

What was the original function of the artwork?

Was the purpose of the artwork to stimulate religious devotion? / to impress the viewer with the owner's power? / to enhance family pride? / to teach? / to delight? / to express the artist's feelings?

Does the artwork present a likeness, or express a feeling, or illustrate a mystery?

Who could have seen the artwork and when?

What did the artwork mean to the original beholders?

What does the artwork mean to the contemporary viewers?

Where was the artwork originally seen: in a church or a palace, or a bourgeois house?

Where is the artwork located today: in a museum or a picture gallery, in a private house?

How were the observers supposed to behave in front of such artworks and how did they actually behave?

If the artwork is now part of an exhibition in a museum, how does the museum's presentation of the artwork affect the observers?

Other basic questions concern the impressions:

What is your first response to the artwork? Amusement? Awe? Annoyance? Shock? Boredom?

What could have been the first response of the beholders to the artwork?

One of the most important question is:

Why do you have this response?

UNIT 1. WRITING ABOUT ART

1.1. What is art?

Philosophers have argued about art for centuries. The questions: What is art? How important is art? Is art as important as life or love? Why is art so great? — were answered differently in every epoch of history. In ancient times and during the Middle Ages all kinds of trades and professions were known as arts. The liberal arts of the medieval curriculum included music but neither painting, sculpture, nor architecture, which were numbered among the mechanical arts, since they involved making objects by hand.

Some scholars think art should be beautiful or lifelike; others think it is more important to capture a mood or feeling. One painting looks almost photographic. The other is much sketchier and painted with only a few colours, but very atmospheric. Some surprising things have found their way into galleries. Some people believe art should be about ideas. Others prefer to enjoy art for its own sake. The Impressionists had some heated debates over this very question. Some of them felt it was important to paint scenes of modern life; others were more interested in exploring the effect of light on things.

In the early twentieth-century, it was agreed that all of human experience, beautiful and ugly, pleasurable and painful, even humorous and absurd, can be crystallized in a work of art, and preserved to be experienced by the viewers as long as that work lasts. It is the artist's ability to embrace human experience of all sorts and transmit it to the beholders. At present the word 'art' can be used to describe anything from prehistoric cave paintings to a heap of junk in the corner of a gallery. It can even be used to refer to music and literature, but most often, it means visual art, or things, which are made to be looked at — especially paintings.

Exercise 1.1

Artists and experts often have different ideas concerning art that lead to some heated debates. There are lots of controversial opinions on the essence of art, but so far, no right or wrong answers have been given. Everyone has different tastes and opinions, so it is up to you to decide what art is. Put down your ideas to answer the question "What is art?"

Exercise 1.1.1

Remember that every essay should have a thesis, the argument, supported with persuasive details, a clear organization, and the ideas

should be set forth effectively and the assignment is fulfilled. For details turn to Part II.

1.2. What is art worth?

Philosophers, artists, scholars and art critics often disagreed about the value of art. Before the 15th century, artworks were evaluated according to the cost of the materials used for their production. Thus, the sheets of gold leaf were utilized for the gilding and the precious ultramarine blue made from crushed lapis lazuli imported from the Middle East was used for the robes of individual figures. However, in time, the desire of patrons to see figures and setting more naturalistic caused the painters to substitute the golden background by the heavenly blue color that continued behind all the scenes. The abilities of the artists needed to paint figures and backgrounds in a convincingly naturalistic way. With the growing interest in stylistic and compositional innovations, artistic skills and ingenuity began to be increasingly valued.

However, artistic originality is not easily accepted. Vincent van Gogh died in poverty, because no one wanted to buy his paintings — even his friends said they looked like the work of a lunatic. Now, they are among the most valuable artworks in the world. The French painter Manet disagreed with a critic so strongly, that he challenged him to a duel.

Critic John Ruskin ended up in court in a dispute over James Whistler's *Nocturne in Black and Gold — the Falling Rocket*, of 1875. This painting caused an uproar. Ruskin wrote, "It is so blurry; it is hard to see what is going on. In fact, it shows a firework display." At that time, people were used to glossy, highly finished pictures, so this one seemed very sketchy by comparison. Ruskin thought Whistler's painting was far too slapdash. He could not believe the artist wanted 200 guineas for "*flinging a pot of paint in the public's face*". Whistler responded that the painting's value did not depend on how long it took him to paint, but on his genius and years of study. He sued Ruskin for libel and won — although he was awarded only a farthing (a quarter of a penny) in damages. Therefore, it seems the judge really agreed with Ruskin.

Today artists are free to paint everything they want and express their feelings by any means they like. This was not always so. Throughout most of history artists worked usually on commission. No matter how much they enjoyed their work, and how much of themselves they poured into it, they never thought of undertaking

a major work without the support of a patron and the security of a contract. In most periods of history artists in any field had a clear and definable place in society — sometimes modest, sometimes very important — and their creations thus tended to reflect the desires of their patrons and the forces in their human environment.

Exercise 1.2

Set forth your ideas concerning the subject of a painting or sculpture. Are artists free to create anything they want or should there be certain restrictions dictating artists what and how to paint or what to exhibit?

1.3. Response to artworks

There are many works of prehistoric art — like the animals on cave walls and ceilings — that cannot be interpreted accurately in the complete absence of reliable knowledge, but to our eyes, they remain beautiful and convincing. This may be because we can easily relate them to our own experience of animals. And there are others, such as the palace on the island of Crete or the colossal Easter Island sculptures, that are impressive to us even if foreign to every kind of experience we can possibly know. Simply find interesting forms, masses and lines. Yet how much more articulate and intelligent our response to works of art can be if we know their purpose in the individual or corporate experience of their makers. We can take a part of a building that strikes us as beautiful, study how it was originally devised to fit a specific practical use, and then watch it develop under changing pressures, sometimes to the point of total transformation. On the other hand, we can watch a type of religious image arise, change, become transfigured, or disappear, according to demands wholly outside the artist's control. Such knowledge can generate in us a deeper understanding and eventually an enriched appreciation of the works of art we study. If we learn to share the artist's experience, insofar as the historical records and the works of art make it accessible to us, then our own life experience can expand and grow. We may end up appreciating the beauty and meaning of a work of art we did not even like at first.

Exercise 1.3

Can viewers evaluate the artworks of the artists of the previous epochs without knowing anything of their purpose, standing at a different moment in history? Expand your ideas in your essay.

1.4. What is Pop Art?

The consecration of Pop art occurred on 13 December 1962 when a symposium was organized at the Museum of Modern Art. From then on, nothing whether architecture, fashion, or home crafts was to escape the tidal wave. The following years every museum attempted to put on its own show of Pop art. Today, there is a bigger emphasis than ever on making art new and original. Artists are constantly pushing the boundaries of what we think of as 'art'. Therefore, there is more and more controversy about it, and about the high prices, collectors sometimes pay for it. To prove Marcel Duchamp's point: everything can be art, artists started to exhibit different things that previously had been utilized in everyday life, artists started to exhibit different ordinary things, including a bicycle wheel on a stool, a pile of bricks, a plain white canvas, a pile of rubbish from a party (later thrown away by mistake), an unmade bed and even a painting of a pipe labelled *This is not a pipe*. You might not expect to find them in a gallery at all. And as some of the "artworks" were not even made by the artist — but just "readymade" objects an artist had found, the concept became of primary importance. In 1964 Duchamp stated, "Pop Art is a return to "conceptual" painting, virtually abandoned, except by the Surrealists, since Courbet, in favor of retinal painting... If you take a Campbell soup can and repeat it 50 times, you are not interested in the retinal image. What interests you is the concept that wants to put 50 Campbell soup cans on a canvas." Moreover, "The creative act", according to Duchamp, "is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act." Pop Art can provoke strong reactions and make you viewers see things in a new way — which traditional paintings often do, too.

Exercise 1.4

Can you agree with Marcel Duchamp's point that everything can be art artists started to exhibit? Does seeing things utilized in everyday life in an art gallery make them art? Put down your ideas in your essay. Describe your experience of visiting a modern art museum.

Exercise 1.5

Answer in your essay: What does it mean to be an artist? How do you know what makes art good?

UNIT 2. CRITICAL WRITING

2.1. Why do people write about art?

When art historians or art critics write about art they try to clarify their ideas of the artworks that interest, excite or frustrate them. The works of art embody complex and often contradictory thoughts and feelings. As Arthur C. Dano put it, “Until one tries to write about it, the work of art remains a sort of aesthetic blur... After seeing the work, write about it. You cannot be satisfied for long in simply putting down what you felt. You have to go further”. When people write about art, they teach themselves and others. By writing about art, people try to understand their likes, dislikes and uncertainties. People express what they like, or do not like, they judge, describe, analyze, and interpret. Scholars want to interest their readers by communicating their response to material that is worth talking about, to deepen their understanding of art. To write about art scholars should know their target audience, as it helps them to decide how much background they need to give, what terms they need to define, what kinds of evidence is needed to persuade the reader, what degree of detail they need to go into. When writing about an artwork an art history student needs to answer the following questions: What stands out the most when you first see the work of art? What tells you about the style used by this artist? What seems to be hiding in the composition? What feelings and meanings does this artwork represent? To tell the readers what they need to know it is necessary to write in language they will understand. It is not recommended to use unfamiliar words in order to sound impressive.

Exercise 2.1

Substantiate in your essay what makes you write the artwork.

Exercise 2.2

Read the passage devoted to Turner’s “Rain, Steam, and Speed — The Great Western Railway”; be sure that you understand every sentence in it. Write your own essay to compare with that given in Fraser’s Magazine for June 1844. What style should be chosen for a magazine article at present?

A more easily verifiable experience for most visitors to the Academy was that of travelling in a railway train, and Turner paint-

ed that, too, for the exhibition of 1844. *“Rain, Steam, and Speed — The Great Western Railway”* surely challenged the viewer to compare his own experience with the painted canvas more explicitly and provocatively than any previous subject; if so, it succeeded remarkably well, for most reviewers were compelled to admire it, even if they were bound to express their reactions in the language of shock and incomprehension. In the opinion of *Fraser’s Magazine* for June 1844, Turner *“has out-prodigied almost all former prodigies. He has made a picture with real rain, behind, which is real sunshine, and you, expect a rainbow every minute. Meanwhile, there comes a train down upon you, really moving at the rate of fifty miles an hour, and which the reader had best make haste to see, lest it should dash out of the picture. All these wonders are performed with means not less wonderful than the effects are. The rain is composed of dabs of dirty putty slapped on to the canvass with a trowel; the sunshine scintillates out of very thick, smeary lumps of chrome yellow. The shadows are produced by cool tones of crimson lake, and quiet glazing of vermilion; although the fire in the steam engine looks as if it were red, I am not prepared to say that it is not painted with cobalt and pea-green. And as for the manner in which the ‘Speed’ is done, of that the less said the better, — only it is a positive fact that there is a steam coach going fifty miles an hour. The world has never seen anything like this picture”*.

Turner's extraordinary claim to 'realism' in his late pictures seems vindicated in this reaction. It is significant, and deeply ironic, that of all his greatest works *“Rain, Steam, and Speed”* was scarcely discussed by Ruskin, who mentioned it only when, asked what his opinion was, and then said merely that it was painted 'to show what he could do even with an ugly subject'.

(Wilton A.)

Exercise 2.2.1

Read the following passage. 1. Put down the technical terms. Use them in your essay. 2. Put down the proper names of the painters given in the excerpt. Try to find out more about them to write a short essay of your own. 3. Put down the titles of the mentioned artworks; analyze them to see whether they reveal the essence of their subject matter. 4. Now think how you would title this passage.

The founder of the Venetian school of painting, Giovanni Bellini raised Venice to a center of Renaissance art that rivaled

Florence and Rome. He brought to painting a new degree of realism, a new wealth of subject matter.

Giovanni Bellini was born in Venice, Italy, in about 1430. Little is known about his family. His father, a painter, was a pupil of one of the leading 15th-century Gothic revival artists. Giovanni and his brother probably began their careers as assistants in their father's workshop. In his early pictures, Bellini worked with tempera, combining a severe and rigid style with a depth of religious feeling and gentle humanity. From the beginning, he was a painter of natural light. In his earliest pictures the sky is often reflected behind human figures in streaks of water that make horizontal lines in narrow strips of landscape. *The Agony in the Garden* was the first of a series of Venetian landscape scenes that continued to develop for the next century. Four triptychs (a triptych is a set of three panels used as an altarpiece) in the Venice Academia and two Pietas, both in Milan, are all from this early period. Bellini's *St. Vincent Ferrer* altarpiece, which is still in the church of Santi Giovanni e Paolo in Venice, was painted in the mid-1470. His method of using oil paint brought not only a greater maturity but an individual style. He achieved certain richness by layering colors in new and varied ways.

As his career continued, Bellini became one of the greatest landscape painters. His ability to portray outdoor light was so skillful that the viewer can tell not only the season of the year but also almost the hour of the day. Bellini lived to see his own school of painting achieve dominance and acclaim. His influence carried over to his pupils, two of whom became better known than he, were Giorgione (1477–1510) and Titian (1487–1576).

Exercise 2.3

Here are some tips to help you write an essay on art.

Most writings about art seek to:

- inform;
- persuade.

Despite the fact, that most part of an academic essay on art should be explanatory, i.e. analytic, it should include:

- description;
- interpretation; analysis or explanation;
- personal report;
- evaluation.

Keep in mind, that description should not be prolonged; otherwise, it makes description too boring.

Prolonged personal report will be of little interest unless the responses are connected with that of the reader's.

Personal report implies evaluation.

Most writings are of mixed sort.

Ellen Johnsons in her essay on Jackson Pollock says that in Pollock's work.

"The material nature of the paint insistently demands our sensory response to its enormous variety. This is true even when the paint is thin and stains the canvas — becoming one with it — in this sense also the ground is eliminated and the homogeneity of the surface is further emphasized. In some pictures, Pollock enriched the already sensuous surface by adding bits of other matter; *Full Fathom Five* is especially rich in this regard. Several foreign objects are embedded in its oil and aluminum paint; but the thumbtacks, pennies, cigarettes, paint tube tops, matches, etc., are only discovered with very scrutiny. Lost in the life of the painting, they "suffer a sea-change into something rich and strange". Pollock's grand scale paintings are curiously intimate and public in what they give — and what they ask of us. Being in their actual presence is somewhat like sitting in the front row at a symphony concert — one feels mixed up with the music, physically involved in the very process of making it".

(*Johnsons E.*)

Thus, here we come across Johnson's objective description when she says that thumbtacks, pennies, and other objects are embedded in the paint. In her personal report, she says what "being in their actual presence is... like". In her analysis, she tells us how Pollock gets his effects by enriching the surfaces. Johnson's evaluation of this artwork is favorable: she admires the painting. Johnson's quotation ("suffer a sea-change") from a song in *The Tempest* by Shakespeare that provided Pollock with his title, *Full Fathom Five* lends Johnson's writing weight or authority.

Reread Johnson's paragraph and comment on her ways of talking about Pollock in your essay.

UNIT 3. ART CRITICISM

3.1. Art criticism vs art history

There is no need to know much about paintings to enjoy looking at them, but to get more out of them it is necessary to turn to *art criticism* or art history. The question is bound to arise what sets apart *art criticism* or *art history*. Art criticism sounds rather negative and aggressive, that is why some art critics think that it places them in antagonism to the artists and their primary task is to find faults. However, art critics are not inevitably negative; they can see excellences as well. Art critics can point to qualities as easily as they can identify shortcomings. Some art critics are so enthusiastic about everything that has been made during their age in the field of art, that they think that artworks are universally admired and their task is to positively assess artworks. Art critics draw the attention of their readers to the things worth attending to. Good art critics can convince their readers to value the artwork in the proper way.

The issue that concerns experts deals with setting apart art criticism from art history. In the 20th century, an original idea was put forward according to which all the works that had been created before 1900 should be in the focus of art history and art historians. The artwork made afterwards should be dealt with by art critics. Only few scholars positively responded to it as many writers who address artworks from different periods are recognized as art critics. In general, art criticism always involves description, interpretation and evaluation of works of art. In the past, few decades there have been no distinctions between art criticism and art history.

Moreover, the distinction between art criticism and art theory is vague. A critic who evaluates a painting or discusses its morality follows Plato, the Ancient Greek philosopher, who did the same two thousand years ago. Some critics openly use philosophical ideas in their writings. In addition, the writings of art critics — such as Clement Greenberg and Harold Rosenberg — made important contributions to art theory. Today art criticism is seen as a little more than a branch of aesthetics.

Exercise 3.1

What is art criticism? Is there something that sets art criticism apart from art history and art theory? Expand your ideas in your essay.

3.2. Hauty art critics

There has never been a time when art critics held more power than during the second half of the twentieth century. Following the Second World War, with the relocation of the world's artistic center from Paris to New York, a different kind of war was waged in the pages of magazines across the country. As part of the larger "culture wars" of the mid-20th century, art critics began to take on greater influence than they would have ever held before. For a time, two critics in particular — who began as friends, and remained in the same social circles for much of their lives — set the stakes of the debates surrounding the maturation of American art that would continue for decades. The ideas about art outlined by Clement Greenberg and Harold Rosenberg are still debated today, and the extent to which they were debated in the past has shaped entire movements of the arts. Clement Greenberg worked out formalist theory the dismantling of which led the readers into institutional critique and conceptual art today. In 1955 in Greenberg's "American-Type' Painting," published in *The Partisan Review*, the critic gave the definition to the widely spread term "abstract expressionism."

Rosenberg's essay on the emerging school of American Painters was extraordinarily influential for the burgeoning scene of post-WWII American artists. Jackson Pollock claimed to be the influence of "action painting". Influenced by Marxist theory and French existentialism, Rosenberg conceived a painting as an "arena," in which the artist acts upon, wrestles, or otherwise engages with the canvas, in what ultimately amounts to an expressive record of a struggle. "What was to go on the canvas," Rosenberg wrote, "was not a picture but an event".

In contrast to Rosenberg's conception of painting as a performative act, Greenberg's theory eventually evolved into what would be called "formalism." Greenberg argued that the evolution of painting was one of historical determinacy — that ever since the Renaissance, pictures moved toward flatness, and the painted line moved away from representation. Henri Matisse and Pablo Picasso were two of the landmarks of this view. Pollock, who exhibited his drip paintings in 1951, freeing the line from figuration, was for Greenberg the pinnacle of American Modernism, the most important artist since Picasso. Pollock's paintings exhibited in 1954, with which he returned to semi-representational form, were regarded by Greenberg as a regression.

(Fenstermarker W.)

Exercise 3.2

What do art critics do? Is the image of a haughty art critic common? Do art critics sneer more often than they smile? What can art critic contribute to art theory? Substantiate your ideas in your essay.

3.3. The critic's voice: dramatic language

Artworks' analysis teachers both its writers and readers. If the artworks are untraditional and surprise the viewers, it is recommended to avoid invective words in criticizing artists and their artworks. Every new current is not easily accepted by public and art critics. One of them was the Pre-Raphaelite Brotherhood, a group of English painters, poets, and critics, founded in 1848 by William Holman, John Everett Millais and Dante Gabriel Rossetti with intention to reform art. The Pre-Raphaelites reject the mechanistic approach first adopted by Mannerist artists who succeeded Raphael and Michelangelo.

The Pre-Raphaelites focused on serious and significant subjects. They were best known for painting subjects from modern life and literature and often used historical costumes. The Pre-Raphaelites painted directly from nature itself, as truthfully as possible and with incredible attention to detail. They were inspired by the advice of John Ruskin, the English critic and author of *Modern Painters* (1843), who had encouraged the artists to "go to Nature in all singleness of heart rejecting nothing, selecting nothing, and scorning nothing." However, the Pre-Raphaelites' artworks caused an uproar and a severe criticism on the part of Charles Dickens.

Today such criticism as the attack of the great writer on the Pre-Raphaelite Brotherhood in his journal *Household Words* on 15 June 1850 is unacceptable. The great writer wrote: "You will have the goodness to discharge from your minds all Post-Raphael ideas, all religious aspirations, all elevating thoughts, all tender, awful, sorrowful, ennobling, sacred, graceful, or beautiful associations, and to prepare yourselves, as befits such a subject Pre-Raphaelites considered for the lowest depths of what is mean, odious, repulsive, and revolting."

Dickens then went on to criticize Millais's painting, *Christ in the House of His Parents* that had appeared for the first time at the 1850 Royal Academy Exhibition: "You behold the interior of a carpenter's shop. In the foreground of that carpenter's shop is a hide-

ous, wry-necked, blubbering, red-headed boy, in a bed-gown, who appears to have received a poke in the hand, from the stick of another boy with whom he has been playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman, so horrible in her ugliness, that (supposing it were possible for any human creature to exist for a moment with that dislocated throat) she would stand out from the rest of the company as a Monster, in the vilest cabaret in France, or the lowest ginshop in England. Two almost naked carpenters, master and journeyman, worthy companions of this agreeable female, are working at their trade; a boy, with some small flavor of humanity in him, is entering with a vessel of water; and nobody is paying any attention to a snuffy old woman who seems to have mistaken that shop for the tobacconist's next door, and to be hopelessly waiting at the counter to be served with half an ounce of her favorite mixture. Wherever it is possible to express ugliness of feature, limb, or attitude, you have it expressed. Such men as the carpenters might be undressed in any hospital where dirty drunkards, in a high state of varicose veins, are received. Their very toes have walked out of Saint Giles's."

On the 7th May, 1851, *The Times* accused Millais, William Holman Hunt and Charles Allston Collins of "addicting themselves to a monkish style", having a "morbid infatuation" and indulging in "monkish follies". Finally, the works are dismissed as un-English, "with no real claim to figure in any decent collection of English painting."

(John Everett Millais)

Exercise 3.3.1

Analyze Charles Dickens's dramatic language concerning a new artistic current. Rewrite the given text. Use only appropriate words. Do not use inappropriate expressions even by putting them in "quotes". The apologetic quotation marks do not make such expressions acceptable, only more obvious and more offensive. The quotation marks tell the reader that the writers know they are using the wrong words but are unwilling to find the right words. If for some reason relatively low words should be used, they should be used without apologizing quotation marks.

3.3.2. The Critic's voice: defensive tone

On 13 May 1851, John Ruskin had a letter published in the newspaper, where he came to the defense of the Pre-Raphaelite

Brotherhood. In another letter published on 30 May 1851, Ruskin claimed that PRB “may, as they gain experience, lay in our land the foundations of a school of art nobler than has been seen for three hundred years”.

In 1851, Ruskin now published a pamphlet entitled *Pre-Raphaelism*. He argued that the advice he had given in the first volume of *Modern Painters* had “at last been carried out, to the very letter, by a group of young men who... have been assailed with the most scurrilous abuse... from the public press.” Aoife Leahy has argued: “Ruskin’s defenses had now taken a new and decidedly evangelical tone. He had formed friendships with the Pre-Raphaelite artists on the basis of his letters to *The Times* and, just as significantly, he had been personally harassed by members of the public for his views”.

However, most art critics agreed with Dickens rather than Ruskin. As Lucinda Hawksley has pointed out: “Millais... was one of seven young artists, all of whom were Royal Academy trained, who formed a group called the Pre-Raphaelite Brotherhood (known as the PRB). They disagreed with many of the principles of art as defined by the rigid government of the Royal Academy and wanted to paint in the style that had been popular in Italy before the advent of Raphael. When the authorities and the public discovered — by an unfortunate chance — what the letters PRB stood for, they were furious at the group’s perceived arrogance and actively turned against them, their followers and anyone who assumed a Pre-Raphaelite style of painting. It was several years before artists who painted in this style were accepted back into mainstream galleries. Millais was one of the fortunate few who was not ruined by the furor, largely because he was kept financially secure by family money”.

(John Everett Millais)

Exercise 3.4

Put down the positive phrases to evaluate the Pre-Raphaelites’ artworks. In your essay compare different attitudes to the Pre-Raphaelites’ artworks. Pay attention to excellences and faults that art critics see in their works of art.

Exercise 3.4.1

Study how art critics express their emotions to call the attention of the readers. They do not write, “I feel...”, or “This moves me...”, “My first feeling is one of violence and unrest”. They draw attention of

the readers to, for example in Picasso's Les Demoiselles d'Avignon, to "the savagery of the two figures at the right-hand side of the painting, which is accentuated by the lack of expression in the faces of the other figures". It is an effective criticism, as the artwork was evaluated laterally. Typically, it produces the most persuasive effect.

Exercise 3.4.1.1

By analyzing the review of *Les Demoiselles d'Avignon*, say, whether its author managed to express his feeling, concerning Picasso's masterpiece.

"Les Demoiselles d'Avignon is a meticulously considered, scrupulously calculated visual experience without equal. The formal idiom and utterly new style were by no means a mere relinquishing of prevailing norms in the visual arts but rather a subtly elaborated marriage of relinquishing and preservation. The same is true of the subject matter. The first complete compositional plan, done in March 1907, according to Picasso had nothing in particular with the French town of *d'Avignon*. It was not until 1916 that Andre Salmon put about innocuous and simply wrong title by which the picture is now known. After that, Picasso changed the composition fundamentally. What is more, by citing Venus of Milo in the two frontal figures, he also parodied the aesthetic canon of many eras. Picasso re-conceived the European art tradition from the roots up. This painting more than any other work of European Modernism, is a wholly achieved analysis of the art of painting and the nature of beauty in art".

Exercise 3.4.2

Analyze some works of art criticism to find out how art critics evaluate them.

Exercise 3.5

Can creators of artworks be their own critics?

The question concerning the relevance of the creators of artworks to be their own critics is ambiguously answered. Viewers find it helpful. Art critics answer negatively, considering that it gives the artists' intentions an undeserved status. According to them, artworks are created by the political, economic, social, and religious ideas of a society to respond to the demands of the market. The idea that the artists cannot comment definitively on their artworks is connected with Roland Barthes, and Michel Foucault (1926–1984). In "The Death of the Author" Barthes writes that artwork "is a tissue

of quotations drawn from the innumerable centers of culture". In his "What Is an Author?" Foucault assumes that the concept of the artist is the invention of a society fascinated by personality, an invention that impedes the free circulation of ideas. Foucault was the first to declare that artworks do not belong to the maker. This idea was developed to a *reception theory* declaring that artworks belong to the *perceivers*, who interpret them according to their historical, social, and psychological states; that art is not a body of works but is, rather, an activity of the *perceivers* who make sense of images. The adamant of the *reception theory* consider that art history studies artworks in the light of their meaning over the years. Their past meanings are recognized as part of our present experience. Works of art do not speak for themselves; viewers speak for the artworks, by putting into them the meanings that depend on their experiences. A work does not have meaning "in itself"; it can mean something only to someone in a context.

Exercise 3.5

Can the artist's intention limit the meaning of the artwork? Substantiate your viewpoint in your essay.

Exercise 3.5.1

Study van Gogh's commentary on his Night Cafe in his letter to his brother Theo written on 8 September 1888, to prove that it can help art theorists analyze this artwork. Substantiate your answer in your essay.

The room is blood red and dark yellow with a green table in the middle; there are four lemon-yellow lamps with a glow of orange and green. Everywhere there is a clash and contrast of the disparate reds and greens ... in the empty, dreary room... I have tried to express the idea that the cafe is a place where one can ruin oneself, run mad, or commit a crime. Therefore, I have tried to express, as it were, the powers of darkness...

Exercise 3.5.2

Comment in writing on the following statement:

"No two people see the external world in exactly the same way. To every separate person a thing is what he thinks it is — in other words, not a thing but a think"

(Fitzgerald P.)

UNIT 4. ANALYTIC WRITING

Analytic writing is connected with analytical skills that are required to solve problems. Analytic skills refer to the ability to use clear, logical steps and excellent judgment to understand an issue from all angles as any analysis deals with a separating into parts to comprehend the whole. Analytical skills are used to interpret artworks and to theorize. Analysis is inseparable from synthesis that links the parts into the whole. It is possible to analyze any artwork starting with its sources (mythology, history, the Bible), its context that embodies the ideology of the epoch, the size, the material, the facial expression, the poses, the arrangement of the figures, the landscape/ golden /blue background, the inward or outward perspective, the flatness of the surface, the scale of the figures, the contour, light and shade, form, the brushwork, etc. Analysis is commonly applied in thinking about almost any complex matter.

Exercise 4.1

What makes a good artwork? What can an artwork contribute for the good of humanity? Write an essay to answer the questions.

Exercise 4.1.2

Read the analysis of Michelangelo's Creation of Adam, of 1508–1512, that is on the ceiling of the Sistine Chapel. Pay attention to the point that underlies this analysis. Keep in mind that the lines of the pattern communicate something to the viewers and although they do not see the artwork, they participate in it.

The “story” of Michelangelo's *Creation of Adam*, on the ceiling of the Sistine Chapel in Rome, is understood by every reader of the book of Genesis. However, even the story is modified in a way that makes it more comprehensible and impressive to the eye. The Creator, instead of breathing a living soul into the body of clay — a motif not easily translatable into an expressive pattern — reaches out toward the arm of Adam as though an animating spark, leaping from fingertip to fingertip, were transmitted from the maker to the creature. The bridge of the arm visually connects two separate worlds: the self-contained compactness of the mantle that encloses God and is given forward motion by the diagonal of his body; and the incomplete, flat slice of the earth, whose passivity is expressed in the backward slant of its contour. There is passivity also in the con-

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