

Thomas Gainsborough

1) Thomas Gainsborough was one of the most famous portrait and landscape painters of 18th century Britain. The poetic sensibility of his paintings caused Constable to say, 'On looking at them, we find tears in our eyes and know not what brings them.' Gainsborough was born in 1727 in Sudbury, England. His father was a schoolteacher. At the age of fourteen he impressed his father with his pencilling skills so that he let him go to London to study art in 1740. In London he became associated with William Hogarth and his school. In the 1740s, Gainsborough married Margaret Burr. His work, mainly landscape paintings, was not selling very well. He returned to Sudbury in 1748—1749 and concentrated on the painting of portraits.

2) In 1759, Gainsborough and his family moved to Bath. There he studied portraits of Van Dyck and was able to get high society clients. In 1769 he began to send his works to the Royal Academy's annual exhibitions. He selected portraits of known or notorious clients to attract attention. Exhibitions helped him to gain a national reputation and he was invited to become one of the founding members of the Royal Academy in 1769.

3) In 1774, Gainsborough and his family moved to London . He again exhibited his paintings in the Royal Academy, with portraits of contemporary celebrities, including the Duke and Duchess of Cumberland. These exhibitions continued for the next six years. In 1780, he painted the portraits of King George III and his queen and later received many royal commissions and became the favorite painter of the Royal Family.

4) In his later years, he often painted landscapes and was one of the originators of the eighteenth-century British landscape school, and one of the dominant British portraitists of the second half of the 18th century. Gainsborough painted more from his observations of nature than using formal rules. He said "I'm sick of portraits,

and wish very much to ... walk off to some sweet village, where I can paint landscapes and enjoy the fag end of life in quietness and ease."

5) His best works, such as Portrait of Mrs. Graham; Mary and Margaret: The Painter's Daughters; William Hallett and His Wife Elizabeth, and Cottage Girl with Dog and Pitcher, display the individuality of his subjects. Gainsborough died of cancer on 2 August 1788 in his 62nd year.

Choose the correct title for the each of the paragraphs:

- A) Promotion with the help of the clients.
- B) Heritage of the artist's lifeline.
- C) A boy with some penciling skills.
- D) Success and money.
- E) Seeker of the nature.

1)	2)	3)	4)	5)

Joseph Turner

1) Turner is commonly known as 'the painter of light'. Although famous for his oils, he is also regarded as one of the founders of English watered-our landscape painting. In 2005 Turner's *The Fighting Temeraire* was voted Britain's 'greatest painting' in a public poll organized by the BBC. Turner, along with John Constable, was at the forefront of English painting. Impressionists carefully studied his techniques, although they diminished the power of his paintings. In the modern art era, advocates of abstract art were also influenced by Turner.

2) Turner's talent was recognized early in his life: he became a full art academician at the age of 23. Financial independence allowed Turner to innovate and his later pictures were called 'fantastic puzzles.' However, Turner was still recognized as an artistic genius: Influential English art critic John Ruskin described Turner as the artist who could most 'stirringly and truthfully measure the moods of Nature.' His distinctive style of painting, in which he used watercolour technique with oil paints, created lightness, fluency, and disappearing atmospheric effects.

3) Turner's father, William Turner, was a wig-maker and later became a barber. His mother, a housewife, died early. He was accepted into the Royal Academy of Art when he was only 15 years old. A watercolour of his was accepted for the Summer Exhibition of 1790 after only one year's study. He exhibited his first oil painting in 1796. Throughout the rest of his life, he regularly exhibited at the academy. His first works, such as *Tintern Abbey* (1795) and *Venice: S. Giorgio Maggiore* (1819), stayed true to the traditions of English landscape. The awesome power of nature was a consistent motif in Turner's works as seen in *Hannibal Crossing the Alps* (1812), *Dawn after the Wreck* (1840) and *The Slave-Ship* (1840) and many others.

4) Examples of his later style can be seen in *Rain, Steam and Speed — The Great Western Railway*, where the objects are barely recognizable.

Turner left a large fortune which he hoped would be used to support what he called "decayed artists". His collection of finished paintings was bequeathed to the British nation. A prestigious annual art award, the Turner Prize, created in 1984, was named in Turner's honour.

5) He died in his house in Cheyne Walk, Chelsea on 19 December 1851. At his request he was buried in St. Paul's Cathedral, where he lies next to Sir Joshua Reynolds.

Choose the correct title for the each of the paragraphs:

- A) Early exhibitions and becoming an English tradition.
- B) An independent innovator.
- C) Neighborhood with Joshua.
- D) A special Prize.
- E) An outstanding example.

1)	2)	3)	4)	5)

Jackson Pollock

1) Pollock's early work was influenced by the Mexican muralists David Alfaro Siqueiros, and Diego Rivera. After visiting exhibitions of Pablo Picasso and Surrealist Art, his work became more symbolic. Pollock's first solo show was held at Peggy Guggenheim's Art of this Century Gallery (in New York) in 1943.

2) Pollock's style changed dramatically beginning in 1947. He began painting with his (usually large) canvases placed on the floor, and developed his 'pour' technique. He used his brushes as sticks to drip paint, and the brush never touched the canvas. This was an origination of action painting. He changed the Western tradition of using an easel and brush, as well as moved away from use only of the hand and wrist — as he used his whole body to paint. Pollock was dubbed 'Jack the Dripper' due to his painting style.

3) This change in style and technique came from many influences. In the winter of 1947-48, Pollock published a commentary, called Possibilities, describing his new method: 'My painting does not come from the easel I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the West. When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fear of making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well/ Other influences on his 'pour' technique include the Mexican muralists mentioned above, and also Surrealist automatism.

4) When the first set of these paintings was exhibited in 1948 it was a sensation and a sell out. Pollock was able to take on a larger studio building and there produced the series of paintings of 1950 for which he is most renowned.

5) Pollock was profiled in Time Magazine as 'the greatest living American artist' in 1951. His 1952 painting of Blue Poles was sold for \$2 million, which was then the highest price paid for a contemporary artwork, when it was bought by the National Gallery of Australia in 1973.

Choose the correct title for the each of the paragraphs:

A) Pure harmony or a mess.

B) Mexican Roots.

C) Gaining great benefits.

D) Individuality makes a style.

E) A Lucky Greenhorn.

1)	2)	3)	4)	5)

Andy Warhol

1) Andy Warhol, 1928-1987, an American artist and filmmaker is regarded as the founder of pop culture. Pop art first appeared in Great Britain at the end of the 1950s as a reaction against the seriousness of abstract expressionism. British and American pop artists used images found in comic strips, soup cans, and Coke bottles to express abstract relationships. Pop artists attempted to combine elements of popular and high culture to destroy the boundaries between the two.

2) The leader of the pop art movement and one of the most influential artists of the late 20th century, Warhol concentrated on the surface of things. He chose his images from the world of commonplace objects such as dollar bills, soup cans, soft-drink bottles, and soap-pad boxes.

3) He both ridiculed and celebrated American middle-class values by destroying the distinction between popular and high culture. Monotony and repetition became — typical of his multi-image, mass-produced paintings. For many of these, such as the portraits of Marilyn Monroe and Jacqueline Kennedy, he employed newspaper photographs. He and his assistants worked in a large New York studio called the 'Factory.'

4) In the mid-1960s Warhol began making films, suppressing the personal element in marathon essays on boredom. In *The Chelsea Girls* (1966) he used techniques that differed from established methods. With Paul Morrissey, Warhol also made the films *Frankenstein* and *Dracula*. In 1973, Warhol first published the magazine *Interview* focusing on lives of celebrities.

5) He died from complications following surgery. The Andy Warhol Museum, which exhibits many of his works, opened in Pittsburgh in 1994.

Choose the correct title for the each of the paragraphs:

A) Working hard in factory.

B) American museum of Andy.

C) Variety of Talents.

D) Early pop-art.

E) Images from daily goods.

1)	2)	3)	4)	5)

Vincent Van Gogh

1) Vincent Van Gogh was born in Holland in 1853. Before becoming a painter he was a teacher. He started painting when he was twenty-seven. In 1886 he left Holland and joined his young brother Theo, who lived in Paris. Here he painted some of his most famous pictures. After living there for two years he moved to the South of France, because the climate was warmer there.

2) But Van Gogh was mentally ill. During one of his fits of madness he attacked his friend, the artist Paul Gauguin. In another fit of madness, he cut off part of his own ear. Eventually he went into a mental hospital but he didn't get any better.

3) Finally, on Sunday 27th July 1890, in the small village Vincent Van Gogh took a gun. He went into a cornfield and shot himself. Thirty-six hours later Van Gogh died in his brother's arms.

4) His last words were: «I hope I did it properly». Nobody has ever painted cornfields or sunflowers like Van Gogh. His paintings are full of colour and sunlight.

5) Today his paintings are worth millions of pounds but in his lifetime he only sold one.

Choose the correct title for the each of the paragraphs:

A) Changing a lifeline.

B) Not actual pressing rush.

C) Insanity of the master.

D) Lynch.

E) Babe of the Sun.

1)	2)	3)	4)	5)

Salvador Dali

1) Dali is well known for his surrealist works and many consider him the most brilliant Surrealist of his time. But to understand the enigma that is Salvador Dali, one must take a look back into his childhood, his family, and his inspirations. Salvador Dali was born in Figueras, Spain. Dali, being the only young male in a female-dominated household, was pampered a lot by his mother, grandmother, aunt, and nurse. All this attention was not enough for Dali, and he constantly sought ways to attract more. He was extremely naughty boy. By the age of 10, Dali began to show an interest in art. He produced his first painting. By the time, he was 15; he had already set up his own art exhibition.

2) In 1921, a 17-year-old Salvador Dali entered the Madrid Fine Arts School, hoping to fuel his interest in Futurism and Cubism. However, Dali was suspended for a year after urging all students to rebel against the school's authorities. In 1926, the school decided to expel Dali for similar reasons.

3) In 1929, Salvador Dali developed an interest in Surrealism, and joined the movement. He began developing his method, which he eventually would name «Paranoic-critical» and describe as a «spontaneous method of irrational knowledge». In 1929, Dali met Gala Eluard, with whom he eloped in 1932. She became his model, his agent, his inspiration, and eventually, his reason for living. She would be the only woman in his life for the remainder of his years.

4) In the continuing years, Dali painted less. He began to read the ideas of Freud, and found new inspiration. He was fascinated with the state of semi-consciousness, the mental state between consciousness and unconsciousness. In this state, the mind is free from the restraints of logic or social regulations. Instead of analyzing this state of mind as Freud did, Dali simply wanted to explore it and find a way to portray it with his art. Perhaps because he grew tired of it, or perhaps to keep his

own sanity, Dali stayed away from Surrealism and returned to the Classical form of art in 1936. He experimented with several types of classical art, including Classical Spanish, Classical Italian.

5) In the 1930's, he took up a great interest in Hitler, and not Lenin, who was favored by the other surrealists. This created a strain with his friends, and in 1939, Dali decided to move to the United States. In the United States he participated in the making of several films. He explored religious themes in his art for a time, also began introducing erotic scenes into his works.

6) Salvador Dali was diagnosed with Parkinson's disease in 1981. His beloved Gala died the next year. Dali's life, it seemed, was falling apart around him. His reason for living had ceased to exist. The 77 year old Dali had, for the first time in his life, lost all inspiration for his art. He lost the desire to paint. In 1989, when Dali was 85 years old, his disease, which he was diagnosed with in 1981, had finally caught up with him, and the most brilliant surrealist of his time was dead. He was buried in a tomb below his Museum in his hometown of Figueras. His contributions to the art world can be seen in many modern artists' works and one may suspect that the influence of Salvador Dali will be present in many years to come.

Choose the correct title for the each of the paragraphs:

A) Female custodian.

B) Rapid acceleration.

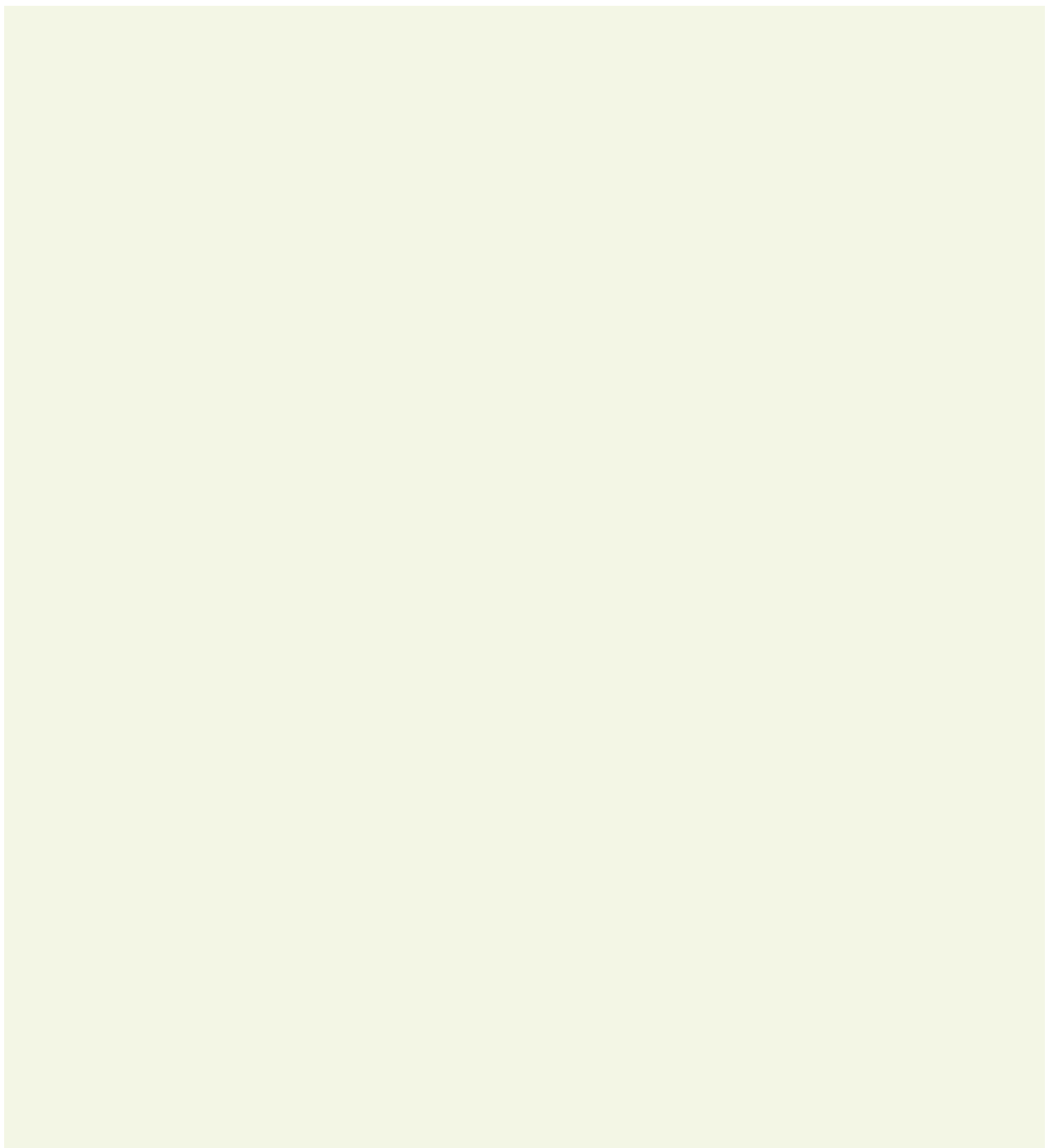
C) Lost reference point.

D) Plenty of interests.

E) Self-reflexion.

F) Teen's Revolt.

1)	2)	3)	4)	5)	6)



Ilia Repin

1) Ilia Efimovich Repin was born in 1844 in a small Ukrainian town of Tchuguev in the family of a military settler. As a boy he was trained as an icon painter. At the age of 19 he entered the St. Petersburg Academy of Arts. His arrival to the capital coincided with an important event in artistic life of the 60s, the so-called "Riot of the Fourteen" when 14 young artists left the Academy having refused to use mythological subjects for their diploma works. They stood on the point that art should be close to real life. Later Repin would be closely connected with some of them, the members of the Society of Peredvizhniki.

2) For his diploma work (1871) Repin was awarded The Major Gold Medal and received a scholarship for studies abroad. "Barge Haulers on the Volga" (1870-1873) was the first considerable work painted by Repin after graduation. It immediately won recognition. In 1873, Repin went abroad. For some months he had been travelling in Italy and then settled and worked in Paris up to 1876. It was in Paris that he witnessed the first exhibition of the Impressionists, but, judging by the works created then and by his letters home, he didn't become the ardent follower of this new Paris school of painting, though he didn't share the opinion of some of his country-men who saw a dangerous departure from "the truth of life" in Impressionism.

3) After returning to Russia Repin settled in Moscow. He was a frequent visitor in Abramtsevo — the country estate of Sawa Mamontov, one of the most famous Russian patrons of art. It was a very fruitful period in his creative activity. During 10-12 years Repin created the majority of his famous paintings. In 1877, he started to paint religious processions (krestny khod): "Khrestny Khod (Religious Procession) in Kursk Gubernia" (1880-1883). The composition was based on the dramatic effect of different attitude of the participants of the procession to the wonder-working icon carried at the head of the procession. There were two

different versions of the picture. The second one, completed in 1883, became the most popular. At first glance, the spectator discovers an abundance of social types and human characters in the crowd.

4) A series of paintings devoted to the revolution theme deserves special attention. The artist was no doubt interested in creating the character of a fighter for social justice. The range of social, spiritual and psychological problems, which attracted Repin, is revealed in his works: "Unexpected Return" (1884) and "Refusal from the Confession" (1879-1885).

5) Repin is the author of many portraits, which are an essential part of his artistic heritage. Repin never painted faces, he painted real people, managing to show their natural state, to reveal their way of communicating with the world: "Portrait of the Composer Modest Musorgsky" (1881), "Portrait of the Surgeon Nikolay Pirogov" (1881), "Portrait of the Author Alexey Pisemsky" (1880), "Portrait of the Poet Afanasy Fet" (1882), "Portrait of the Art Critic Vladimir Stasov" (1883), and "Portrait of Leo Tolstoy" (1887) and many others are distinguished by the power of the visual characteristic and the economy and sharpness of execution.

6) Repin rarely painted historical paintings. The most popular in this genre is "Ivan the Terrible and his son Ivan" (1895). The expressive, intense composition and psychological insight in rendering the characters produced an unforgettable impression on the spectators. Another popular work of the genre is "The Reply of the Zaporozhian Cossacks to Sultan Mahmoud IV" (1880-1891). The faithfully rendered spirit of the Zaporogus freemen, who, according to the artist, had a particularly strong sense of "liberty, equality and fraternity" undoubtedly gives the picture its significance. The contemporaries saw it as a symbol of the people throwing off their chains. The last quarter of the 19th century is the best period in Repins work, though his creative activity continued in the 20th century (the artist died in 1930), he did not paint any masterpieces then. After the bolsheviks' revolution in 1917 he lived and worked in his estate Penates in Finland. There is a

Repin museum. The museum visitors have the opportunity of gaining a knowledge of the artists life and work.

Choose the correct title for the each of the paragraphs:

A) Fruitful times.

B) European trips.

C) Provincial.

D) Striking works.

E) Involving in problems.

F) Gallery of talents.

1)	2)	3)	4)	5)	6)

Valentin Serov

1) Valentin Alexandrovich Serov was an outstanding Russian painter. In his childhood he studied under Ilya Repin. The biggest influences on Serov were paintings of the old masters in museums of Russia and Western Europe, friendship with Mikhail Vrubel and later with Konstantin Korovin, and the creative atmosphere of the Abramtsevo Colony circle to which he was closely connected.

2) The greatest works of Serov's early period were portraits (The Girl with Peaches (1887)). In these paintings Serov concentrated on spontaneity of perception of the model and the nature. In development of light and color, in the saturation of the environment by air, in freshness of perception of the world there appeared the features of early Russian impressionism. From 1890 on, the portrait became the basic genre in Serov's art. Serov's favorite models were actors, artists, and writers (Konstantin Korovin, Isaac Levitan, Nikolai Leskov, Nikolai Rimsky-Korsakov). He often produced intimate, chamber portraits, mainly of children and women. In portraits of children Serov managed to capture pose and gesture, sincere cleanliness and clearness of attitude of the child (Children, Mika Morozov).

3) Receiving wide popularity, becoming in 1894 partners with Peredvizhniki, Serov had to work much above custom-made, as a rule, smart portraits (portraits of grand duke Pavel Alexandrovich, his portraits of S. M. Botkin and F. F. Yusupova). In these truthful, compositional, skillful, and picturesque paintings, Serov used decorative color combinations.

4) In 1890 to the beginning of 1900, Serov produced many landscape compositions on country themes. During his late period (which began in 1900), Serov was connected with 'The World of Art', an association Serov was a member of from its beginning. At the turn of the century, Serov was at a stylistic turning point: features of impressionism disappeared from his work, and his modernistic style developed. In the middle of 1900 Serov created heroic portrait images; having selected for them the genre of a smart portrait, Serov developed a former theme of

the artist finding freedom in the revealing of talent and his public importance (Maxim Gorki's portraits); Maria Yermolova, Feodor Chaliapin.

5) Serov's democratic beliefs were clearly shown during the Revolution from 1905 to 1907: being a full member of the St. Petersburg Academy of arts since 1903, in 1905 he left it as a gesture of protest against the execution on January 9. His late creativity was dominated by historical painting (Peter I-st departure and Empress Elizabeth Petrovna on hunting, 1900), and depth of comprehension of an epoch.

Choose the correct title for the each of the paragraphs:

- A) Models and Master.
- B) To rebel and back to history.
- C) Beginning the new century.
- D) Fame brings clients.
- E) Links as a basement.

1)	2)	3)	4)	5)

Alexei Savrasov

1) Alexei Savrasov was a Russian landscape painter and creator of the lyrical landscape style. Savrasov was born into the family of a merchant. He began to draw early and in 1838 he entered the Moscow School of painting, sculpturing and architecture. He graduated from it in 1850, and immediately began to specialize in landscape painting. In 1857, Savrasov became a teacher at the Moscow School of painting, sculpturing and architecture. His best disciples, Isaac Levitan and Konstantin Korovin, remembered their teacher with admiration and gratitude.

2) "The Rooks Have Come Back" was painted by Savrasov near Ipatiev Monastery in Kostroma. In 1857, he married Sophia Karlovna Hertz, sister of art historian K. Hertz. In their home they entertained artistic people and collectors including Pavel Tretyakov. Savrasov became especially close with Vasily Perov. Perov helped him paint the figures of the boat trackers in Savrasov's Volga near Yuryevets, Savrasov painted landscapes for Perov's Bird Catcher and Hunters on Bivouac. In the 1860s, he travelled to England to see the International Exhibition, and to Switzerland. In one of his letters he wrote that no academies in the world could so advance an artist as the present world exhibition. The painters who influenced him most were British painter John Constable and Swiss painter Alexandre Calame.

3) "The Rooks Have Come Back" (1871) is considered by many critics to be the high point in Savrasov's artistic career. Using a trivial episode of birds returning home, and an extremely simple landscape, Savrasov emotionally showed the transition of nature from winter to spring. It was a new type of lyrical landscape painting, called later by critics the mood landscape. The painting brought him fame. In 1870, he became a member of the Peredvizhniki group.

4) In 1871, after the death of his daughter, there was a crisis in his art. He became an alcoholic. All attempts of his relatives and friends to help him were in vain. Only the doorkeeper of the Moscow School of painting, sculpturing and

architecture and Pavel Tretyakov, founder of the Tretyakov Gallery, were present at his funeral in 1897.

Choose the correct title for the each of the paragraphs:

- A) Easy Beauty.
- B) Broken down by tragedy.
- C) Landscape is chief.
- D) Ready to learn - ready to do.

1)	2)	3)	4)