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# **ART AND ART OF DESIGN**

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Пособие предназначено для практических занятий по английскому языку студентов неязыковых факультетов, изучающих дизайн. Учебные материалы и публицистические статьи подобраны на основе аутентичных источников и освещают последние достижения в области дизайна.

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# ART GALLERIES

## I. Learn the vocabulary:

- |                      |                            |
|----------------------|----------------------------|
| 1) be famous for     | -быть известным, славиться |
| 2) hordes of pigeons | -стаи голубей              |
| 3) purchase of       | -покупка                   |
| 4) representative    | -представитель             |
| 5) admission         | -допущение, вход           |
| 6) to maintain       | -поддерживать              |
| 7) bequest           | -дар, наследство           |
| 8) celebrity         | -известность, знаменитость |
| 9) merchant          | -торговец                  |
| 10) reign            | -правление, царствование   |

## I. Read and translate the text .Retell the text (use the conversational phrases)

### LONDON ART GALLERIES

On the north side, of Trafalgar Square, famous for its monument to Admiral Nelson ("Nelson's Column"), its fountains and its hordes of pigeons, there stands a long, low building in classic style. This is the National Gallery, which contains Britain's best-known collection of pictures. The collection was begun in 1824, with the purchase of thirty-eight pictures that included Hogarth's satirical "Marriage a la Mode" series, and Titian's "Venus and Adonis".

The National Gallery is rich in paintings by Italian masters, such as Raphael, Correggio, and Veronese, and it contains pictures representative of all European schools of art such as works by Rembrandt, Rubens, Van Dyck, Murillo, El Greco, and nineteenth century French masters. Many visitors are especially attracted to Velasquez "Rokeby Venus" and Leonardo da Vinci's "Virgin of the Rocks".

On sunny days, students and other young people are often to be seen having a sandwich lunch on the portico of the Gallery, overlooking Trafalgar Square. Admission to the Gallery is free, as is the case with other British national galleries and museums, which are maintained by money voted by Parliament. Bequests of pictures have been made to the galleries, at times on a generous scale, by private individuals; Just behind the National Gallery stands the National Portrait Gallery in

which the visitor can see portraits of British monarchs since the reign of Richard II (1377-1399), and of historical celebrities such as Chaucer, Shakespeare, and Cromwell. Many of the pictures are. by well-known artists.

The National Gallery of British Art, better known as the Tale Gallery, was given to the nation by a rich sugar merchant. Sir Henry Tale, who had a taste for the Tine arts. It overlooks the Thames, not far from the Houses of Parliament. English artists arc naturally well represented here, and the Tate; also has a range of modern works, including some sculptures by foreign artists. This of all the London galleries, is the young people's gallery. It has been stated that three-quarters of its visitors are under twenty-five.

## THE HERMITAGE

### Learn the vocabulary:

- |                       |                             |
|-----------------------|-----------------------------|
| 1) art treasures      | -художественные ценности    |
| 2) vast               | -огромный                   |
| 3) to reflect         | -отражать                   |
| 4) to acquire         | -приобретать                |
| 5) adjacent to        | -соседний, примыкающий      |
| 6) ambassador         | -посол                      |
| 7) respectively       | -соответственно             |
| 8) a wide renown      | -широкая известность        |
| 9) to increase        | -увеличиваться              |
| 10) staff of keepers  | -штат хранителей            |
| 11) strictly limited  | -строго ограничено          |
| 12) canvas            | -холст, картина, полотно    |
| 13) storage           | -хранилище                  |
| 14) to be property of | -находиться в собственности |
| 15) to cease          | -прекратить                 |
| 16) connoisseur       | -знаток                     |

## THE HERMITAGE

### Read and translate the text .Retell the text

The Hermitage, the most important museum in Russia, occupies five spacious buildings in the centre of St., Petersburg. Standing out on the bank of the Neva are the Winter Palace (architect Rastrelli), the Small Hermitage (Vallin de la Mothe), the Old Hermitage (Felten) and the Palace theatre (Quarenghi). The adjoining New Hermitage, designed by the architect Klenze, overlooks Millionnaya Street. The art treasures which are gathered in more than one hundred rooms of this vast museum reflect the basic stages in the development of Western European painting from the late Middle Ages to the present day. The foundation of the Hermitage Picture Gallery was laid in 1764" by the purchase of a large number of pictures from a Berlin merchant named Gotzkowski for the newly-built Winter Palace.

In the earlier years the Russian court had also acquired paintings. Many works were bought in the reign of Peter the Great. Later some of them appeared in the Hermitage. In 1712, Peter the Great received a present—an anonymous German painting Jesus Christ at the Last Judgement. In 1716, while staying in Holland, he bought Rembrandt's canvas David and Jonathan. Along with Western European paintings Peter I collected monuments of antiquity. A collection of gold objects from ancient mounds, now belonging to the Hermitage was started in Peter's Kunstkammer. After the acquisition of 1764 the Picture Gallery continued to grow, and soon a new building, adjacent 16 the Winter Palace was erected. Among those who assisted Catherine II in building up her collection were her French friends—Diderot and Grimm. Purchases for the Hermitage were also made by Russian diplomats, especially by Prince Golitsyn, ambassador to France. Among the first pictures he bought in Paris (1766) was Rembrandt's Return of the Prodigal Son.

An important addition to the Hermitage were two large collections of paintings and drawings bought respectively in Dresden (1768). and Brussels (1769). Bruhl's collection brought such masterpieces as Perseus and Andromeda by Rubens and Rembrandt's Portrait of an Old Man in Red. It took the gallery of the Winter Palace only ten years to grow into a first-rate collection of painting having a wide renown. Its first catalogue published in 1774 counted 2, 080 paintings.

The period after the publication of the first catalogue was marked by new acquisitions. One purchase of 1779 became a European sensation: the Russian ambassador in London Musin-Pushkin bought 196 pictures from the famous

collection of Houghton Hall belonging to Lord Walpole. Among them were such remarkable works as Rubens's *The Carters*, Van Dyck's *Portrait of a Girl*, Rembrandt's *The Sacrifice of Abraham*, and Snyder's *Shop*. According to the second catalogue, which remained unpublished, in 1785 the Hermitage collections consisted of 2,658 paintings.

For the increasing collections the Hermitage needed greater space. This was provided by new buildings which were added to the Winter Palace. In 1787 a severe monumental building was erected on the Neva embankment in one line with de la Mothe's pavilion and the Winter Palace.

For a long time the Hermitage essentially remained part of the palace, and it was not till the early nineteenth century that it began to acquire features' Specific to a museum. At that time it had a special staff of keepers, but the admittance was strictly limited. The additions made to the gallery in the reign of Paul I did not include large collections, although some individual purchases were quite important.

After the War of 1812 and the Russian army's entry into Paris Alexander I bought a considerable number of French, Flemish and Dutch paintings from the Malmaison Palace. The collection, comprising 118 pictures, included such notable works as Terborch's *Glass of Lemonade*, Metsu's *Breakfast* and famous landscapes by Claude Lorrain. Russian paintings began to appear in the Hermitage from 1802, but these additions were not officially approved till 1825. Among the first Russian pictures admitted to the museum were works by Losenko, Shebuyev and Venetsianov.

A new building for the Hermitage was designed by the German architect Leo Klenze, the builder of the Pinakothek at Munich. The construction was started in 1842. Preparing his project at home, far away from St. Petersburg, the architect hoped that he would get a permission to pull down the Old Hermitage and lay out a square between the new building and the Winter Palace. That did not happen, and the New Hermitage was built with its facade, richly adorned with statuary, turned to a narrow yard. From Millionnaya Street the edifice was approached by a monumental portico supported by ten atlantes.

The New Hermitage was opened in 1852. Of its 41 rooms 21 were occupied by the picture gallery. Into the new\_exposition it included only 815 canvases, leaving the other 1359 in storage. The Russian section in the gallery, which took up two rooms, was not particularly large but included some noteworthy works, among them the *Last Day of Pompeii* by Bryullov, Bruni's *Serpent of Brass*, as well as pictures by Alexandr Ivanov, Vasiliy Shebuyev and Ivan Aivazovsky.

In the 1860s and 1870s the museum treasures became known to wider sections of the St. Petersburg public. They were studied by artists of the new generation: Perov, Kramskoi, Surikov, Repin and later—by their pupils. In 1877 the Hermitage continued to be property of the imperial court and the administration.

did not have funds at its disposal that were needed for new acquisitions, After the Hermitage had ceased to be "a secluded spot". and its rooms filled with visitors, the members of the" royal family showed less interest in the museum, and acquisition of new works abroad was reduced to a minimum.

The additions of the early twentieth century included several collections built up by Russian connoisseurs. In 1910, the museum received about 700 paintings of the Dutch and the Flemish schools which had belonged to the geographer Semionov-Tian-Shansky. Among them were works of Rembrandt and excellent genre scenes and still-lives by Kalf.

The museum gradually occupied the other sections of the Winter Palace. In 1924-28 it had a branch in the Stroganov Palace on Nevsky Prospekt where one could see the art collections belonging to the former owners of the palace. The Hermitage of the 1930s was one of the world's leading museums, an important center of research, working in close contact with the Academy of Sciences and the Academy of Arts. The new exposition which was prepared within a short period of time was based on the historical principle.

The museum's oldest section, the Department of Western European Art, comprises a picture gallery, a collection of statuary, displays of drawings, prints and applied arts. The permanent exposition, occupying 125 rooms, opens with exhibits of the eleventh—fifteenth centuries representing applied arts, arms and armoury of Medieval Europe. The most notable in the picture gallery are Italian paintings of the fourteenth—eighteenth centuries which include works by Leonardo da Vinci, Raphael, Giorgione and Titian. The museum possesses sculptures by Michelangelo. The arts of the 15th and 16th-century Netherlands, the 17th-century Flanders and the 17th and 18th-century Holland are represented by many excellent works among which are pictures by Rogier van der Weyden, Lucas van Leyden, Rubens, Van Dyck, Terborch, Peter de Hooch, Metsu. One of the rooms is taken up by a magnificent collection of Rembrandt's paintings and those of his pupils. The comparatively small exposition of German painting contains characteristic examples of the art of Ambrosius Holbein, Lucas Cranach the Elder and others, English painting of the eighteenth and nineteenth centuries is represented by a good selection of pictures including works by Romney, Reynolds, Gainsborough and Lawrence. In the Gallery of 1812, representing the military leaders of the campaign many portraits were executed by George Dawe in 1819-29. One hundred portraits out of 329 in the Gallery bear signatures of the authors.

Fifty-two rooms in the Winter Palace are occupied by the exposition of French painting, sculpture and applied arts, covering the period from the fifteenth to the twentieth century Especially notable here are pictures by Le Nain, Poussin, Lorrain, Watteau, Lancret, Boucher and Chardin. Several rooms on the third floor house an excellent collection of Impressionist and Post-Impressionist painting with canvases of Monet, Renoir, Cezanne, Gauguin, Van Gogh as well as pictures by

Matisse, Picasso, Bonnard and Marquet. A large part of this collection came to the Hermitage in 1948, when paintings from the Museum of New Western Art were distributed between the Hermitage and the Pushkin Museum of Fine Arts, Most of these pictures had been gathered by the eminent connoisseurs Morozov and Shchukin.

The most prominent among the pictures of the Spanish exposition are the works of El Greco, Velazques, Zurbaran and Murillo. A recent addition, Goya's Portrait of the Actress Sarate, is a donation of Armand Hammer.

The visitors of the Hermitage can also familiarize themselves with the art of Austria (18th—19th centuries), Sweden and Denmark (18th century), Belgium and Finland (19th—20th centuries). In the post-war years the museum acquired works by Guttuso, Grundig, Fougeron and Kent.

Pictures and drawings from the Hermitage are often displayed at international exhibitions. Loan exhibitions are exchanged with museums of other countries, which is one of the effective forms of international cultural cooperation strengthening ties between museums of the world.

The Department of the Antique World, one of the oldest in the Hermitage, possesses a large quantity of antique sculpture, vases decorated with painting, objects of applied art. Of great interest are specimens of the Etruscan culture and numerous finds from the North Coast of the Black Sea.

Created in 1920, the Department of the History and Culture of the Peoples of the East keeps and studies monuments of the ancient East (Egypt, Assyria), medieval cultures of Byzantium and Persia, cultural and artistic monuments of Turkey, India, China and Japan. Particularly rich and varied are the materials obtained by archaeological expeditions in the Caucasus and Central Asia.

Founded in 1941, the Department of the History of Russian Culture is the youngest in the museum. Its exposition introduces the visitor to the culture of the Slavs, of ancient Russian towns, Muscovy, the time of Peter I. Some rooms of the Winter Palace now occupied by the Department are in themselves of great historical and artistic interest: the Malachite Room and the Small Dining-room. Beautiful and impressive are the State Rooms: the Large and the Small Throne Rooms, the Emblem Hall, the Gallery of 1812, the Pavilion Hall, the Quarenghi Study, the Alexandrovsky Room, etc.

## **THE TRETYAKOV GALLERY**

### **I. Learn the vocabulary:**

- |                |                             |
|----------------|-----------------------------|
| 1) to fail     | -не удаваться, не исполнить |
| 2) to conceive | -задумать, зачать           |



3) to set up	-установить
4) to pursue	-преследовать цель, заниматься
5) outstanding	-выдающийся
6) mansion	-особняк
7) to pour in	-вливаться
8) abandoned	-заброшенный, покинутый
9) historical groove	-исторический порядок
10) historical roots	-исторические корни
11) boasts	-предметы гордости
12) along with	-наряду с
13) interpretation	-представление, интерпретация
14) creation	-творение
15) miracle	-чудо
16) to emerge	-возникать, появляться
17) psychological insight	-психологическое понимание
18) realistic trend	-реалистическая тенденция
19) indignation at evil	-возмущение злом
20) convincingly	-убедительно
21) itinerant	-странствующий
22) prominent	-выдающийся, видный
23) to inspire	-вдохновлять
24) to depict	-изображать
25) eminent	-знаменитый, выдающийся

## THE TRETYAKOV GALLERY

Read and translate the text. Retell the text.

The Tretyakov Gallery in Moscow is one of the world's largest museums, for many of its visitors, it is first serious encounter with Russian art culture, with their powerful moral and aesthetic impact on the viewer. There is hardly a person in Russia who has been in Moscow and failed to make at least one visit to the Tretyakov Gallery, which has long become a truly national museum.

The gallery's collection includes only Russian art, from the Middle Ages to Modernity, precisely as it was conceived by its founder, Russian merchant Pavel Tretyakov (1832-1898), a great patriot and connoisseur of art. In the late 1850s he decided to set up a public art museum. For more than 30 years he pursued his objective unswervingly. When in 1892, he presented his collection to the Moscow community it included about 2, 000 first-class works by almost all outstanding Russian artists of the 19th century and, partly, of the 18th century. It was a real museum of national art, reflecting its history and the modern state in its best samples. This feature of the Tretyakov Gallery became a tradition, carefully preserved today as well.

Initially, Tretyakov's entire collection was exhibited in his mansion in Lavrushinsky Lane, but by the 1870s it became so large, that Tretyakov undertook the construction of the first halls of the gallery's special building.

The Russian revolution of 1917 brought about cardinal changes in the character of the Tretyakov collection and arrangement of gallery activities.

After the revolution, the Tretyakov Gallery's collections grew. Nationalized private collections and separate valuable works of art poured in from abandoned private mansions and country estates.

At present it has over 100,000 exhibits. Now it fully reflects the entire history of Russian and multinational Soviet art painting, drawing, sculpture and the applied arts.

This division opens with truly unique icons of the 11th-17th centuries. This *is* one of the largest and best collections of Mediaeval Russian art of all existing museum collections. It includes over 4500 icons of various periods, schools and trends. There are also brilliant samples of the Novgorod and Pskov schools of the 14th and 15th centuries, but the nucleus of the collection is made up of icons of the Moscow school from the 14th to the late 19th centuries.

The collection of Mediaeval Russian icon painting was started by Pavel Tretyakov, who had 62 icons of the 15th-17th centuries. Collecting mostly contemporary Russian painters, Tretyakov, nonetheless, wanted to include their art into the general historical groove of Russian art's development and find out their historical roots and traditions.

The collection of paintings of the 18th and the early 19th centuries —is a no less important part of the Tretyakov Gallery. The museum boasts full collections of

works by outstanding Russian portrait painters—Alexei Antropov, Ivan Argunov, Fyodor Rokotov, Dmitry Levitsky, Vasily Borovikovsky, Orest Kiprensky, Vasily Tropinin and Karl Bryullov —who made the portrait a leading genre of Russian art.

Along with portraits, a collection of landscapes of the late 18th to early 19th centuries, especially works by Fyodor Alekseyev and (Silvester F. Shchedrin occupies a place of honour in the Gallery. Classics and Romantics, the two painters invariably gravitated towards a typically Russian lyrical and poetical interpretation of landscapes be it Alekseyev's townscapes or Shchedrin's paintings of Italy.

Admirers of the great Russian painter Alexander Ivanov will be delighted to see some of his earlier canvases, a great number of studies and sketches, and his main creation. The Appearance of Christ to the People. The Appearance of Christ to the People shows not only the miracle of the Lord's advent but also the miracle of people's spiritual, revival and moral elevation.

The art of another renowned historical painter of the first half of the 19th century, Karl Bryullov, is represented at the Tretyakov Gallery mostly by his portraits (The Amazon, Portrait of Alexander Strugovshchikov), where he emerges as a brilliant and skilful master of formal portraits and psychological insights.

Alexei Venetsianov and Pavel Fedotov played an important role in the Russian culture of the first half of the 19th century.

The Tretyakov Gallery, has probably the fullest collections of these two painters.

Moscow genre and portrait painter Vasily Perov was a major representative of the realistic trend in the 1860s. His works are permeated with acute «indignation at evil», at the miserable side of Russian life so convincingly portrayed by the painter's great contemporary writer Fyodor Dostoyevsky. Perov painted the best portrait of Dostoyevsky in 1872 on Tretyakov's commission.

In the 1870s - 80s the character of Russian art was largely determined by a large group of realistic painters clustering around the so-called Society of Travelling Art Exhibitions (otherwise called the Itinerants). The association saw its task in arranging art exhibitions not only in — Moscow and St. Petersburg but in provincial Russian towns as well.

Ivan Kramskoy, Tretyakov's greatest authority on art and collection was the association's founder and conceptual leader. He did a series of brilliant portraits of outstanding Russian intellectuals and artists, in which the gallery takes great pride. A canvas dated 1872, Christ in the Wilderness, is Kramskoy's most significant work.

Another prominent Itinerant, Nikolai Ghe, also concentrated on human and societal moral existence. Among Ghe's works Tretyakov purchased for his collection were canvases from his later Gospel series, for instance, What is Truth? Christ and Pilate, largely inspired by Leo Tolstoy's philosophical teaching.

National Russian themes became predominant in the landscape painting of this period. Outstanding artists Alexci Savrasov, Fyodor Vasilyev, Ivan Eshishkin, Arkhip Kuindzhi, Vasiy Polenov and Isaak Levitan did not merely depict the beauty of native landscape, they showed life in its close interrelation with human existence.

Russian realism of the second half of the 19th century reached its perfection on the art of three out-standing painters — Ilya Repin, Vasily Surikov and Victor Vasnetsov.

Repin emerges, first and foremost as a master of polyphonic genre canvases and a shrewd portrait painter.

Surikov was a brilliant historical painter the author of majestic canvases depicting Russian history of the 17th-18th centuries.

Sunkov's gift as a prophet and artist elevated his monumental canvases to the level of epical vision of historical dramas and tragedies.

Victor Vasnetsov drew upon Russian folklore for his paintings' subject matter. His characters came from Russian fairy tales, legends and he sought his ideal of beauty and loftiness of spirit in them.

Repin, Surikov and Vasnetsov elevated Russian painting to the level of the bestworks of the 19th-century literature and music.

At the threshold of the 20th century, Russian art underwent serious changes: art proper gradually ousted the social aspirations of the preceding decades. This period spawned such brilliant artists as Valentin Serov, Mikhail Vrubel, Kohstantin Korovin and Victor Borisov-Musatov, known for their excellent realistic portraits, on the one hand, and their persistent innovation, on the other.

Konstantin Korovin went down in the history of Russian art as the most eminent representative of Russian impressionist painting; Serov, as a top-notch painter of stylized portraits; and Vrubel and Borisov-Musatov, as outstanding symbolist painters.

On the eve of World War I, Russia saw the emergence of a powerful, avant-garde movement which included different innovative trends of the late post-impressionist period. (Pyotr Konchalovsky, Ilya Mashkov, Aristarkh Lentulov, Mikhail Larionov and Natalya Goncharova, Vasily Kandinsky's, Lyubov Popova's in their early periods). In the late 1910s. young Russian artists were. obsessed, with Cubism and various Futurist trends, which they perceived as a revolutionary transformation of art consonant with the spirit of the time.

The Tretyakov gallery now has probably the largest museum collection of Soviet art. The gallery has become a keeper of classical Soviet art, its avant-garde and the more traditional trend soft the 1920s for instance, works by Soviet artists of the older generation — Kuzma Petrov-Vodkin, Pavel Filonov, Robert Falk, David Shterenberg, Alexander Deineka, Pyotr Konchalovsky, Yuri Pimenov and others. Their artistic destinies were different sometimes tragic, but all of them contributed

to the development of contemporary art. The museum also has the best works on to the theme of the Great Patriotic War of 1941-45 by Arkady Plastov and Tair Salakhov).

Meantime, the gallery's growth was restricted both by its territory and the need to keep its main premises intact as a monument of architecture. Hence the idea of integrating the Tretyakov Gallery and the newly-built. Art Gallery at Krymsky Val into a single museum complex whose exhibitions and activities will be closely interconnected. The restored and reconstructed old building in Lavrushinsky Lane will show pre-revolutionary Russian art, and the new art gallery will display painting, sculpture and drawing of the 20th, and in the near future — of the 21st century.

## RUSSIAN PAINTING (XIX – XX centuries)

### §1

#### I. Learn the vocabulary:

- |                           |                             |
|---------------------------|-----------------------------|
| 1) to remain              | -оставаться                 |
| 2) to show at the best    | -показать с лучшей стороны  |
| 3) feeling for grace      | -ощущение изящности         |
| 4) accomplished           | -законченный                |
| 5) innate sense of        | -врожденное чувство         |
| 6) endowed with           | -одаренный                  |
| 7) contemporary           | -современный                |
| 8) «The Wanderers»        | -художники передвижники     |
| 9) to put into practice   | -воплотить в жизнь          |
| 10) to repudiate          | -отвергать                  |
| 11) «art for art's sake»  | -«искусство ради искусства» |
| 12) to be concerned with  | -касаться                   |
| 13) to be subordinated to | -подчиняться                |
| 14) master piece          | -шедевр                     |

15) enourmous	-огромный
16) fresh and solid	-свежий и чистый
17) to arrest	-останавливать, задерживать

II. Read and translate the text: Retell the text (use the conversational phrases given in appendix)

**Karl Brullov** (1799-1852) will always remain important, the pictorial qualities in many of his pictures, and especially in his portraits, are clearly evident. "The Rider", by Brullov, 1833, shows the artist at his best, revealing his technical mastery his fine sense of composition, and his feeling for elegance and grace.

**Orest Kiprenski** (1782-1836). His genius carried him to the Academy and his work is as a result very accomplished, but it is owing to his innate artistic abilities that it is also almost always interesting. Passionate in his approach and endowed with a better sense of color than most of his contemporaries, his portraits are not only valuable records of the period, but often also true works of art.

**The Wanderers.** The fourteen artists who had declared their secession from the Academy in 1863 were inspired by ideals of "bringing art to the people". They called themselves Wanderers, because they thought to put their ideals into practice by taking travelling exhibitions throughout the countryside. They repudiated the philosophy of "art for art's sake". Wanderers defied this tradition, saying that art should be primarily concerned with and subordinated to reality. The mission of the Wanderers to arouse compassion and sympathy for the common man

**Kramskoi** (1837—1887) was the most mature, as well as the most talented and vigorous of the Wanderers. His portraits, for instance the portrait of Leo Tolstoy, the portrait of Nekrasov or the portrait of "An unknown Woman", are very competent works, but many of his subject pictures lack atmosphere; not so the one entitled "Inspecting the-Old House". With its desolate, nostalgic air, its furniture swathed in dust-sheets, its chandelier hidden in wrappings the hesitant visitors standing hushed, listening to the crumbling past - it is as if, outside the cherry orchard was being felled.

**Vassili Polenov** (1844-1927), another member of the group, was one of the first painters of the Russian countryside.

**Vassili Surikov** (1848—1916). Born in Krasnoyarsk in Siberia, Surikov set out for Petersburg on horse-back in 1868 to join the Academy. He was a year on his journey, for on his way he made frequent stops in the ancient towns through which he passed. Surikov's masterpiece, "The Boyarina Morozova" (1887) and scale it is in the nature of a wall-painting. The pictorial construction of this work reminds one of the great Italian monumental painters whose work Surikov so much admired — Michelangelo, Tintoretto, Titian and Veronese. It is full of movement—the fresh, solid colour glances from form to form, gesture carries on to gesture, until finally one's eye is arrested by the central figure of the Boyarina with her dramatic uplifted hand and pointing fingers. This dynamic quality had always been a fundamental characteristic of Russian painting.

**Ilya Repin** (1844-1930), a colleague and close friend of Polenov's. Repin's overriding interest in people led him to devote most of his time to painting his contemporaries. Repin the colours are a reflection of his mood. The finest of these is a picture he painted in 1884, entitled "They did not Expect Him"; it illustrated the return of a political exile from Siberia. It is a poignant, profound, and extremely convincing psychological study. The no less sincere and aesthetically equally important painting which is generally known by the name of "The Volga Boatmen" is likewise concerned in drawing attention to a social evil. Some of Repin's paintings were executed at Abramtsevo, an estate near Moscow. It belonged to Sawa Mamontov, the Russian railway tycoon of the 1870's, who surrounded himself with the most progressive personalities of his day, not only painters but composers, singers, architects, art historians, writers and actors. They were inspired by ideals of bettering the life of the people.

**Valentin Serov** (1865—1911), the son of the opera composer, had come as a small, boy to live at Abramtsevo with his widowed mother in 1874. He grew up in the atmosphere of constant creative activity which characterized the Mamontov household. From a very early age Serov was given drawing lessons by Rep in, who was very fond of the little boy, and he soon showed himself to be a remarkably precocious draughtsman. He became the most successful and brilliant portraitist of the 1890's and first decade of this century. But before this he was a beautiful landscape painter. Serov was thus able to make his mark at the age of twenty-two on exhibiting two paintings, "Girl with Peaches" and "Girl in Sunlight". At the time of painting them he was un-familiar with the works of the French Impressionists, yet he came very close to Renoir in these in luminous, sunny, splendidly composed portraits.

**Vrubel** (1856-1910). He had had a brilliant early career. In 1885 he began the series of "Demon" pictures inspired by Lermontov. Yrubel had concentrated largely on water-colour during the last ten years of his life. More than any other artist Vrubel was the inspiration to the "avant-garde" in Russia during the next twenty years. He might

Vrubel's drawings are studies of flowers but not of flowers growing in the field in their natural environment; they are penetrating close-ups of the tangled interplay of forms, giving them in their artificial isolation a peculiar dramatic rhythm. Vrubel is at his greatest in these exquisite wafer-colour and pencil sketches.

**Vladimir Favorsky** (1886—1964) left his mark in many spheres of art. As a young man, he worked enthusiastically at easel painting and later retained a fondness for painting still-lives and landscapes. Until the end of his days he continued to enjoy pencil drawing, particularly portraits. In spite of all this, Favorsky was undoubtedly first and foremost an engraver, and his medium was wood. The chief place in Favorsky's work belongs to book illustration. This, however, did not prevent him from producing a number of wall prints. Favorsky uses his skill in composition not only in the designing of whole books and whole pages, but in the structure of each separate image. With great sensitivity he succeeds in expressing the essence of his subject by the very way in which the component parts fall into position. In the illustration to "The Lay of the Host of Igor", which shows Igor at the beginning of the battle, the figures of the prince and his warriors are moved out into the immediate foreground, it is as though they were already advancing on the enemy, the black banner above their heads expresses the might of the Russian host.

## WORLD-FAMOUS PAINTERS

### §1

#### I. Learn the vocabulary

- |                            |                              |
|----------------------------|------------------------------|
| 1) gifted                  | -одаренный                   |
| 2) illegitimate son        | -незаконнорожденный сын      |
| 3) apprenticeship          | -ученичество                 |
| 4) to nourish              | -читать                      |
| 5) nobility and perfection | -благородство и совершенство |
| 6) dignified               | -величественный              |
| 7) contribution to         | -вклад                       |
| 8) enigma                  | -загадка, тайна              |



- |                         |                                |
|-------------------------|--------------------------------|
| 9) mature               | -доведенный до совершенства    |
| 10) careful and precise | -тщательный и точны            |
| 11) to participate      | -принимать участие             |
| 12) to tackle           | -браться за что-либо, начинать |
| 13) to arrange          | -приводить в порядок           |

## II. Read and translate the text: Retell the text

### **Leonardo da Vinci**

The history of western civilization records no man as gifted as Leonardo da Vinci. He was outstanding as painter, sculptor, musician, architect, engineer, scientist and philosopher, and was unquestionably the most glittering personality of the High Renaissance in Italy.

Leonardo da Vinci was born in Tuscany, the illegitimate son of a successful notary and a peasant mother. By 1469 Leonardo was living in Florence where he served an apprenticeship with Verrocchio.

Few of Leonardo's paintings have come down to us: only about eighteen in all some left unfinished, some damaged.

The earliest work from Leonardo's hand which we know today is the angel in profile at the left in Andrea del Verrocchio's "The Baptism of Christ", painted probably in the early 1470's when Leonardo was still in Verrocchio's workshop. In Verrocchio's workshop Leonardo could obtain the best education of his time, not only in art but in independent and scientific thinking.

In Verrocchio's studio Leonardo nourished his mind and exercised his skill in every possible way. It seems that his earliest efforts were in the field of drawing and sculpture, yet he had also begun to paint, and his first masterpiece "The Adoration of the Magi" was produced shortly after leaving Verrocchio's workshop in 1481. It was not finished and it remains today as Leonardo left it

Unfortunately, he was too busy with a host of other projects to finish many pictures. One of the greatest of the few he left is "The Madonna of the Rocks". Here, in one painting, are the qualities that make Leonardo a typical artist of the late or High Renaissance: an increasingly idealised portrayal of human beings and a formal, mathematical arrangement of the persons in the picture. The conception of the children in this picture, the gently smiling angel and the otherworldly Madonna, all contribute a feeling of more than human nobility and perfection. The figures move in a dignified, restrained way, their gestures have a solemnity and poise that are seldom found in ordinary people. In Milan Leonardo worked on many important projects including "The Madonna of the Rocks" and "The Last Supper". In fact, Leonardo's main contribution to art was the way he rendered the real world

around him. He made a human being look as if you could step into the flat surface of the picture and walk around behind it. This was possible because of his understanding of light and shade and of perspective. The personality of Mona Lisa, for instance, impresses itself upon us vividly but there is always something about her which we cannot grasp.

### **Raphael (1483—1520)**

Raphael was born in Urbino in 1483. Raphael went to Florence late in the autumn of 1504. Soon his works bear evidence of the impressions which had conquered him there.

All those world-famous Madonnas Raphael painted during his Florentine period, from the end of 1504 to the end of 1508, but the more mature are the "Madonna Conestabile" and of the "Marriage of the Virgin" painted by him earlier. In all his Madonna compositions the movements and groupings are handled with such ingenuity and naturalness that the spectator can hardly ever be aware of the careful planning, the precise calculation of even each brushstroke,

Towards the end of the year 1508, Raphael left Florence to participate in the decoration of the Vatican. During the brief seven years before Raphael's death an astonishing number of masterpieces were created. Among them the most famous Madonna representation of all times: the "Madonna with St Sixtus and St Barbara". This masterpiece by Raphael has been regarded by many critics as the first painting in the world.

Each picture by Raphael seems to tell that the search for perfection even in the smallest detail, was his compelling passion. And his drawings show what infinite pains he took to achieve perfection. Raphael's figures are true to life and reveal a complete command of the human form

### **Velasquez (1599—1660)**

Diego Velasquez undoubtedly stood head and shoulders above his fellow painters of 17th century Spain.

This native of Seville first concentrated on still-lives and tavern scenes, which were cast in a strong Caravaggesque mould. Appointed court painter at the age of twenty-four by Philip IV, he began an official career which was to last thirty-seven years. In 1628 he shared his Madrid-studio with Rubens and the influences stemming from this relationship can be seen from Velasquez's "Bacchus", now in the Prado. Velasquez here tackled the Olympian gods for the first time but he did so in a spirit very different from Titian or Rubens. He looked at the world of gods with the same directness and freshness of vision which he had brought to the characters of the people of the streets and markets in his Seville period. The work is better known as "The Topers" than by its correct name. It shows a group of lively men in rags and shabby hats; elated with wine, restricted

and unsteady in the wavering movements of heads, hands and drinking-cups, their eyes winking and sparkling, and with somewhat stupefied smiles on their faces. Close by them are the semi-nude figures of Bacchus and his companions, their heads wreathed in vine leaves and bunches of grapes.

In the second period of his career which began when he returned to Madrid in 1631 Velasquez produced sixty paintings, more or less half his entire work. Among them is one historical work "The Surrender at Breda".

Whether he paints peasants or noblemen, clowns or infants, Velasquez is never the slave of his subject, even in his historical pictures, he arranges his composition, he applies his colours to give the required values, he places his figures or objects so as to create the space he has planned. There is an air of certainty in his perfection, he is confident of being a master of technique

## **Rembrandt (1606—1669)**

Rembrandt, master of mystery, a towering, versatile genius and one of the giant painters and draughtsmen of the centuries. The sheer stature of this genius dominated Dutch art during the 17th century.

After receiving a humanist education at the University of Leyden, he worked in Jacob van Swanenburg's studio before transferring to Peter Lastman's workshop in Amsterdam. Three distinct phases can be distinguished in Rembrandt's artistic career. His early works are portraits or biblical subjects. The second phase, marked by the "Night Watch", is far more forceful and dynamic, while in the third phase Rembrandt sought textual effects, almost grinding his pigments into the canvas.

The "Night Watch" is a recapitulation of the ideals of Rembrandt's first ten Amsterdam years, and is the last painting in which he strives for brilliant external effects. From now on he sets himself the aim of recreating in visual terms the intangible essence of man, his inner life.

The paintings of Rembrandt's last years bear the sad imprint of his unhappy old age and disrepute. His superb collection of paintings was sold at auction in 1657—1658 and even his house was put on the block. The dramatic expressions in his last magnificent series of self-portraits reveal an overwhelming ultimate misery and inner torment.

## **§2**

### **I. Learn the vocabulary**

- |                  |                      |
|------------------|----------------------|
| 1) towering      | -НЕИСТОВЫЙ           |
| 2) versatile     | -МНОГОСТОРОННИЙ      |
| 3) sheer stature | -АБСОЛЮТНАЯ ЦЕННОСТЬ |

4) to distinguish	-различать
5) recapitulation	-выговор
6) intangible essence	-неуловимая сущность
7) superb collection	-великолепная коллекция
8) inner torment	-внутренние страдания
9) to search for	-искать
10) liking or revulsion	-расположение , отвращение
11) fervour	-пыл, страсть
12) to pursuit	-преследовать
13) to conjure up	-воскрешать
14) paraount	-высший, важный
15) subtle	-нежный

Read and translate the text:

### **Goya (1746—1828)**

Goya was born in a very poor village in Aragon, on 30 March 1746 .He found his style in portraiture. For Goya the portrait was above all, as well as a problem of the technique of painting and the passionate search for the mystery of the human individual. The most important thing for him was to go straight to the heart, to sum up quickly his model's character.

He was always affected by his, models and so his portraits could be very unequal. His liking or revulsion for the person before him were unmistakably reflected in his painting. Beauty, goodness, intelligence, gentility, timidity, vanity, pride, stupidity, can all be seen in Goya's works, portrayed with surprising sincerity. Nowhere can we find a more pitiless exposure of serene stupidity than in his "Charles IV on Horse-back".

The magic technique that has given us so many masterpieces is very much his own. In the portrait of "The Condesa del Carpio", as well as in his many other paintings, we see Goya's supreme artistry.

### **Vincent Van Gogh (1853—1890)**

The Dutchman Vincent van Gogh came to Paris in 1886 to study painting, after unsuccessful efforts to make himself into a picture salesman, a pastor, and an evangelist preacher in the Belgian mining country. In Paris he met the

Impressionists Degas, Seurat, Lautrec and shared their excitement in colour and in the conventions of the Japanese print. The works of the Impressionists fairly dazzled him. Their bright and singing colours, the light created by the separation of their brush strokes, the suppression of local colour, the fervour and love of nature evidently in the pursuit of its most fugitive effects were thrilling novelties for Vincent.

His "La Mousme" utilises this trick of colour application, through, it picture is set in motion in a new way. The emphasis now is on sinuous curving movements, on outlines of form. One of the pictures in which he most completely expressed himself was "The Prison Yard". Here he contures up with forcible economy the tragic aspect of these prisoners pacing monotonous round and makes the high walls eloquent of me impossibility of escape. Nothing is more affecting than the endless rotation of these marching figures, their circular movement emphasised in its monotony by their radiating shadows.

### **Pablo Picasso (1881—1973)**

Pablo Picasso, Spanish painter the initiator of Cubism and probably the paramount influence on the art of the 20th century, was born on October 25, 1881 at Malaga. His father was an artist and professor at the Academy of Fine Arts at Barcelona, and under him Picasso received his first lessons in art. After many visits to Paris, he settled there in 1903.

During "the blue period" (roughly 1901-1904) Picasso concentrated almost exclusively on the human figure, which he placed usually alone and still against a simple background. In the "Self-Portrait", painted early in the winter of 1901, the artist shows us frankly the face of a man who has known cold, hunger and disappointment.

The painting of a blind walling guitarist ("The Old Guitarist") summarises the stylistic extremes of "the blue period". The colour is persistently monochrome and the composition characteristic — a single figure placed against a relatively simple background.

Around 1905 Picasso lightened his palette, relieving it with pink and rose, yellow-ochre and grey. He began to paint circus performers, harlequins and acrobats in a more graceful manner, with extraordinary subtlety and sensibility.

In 1906, Picasso returned to Spain for the summer. There he renewed contact with Spanish Gothic sculpture and more important with ancient Iberian sculpture, which had a stark simple strength and unrefined, unconventional proportions. Under the influence of Iberian sculpture, Picasso abandoned his "rose period" and experimented in a ruggedly simplified new style, as evidenced in his "Les Demoiselles d'Avignon". This picture is essentially an arrangement of figures, with "the background draperies flattened and violently broken up into geometric planes.

After 1918 Picasso returned mainly to traditional paths and based his

pictures on natural form. His paintings became magnificently plastic and monumental. Then he changed again. Much of his work after 1925 is fantastic and visionary in character.

# ART OF DESIGN

## FANTASISTS OF FUNCTIONALISM

### I. Learn the vocabulary

1) to invent	-изобретать
2) signboard	-вывеска
3) approach	-подход
4) to be equal to	-быть равным, не уступать
5) to regard	-рассматривать, воспринимать
6) interior	-интерьер
7) to achieve	-достигать
8) goal	-цель
9) chaise longue	-шезлонг
10) occasional table	-журнальный столик
11) various	-различный
12) to refuse	-отказывать
13) device	-прием, приспособление
14) to offence	-нарушать
15) to purch on	-взобратся

## II. Read and translate the article:

### FANTASISTS OF FUNCTIONALISM

*Text by Angelina Vin*

As far back as 1896 American architect Luis Sullivan invented the laconic expression "Form Follows Function", His winged words became the signboard of the functionalism of the XX century. This practical approach to furniture design got stronger or weaker in all important movements and schools of the century: from Modern style and Bauhaus to Avant-Garde and Postmodernism of these days. Young Scandinavian designers Lars Pettersson and Thomas Bernstrand are equal in using functional devices to famous Alvar Aalto and Bruno Mathsson. Their individual furniture projects have their own characteristics, but sometimes they develop interior designs together.

Lars Petterssons collections are exhibited in Milan, Mosse (Norway), Helsinki and Stockholm. Sometimes the designer regards the house interior as stage, on which a piece of furniture is not only scenery but must play several roles in a "spectacle of life". To achieve this goal Pettersson decided to invent "clothing" for furniture. The make-up is not concerned yet. The favourite chair, the chaise longue and even the occasional table from the "Chameleon" collection will "change into a new suit" - and not once!

The "theatre acts" may be various: a gathering of relatives or friends, a lover's tryst. "Change the expression of the furniture as you change your mood", Lars suggests, "or as the circumstances change", we'd add. The textile experiments are going on. For the Air chair the textile is sewn and put over the metal tubular frame and then the seat is put in the oven for 5 minutes where the textile shrinks and it is ready. Due to the ingenious construction the "Caf..." chair and the "Trice" stool are easily transformable.

Sometimes Thomas Bernstrand refuses using supermodern devices but makes the thing maximally functional. His "Wembley" park bench blends into the picturesque landscape. The arm-chair and the sofa from the same collection are pieces of soft relaxing furniture. And if to offence a bit against good manners, you can perch on the back of the chair and put your legs down.

### BLACK LIGHT

#### I. Learn the vocabulary

- |               |               |
|---------------|---------------|
| 1) complement | -дополнение   |
| 2) to exclude | -исключать    |
| 3) to equate  | -приравнивать |

4) semi-darkness	-полутень
5) to emerge	-возникать
6) all the rest	-остаток, все прочее
7) to face	-сталкиваться
8) eternal	-вечный, бесконечный
9) to develop	-разработать, развить
10) lighting	-освещение
11) to diffuse	-рассеивать
12) to blind	-ослеплять
13) incandescent lamp	-лампа накаливания
14) carbon fibre	-углеродное волокно

Read and translate the article. Render the article

## **BLACK LIGHT**

*Text by Natalia Vavilina*

Light and shadow. They mutually complement and exclude each other, provoking deep reflexion and endless philosophical disputes. In theology the eternal confrontation between light and darkness equates to antithesis of good and evil. Semi-darkness mostly agitate painters. They help to give volume to objects on the canvas. But the following question emerges immediately: what if this is only mechanical and pale imitation of nature? As after some thought there are only shadow and light. All the rest is only optical illusion. Whatever the artist creates he will certainly face this eternal problem. Once famous Enzo Katellani was asked to develop the lighting of the photo-exhibition in honour of Larry Burrows. Immediately he had the idea that the bright frontal light must fall onto the photos only. The space will remain in semi-darkness. An excellent theatrical effect, but how to achieve it? The light must not diffuse but at the same time must not blind. Special illuminating equipment was needed. It was developed and called Lucenera, which means "black light" in Italian.

The incandescent lamp is put in the tube made of carbon fibre, that prevents the case against heating. The lamp position is fixed by the special holder. The light cone is quite narrow (10 degrees). Now the Lucenera collection is used wherever there is need in local lighting: at exhibitions, in cafes and restaurants, in shops and so on.



## THE MUSIC OF BALL LIGHTNINGS

### Learn the vocabulary

- |                       |                          |
|-----------------------|--------------------------|
| 1) ball               | -шар                     |
| 2) to emphasire       | -усиливать, подчеркивать |
| 3) delicacy           | -тонкость                |
| 4) fragility          | -хрупкость               |
| 5) to appriciate      | -ценить                  |
| 6) to teeter          | -качаться, балансировать |
| 7) peculiarity        | -особенность             |
| 8) to fix up          | -устанавливать           |
| 9) to weed to         | -вписаться               |
| 10) nenuphar          | -кувшинка, водяная лилия |
| 11) lamphade          | -плафон                  |
| 12) ball lighting     | -шаровая молния          |
| 13) to limit          | -ограничивать            |
| 14) to get a new look | -преображаться           |

### Read and translate the article. Render the article

## THE MUSIC OF BALL LIGHTNINGS

*Text by Angelina Vin*

The ball has always been recognized as perfect shape by all the Fine Arts masters. The sphere emphasizes the delicacy and fragility of the Picasso's girl figure.

And designers and architects quite appreciate this all-sufficient form as guaranteed trick. Just remember our famous contemporaries Mario Bellini and Gaetano Pesce. And famous Harri Bertoia used the ball designing his dishware. But mostly the sphere is used in lamp design. Perhaps, Yonel Lebovici and Ingo Maurer have surpassed themselves in this field.

Among the lamps there are many simple balls. However they are not that simple. The «MOONLIGHT» lamps teeter between banality and exclusiveness. At first sight they are simple spheric and hemispheric lamps of various sizes. Their

peculiarity is that you can fix them up practically everywhere: on the floor on the wall, on the ceiling, you can attach it to the chair and... even put it in the aquarium! Besides, they will weed to I the picturesque landscape: they illuminate gardens at night and wave like nenuphars on the lake surface, The polyurethane lampshades can bear 40-degree frost and 80-degree heat. The filters and this is quite an important detail) allow to change the lighting colour. They are easily removed and changed. And in this quite banal but at the same time mysterious way the safe "ball lightnings" get a new look. But the balls coloration is not limited to filter hues. The lampshades are painted like fantastic amphibias or spatial objects.

## TRIBUTE TO INVENTORS...

### I. Learn the vocabulary

1) tribute	-дань, хвала
2) immortal	-бессмертный
3) conscious	-сознательный
4) bliss	-блаженство
5) mankind	-человечество
6) clip	-скрепка
7) «out-of-paper»	-«безбумажный»
8) to link	-соединять
9) record managemet	-делопроизводство
10) account work	-бухгалтерия
11) mad	-безумный
12) to content	-вмещать
13) wire	-проволока
14) to glue	-клеить
15) to blend	-гнуть
16) .draft	-эскиз, набросок

Read and translate the article. Render the article

## TRIBUTE TO INVENTORS...

*Text by Anton Obrezchikov*

Progress is followed with the train of things that aren't really necessary to live but... not now and not here. The nature of simple things isn't such the simple one can mention at first sight. Moreover all the simple things (most of them at least) have the inventors: known or unknown. Their names are forgotten but things are making a monument to them forming the monument to united civilisation.

But the inventors were doubtful to mean their creations immortal. Perhaps they were guided by a romantic idea to make easy all that depends to everyday life. That just a positivistic approach, isn't it? All who believe in progress (consciously or non-consciously) are positivists. All the designers are included, of course, cause designer's task is to give "subject" life for all (even metaphysical) feature of human being in a maximal degree. Especially this concerns to designers who are inventors and most notably in the case the inventions aren't practical at first sight being trivial to make only one not important operation and never promising eternal bliss for all the mankind. To example let's take something of office equipment. It's improbable that Johan Vaaler who had invented a clip (trivial clip) had meant his invention would become a symbol of Resistance under Norway occupation by Germans and to a sort of national mark. By the way there wasn't any patent bureau in 1899 Norway and Vaaler had patented his clip in Germany. Moreover his invention is actual just now in the office full of computers so it's a good argument for those who mean "out-of-paper" office is only a myth. Amusing situation: the clip is linking XIX century with XXI one.

The world of office equipment had always attracted designers (we don't know why). Maybe the secret lies in the abstract nature of all connected to papers: record management, writing or account works. Abstract is a wide field that stimulates to create. Let's take, for instance, a sort of mad projects that was due to the experiments with calculating machines and type-writers. Or (remembering the clips)... staplers. First of staplers had contenting as many wire as was enough for... one clip. It was necessary to rethread them after... one clip. The first stapler that discharges clip in an automatic way is patented. The real boom of invention belongs to the end of XIX century. The real enthusiasm was evinced by George McGill who had named the machines in honour of himself. It's doubtful that someone remember George McGill now while pressing the stapler.

However there're other stories. Michael Tonet who had invented Vienna chair (living in Vienna of course) had opened a furniture workshop in 1819 to stylize rococo. But producing traditional furniture he hadn't got satisfaction so he'd

glued and bent wood details to deform them examining the features of material. This was followed with a patent for "bending all the sorts of wood including the most non-flexible by chemical-mechanical way to get the desirable forms including rounded ones". Tonet had got his patent in Vienna and to call the chairs Vienna ones.

Tonet had understood the profit of his invention that had become a start point for a new furniture epoch. Evidently famous American designer Henry Dreyfuss was rational only in non-conscious way. This may be confirmed by a story: someone had come to his New-York office to order... fly-killer. Dreyfuss was surprised... and draw an rough draft of a unit in one moment. The customer was satisfied and suggested to pay just now. Dreyfuss said something like "Don't matter". Thanks God customer (head of United States Manufacturing Company of Decatur, Illinois) was honest: "My company is producing 20 millions fly-killers annually cause no one use it more than one season — in May all they buy a new one". He had persuade Dreyfuss to take his sale percent. That was a way Dreyfuss had become a millionaire. Original design was the point to make Dreyfuss' fly-killers first on market.

To resume we're to say: the point of story lies in dependence between designer's talent and his attitude to trivial everyday things and his possibility to make it untrivial ones. For money, course, for Big Money.

## **BASIC INSTINCT OR ANCESTORS' MEMORY**

### I. Learn the vocabulary

- |                 |                                |
|-----------------|--------------------------------|
| 1) artificial   | -искусственный, неестественный |
| 2) city dweller | -горожанин                     |
| 3) to be forced | -быть вынужденным              |
| 4) refined      | -утонченный, изнеженный        |
| 5) delicate     | -нежный                        |
| 6) sly          | -хитрый                        |
| 7) to descend   | -происходить                   |
| 8) by the way   | -кстати                        |
| 9) to percieve  | -ощущать                       |
| 10) to give up  | -оставлять, бросать            |

Read and translate the article Render the article (see appendix)

## BASIC INSTINCT OR ANCESTORS' MEMORY

*Text by Ksenia Korneeva*

Recently, designers interested in «their own skins» have taken an interest in the skins of other. The skins of diverse innocent reptiles and wild animals, after taking leave of their bodies, have migrated to a new habitat — the interior.

All is splendour there in the mummified furniture upholstery, carpets, and throws. The characteristic textures and patterns in the «wild world of nature» style, have been successfully... cloned in, artificial substitutes, textiles, and all possible accessories. They are both politically correct and somewhat arouse «African passions». Perhaps these «fateful passions" are the starting point for the enthusiasm for the exotic. Apparently, the contemporary satisfied city dweller is subconsciously nostalgic about the distant times before A.D., when his ancestor was forced to carry the skins of animals he'd killed into his cold cave. First, he did so to keep warm; and second, to demonstrate his social success to kinsmen, since it is known that the fittest survive.

For thousands of years after this time, man became more, refined, delicate and much slyer (or smarter, depending on who looks at it). Nevertheless, under the armour of a high-quality European suit, historical memory sometimes pulses — an intoxicating wave bringing the irresistible realisation that we are all «descended from the jungle». A skin throw, let it not be mammoth, but, for example, cheetah, carelessly tossed over a comfortable crocodile skin divan, appeals to primitive passions, that magnetic dangerous instinct, which simultaneously rules nature and is subordinated by it. By the way, some American Indians considered that the crocodile that lives in the everlasting waters was the creator of the universe. Another popular belief states that this sacred reptile holds the world on its back. So each time you are seated on a crocodile sofa, remember that you are tactilely coming into contact with ancient myths and civilisations. But if we turn on fantasy, the most efficient time machine, then you may succeed in reconstructing a picture of that prehistoric world and complete your virtual excursion into the remote past. The heroes and lords of that world are fearless soldiers and Amazons; it is nature untamed by man. It is the discoverer in each of us and our being satiated with the goodness of civilisation that provoke our search for paradise lost, even in the confined space of an interior. From this comes a game for adults who want to perceive themselves simultaneously as Mowgli, Tarzan, and Crocodile Dundee. But obviously, no one wants to give up their creature-comforts. For the majority, the thirst for the extreme is restricted to local venues, and designers indulge it by creating ethnic sketches with the skins of these poor animals; Exotic accents are enjoying increased demand. This exotic character is in a sale, measured form, akin to the «Animal Planet» programs. It's like a tonic, and in a captivating and accessible form broadens the horizons and compensates for a deficiency of strong sensations. Furthermore, all types of skins and furs easily «breed» with practically

any style: they revive faded minimalism and give great sharpness to flowery-gilded baroque. Add a little bit more — the sound of a war cry and the relaxed strength of a panther poised to jump — and instinct set free will finally find unlimited power.

## SOME LOVE IT SPICIER

### I. Learn the vocabulary

1) insane	-безумный
2) rare	-редкий
3) prevalent	-распространенный
4) interior accents	-детали интерьера
5) refine	-утонченный, изысканный
6) medicine men	-шаман (зд.)
7) more in that spirit	-все прочее в том же духе
8) to adore	-обожать
9) in essence	-в основном
10) colour range	-цветовая гамма
11) upholstery	-драпировка, обивка
12) pagan	-языческий
13) rawhide	-сыромятная кожа
14) Manila hemp	-манильская пенька

Read and translate the articleю Render the article (see appendix)

## SOME LOVE IT SPICIER

*Text by Irina Sabinina*

Lovers of the exotic play with it, but don't always understand the game. Their apartments aren't decorated with little Murano glass vases, but with terrifying African masks, North American Indian totem poles, and carpets of sacred bird feathers.

Sometimes these things are authentic — some persons even on the most insane voyage won't bring back anything more solid than photographs, but from

the commonplace Khurgada will, at a minimum, manage to haul back half of a sphinx. But, of course, this is extreme, and such fans of the exotic are comparatively rare. Much more prevalent is the pretentiously aesthetic type who promote themselves and their unusual and good taste using one or two exotic interior accents.

Specifically, to the aesthetes these charming things increasingly appearing in the catalogues of well-known prestigious firms are not fake souvenirs from distant countries, but completely cosmopolitan, refined, contemporary objects. These are all united by one thing — ethnic motifs may be read in their lines, materials, or colours. Their exoticism does not grate on the nerves. Just as skilful cooks prepare dishes of Indian or Mexican dishes for Europeans — a strong dose of seasonings and suddenly after the first spoon of the «Fire in the Jungle» sauce and the odd client will find himself in hospital — distinguished designers measure the permissible quantity of ethnic with pharmaceutical accuracy. If we attempt to explain the basis and components of the designer-ethnic collections, then they will prove to be — Asia, Africa, and America (not modern with skyscrapers and McDonalds; but America with buffalo, Indians, medicine men, and more in that spirit).

The East occupies the most popular first place of the three basic ingredients of contemporary ethnology. Asian-looking furniture and accessories are found in almost every catalogue. Old Chinese masters simply adored devising a multitude of all sorts of drawers in furniture, including secret ones.

Since African tribes, and also some Indians, Aztec, and Maya did not have special «furniture», so designers pay less attention to their «creative heritage». In essence the African and American influence on contemporary interiors is limited to the use of corresponding colour ranges, patterns (from Mexican ornamentation to primitive African figures), and textures. Naturally, with this approach, fabric becomes the main arena for experiment; carpets, rugs, drapery, and upholstery. Crocodiles, palms, baobab trees, tigers, leopards, in short, the entire zoo abounds in the collections by MISSONI and IVANO REOAELLI, and in the fabrics and other upholstery materials developed by the fashionable House of Roberto Cavalli especially for INSA's new furniture collection. Furthermore, Africa serves as a source of new, original materials.

Chocolate wenge and other exotic species of wood even decorate models that are now completely European in spirit. The exotic also appears in furniture woven from rawhide, sea grass, and Manila hemp as by GERVASONI; or cut in the dense jungles or boundless savannahs supposedly from a single piece of wood and without the use of contemporary tools — like the stools and tables by MOND or the Adagio armchairs by FAGUN, which are also primitive in spirit, although much more refined in form and technological execution.

About the numerous pagan accessories, no comment is necessary: the Totem

table lamp from VENINI, the Cartocci lamp with a parchment shade on a bamboo frame designed by Paola Navone for ANTONANGELI, the Primaluce lamp (OCEANO OLTRELUCE) from an ostrich egg shell, diverse trays, bases, and candlesticks...

Today the selection produced by well-known firms for lovers of the exotic is so great and ethnic motifs in contemporary interiors are so popular that sometimes you are frightened: heaven help us, don't let this come to architecture. Pagodas and wigwams are good, but it goes without saying, not in our climate!



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