

## The arts

1.1 ▶ 38 Listen to a recording and label the map. Write the correct letter A–H next to questions 1–6.

- 1 — Sculpture garden    4 — Live music  
 2 — Paintings        5 — Meet the author  
 3 — Craft market    6 — Theatre in the park



1.2 Use a dictionary to help you complete the table.

Noun	Adjective	Noun	Adjective
figure		art	
creation		poetry	
imagination		music	
inspiration		fiction	
culture		drama	
originality		tradition	

**1.3 COLLOCATION** Match the nouns in the box with the verbs they collocate with (1–6).

a talent a song a play art a photograph a film

- compose / record / play \_\_\_\_\_
- perform / rehearse / stage \_\_\_\_\_
- take / pose for / publish \_\_\_\_\_
- make / shoot / screen \_\_\_\_\_
- create / exhibit / collect \_\_\_\_\_
- have / cultivate / nurture \_\_\_\_\_

**! Error warning**

We use the **arts** (plural) to refer to all artistic fields, e.g. Even ancient civilisations showed a love and appreciation of the **arts**. NOT **arts**.  
**Art** refers to a school subject, e.g. I studied art at school or a general concept, e.g. Putting an empty milk bottle on display in a gallery doesn't make it **art**.

**1.4** Now complete the sentences with the appropriate form of words from 1.2 and 1.3.

- Museums should e\_\_\_\_\_ indigenous art to help preserve t\_\_\_\_\_ art forms.
- It's so hard to c\_\_\_\_\_ songs without any i\_\_\_\_\_. That's why I write about my experiences.
- The original film was s\_\_\_\_\_ in black and white to make it more d\_\_\_\_\_.
- Young people are very c\_\_\_\_\_ and we should do our best to n\_\_\_\_\_ their talents.
- This is a theatre that prefers to s\_\_\_\_\_ plays based on o\_\_\_\_\_ writing rather than re-work the classics.

**2** Complete the sentences below with **NO MORE THAN TWO WORDS** from the passage.

Rock engravings from the Copper Age found all over Europe in remote, hidden locations, indicate the artwork of the period was more than mere visual images, researchers believe. In fact, prehistoric humans enjoyed a primitive version of cinema, according to researchers. 'The cliff engravings ... in our opinion are not just images but formed part of an audiovisual performance,' said Frederick Baker of the Museum of Archaeology and Anthropology at the University of Cambridge. 'There was still no moving image but the pictures created sequences like in animation ... this was not just a treat for the eyes but also for the ears, as these rock engravings are especially found in locations with particular echoes.'

The scientists have now launched a joint project with Weimar's Bauhaus University in Germany to recreate these 'films', using computer technology to establish the sequence of images and animate them like in a cartoon. The 'movies', dating back to 4000–1000 BC, often depict dances or hunts, but interestingly never show death and rarely portray women, the project's coordinators said. The project is being conducted in Valcamonica, in Italy's northern Lombardy region, where the highest concentration of such engravings – some 100,000 pictures – can be found.

- During the Copper Age, prehistoric people carved \_\_\_\_\_ in rock.
- Scientists believe the rocks may have been used as a very basic form of \_\_\_\_\_.
- Frederick Baker compared the ancient pictures to a modern-day \_\_\_\_\_.
- The fact that \_\_\_\_\_ are present in the areas indicate that sound may have been involved.
- The subjects covered by the images include \_\_\_\_\_ and \_\_\_\_\_.
- One subject that does not appear is \_\_\_\_\_.
- Depictions of \_\_\_\_\_ very seldom occur in the images.

## Personal taste

- 3 **COLLOCATION** Look at the phrases in the box with the word **taste**. Use a dictionary to help you choose the correct phrases to complete the sentences below.

in bad taste   acquire a taste for   have good taste in  
have poor taste in   suit all tastes   a matter of taste  
(to) my taste   share the same tastes   diverse tastes

- The jokes he made about the earthquake were \_\_\_\_\_ and quite offensive.
- I'm not a good judge of art but I believe I \_\_\_\_\_ clothes.
- My sister and I wanted to decorate our bedroom but we don't \_\_\_\_\_ so we could never agree on a colour!
- Humour can be quite personal and subjective – it really is \_\_\_\_\_.
- I have quite \_\_\_\_\_ in music – I enjoy opera and rap.
- I've tried them often but I've never managed to \_\_\_\_\_ oysters.
- I think it's virtually impossible to find a piece of music that will \_\_\_\_\_.

- 4 Use a dictionary to help you replace the underlined words below with the adjectives in the box that have a similar meaning. There are two possible answers for each one.

abysmal   joyless   humorous   monotonous   terrified  
dismal   petrified   spectacular   tedious   thrilling  
spine-chilling   hilarious   terrifying   gloomy

- The last movie I saw was supposed to be a really funny comedy, but I didn't laugh at all.
- I was expecting the circus acts to be really daring and exciting to watch, but it was all a bit disappointing.
- I really enjoy horror movies. I know it sounds strange, but I like the feeling of being really scared!
- I've really enjoyed his plays before, but this one was so boring that I was asleep by the third act!
- Last week I saw a horror movie, and the special effects were so realistic it was really scary to watch.
- The play was supposed to be a tragedy, but the acting was so bad it made me want to laugh not cry!
- I got so sick of the relentlessly depressing plot, I decided to read something more uplifting instead.

- 5 Prepare to describe the last book you read (why you chose it, who wrote it, what it was about, what you thought of it) using as much new vocabulary as possible. When you are ready, record your answer if possible.

### V Vocabulary note

Taste can refer to the flavour of something, e.g. *I love the taste of chocolate*, or to the things that a person likes. It can be singular, referring to one particular thing, e.g. *He has good taste in clothes*, or plural when referring to more than one thing, e.g. *I have very expensive tastes*.

### ! Error warning

Fun is a noun and also an adjective used to describe something you enjoy doing. Funny is an adjective used to describe something that makes you laugh: *I enjoyed riding on the roller coaster – it was really fun*. NOT ~~it was really funny~~

Be careful with bored and boring: *We had to wait in a queue for four hours, and I was really bored*. NOT ~~I was really boring~~

## Reading

You should spend about 20 minutes on Questions 1–13, which are based on the Reading Passage below.

## Modern art shows its age

- A** In the Oscar Wilde novel *The Picture of Dorian Gray*, a man remains forever young while his painted portrait acquires the blemishes of his increasingly sinful life. The story exactly reverses our expectations – that while life is a process of constant change and decay, the masterpieces of art will endure. Any conservator will tell you, however, that things are not so simple. All material objects age; paper and silk discolor and turn brittle; painted surfaces crack and pigments darken or fade; even materials as durable as marble and bronze will change color and texture after prolonged contact with the elements.
- B** When it comes to works of modern art, the experimental embrace of new materials that gave the period much of its dynamism in the late 1800s and early 1900s poses a whole new set of challenges. These are not only technical but conceptual, since the use of the new materials – many of them never meant to last – often went hand in hand with a disdain for the traditional notion of the artwork as a precious artifact and embodiment of eternal values. A case in point was when the Busch-Reisinger Museum at Harvard recently acquired a sculpture made of dirt by the German artist Dieter Roth (1930–98). Conservators had to face the fact that their mission to preserve for future generations the culture of the moment would have to yield to accommodate materials chosen precisely because of their propensity to decay. 'Our natural inclination is to preserve objects,' explains Henry Lie, head of the Straus Center for Conservation at Harvard, 'but also to honor the artist's feelings of how they should change over time.'
- C** The recently established Center for the Technical Study of Modern Art at Harvard has been set up to grapple with the distinctive challenges posed by the art of the last century. Under the directorship of Carol Mancusi-Ungaro, the center will provide a road map to future conservators and a resource for scholars seeking to understand how works of modern art were made.
- The center has opened at a critical juncture in the afterlife of modernism. 'Establishing the center became urgent because these artists are disappearing,' said James Cuno, director of the Harvard University Art Museums. 'We need to know all we can about the materials they used, the way they used them, so that we can understand their achievement and how to treat these objects.' In establishing guidelines for the conservation of modern art, Ms Mancusi-Ungaro said that there is no substitute for the artist's voice. Hence a goal of the center is to create an archive of videotaped interviews with artists. 'With modern art there are no boundaries,' Ms. Mancusi-Ungaro said. 'Anything could be used, from industrial materials to edible materials. It's time to come to terms not only with what these materials are, but why the artist used them.'
- D** The problems for the conservator of modern art differ fundamentally from those that concern conservators of old master works, where the goal is to preserve as faithfully as possible the integrity of the original. A hands-off approach is dictated, where change is essential to the artist's meaning. Joseph Beuys, for instance, used organic materials like fat or honey precisely because of their tendency to change over time; to halt that process would be to falsify the work in critical ways. 'If the artist says: "My art is just for my lifetime. I don't care if it changes," then that is the attitude that the conservator has to adopt and to work with. If we make the object so precious that it's alien to the artist, that would be the worst thing we could do,' says Ms. Mancusi-Ungaro.
- E** Ms. Mancusi-Ungaro believes that artworks, like people, have a natural life cycle. 'It's impossible, if not misdirected, to try and make a work of art look the way it did when it was new,' she insisted. 'We have to accept aging, and in accepting, we have to understand what the artist was intending.' She recalled seeing a work by Robert Rauschenberg that had been damaged

and then meticulously restored. 'This was an example where a conservator came in and, with the best of intentions and the best of skills, restored something in a way that made it stand out as being not by Rauschenberg.'

- F** The establishment of the Center for the Technical Study of Modern Art signals the transformation of modernism from the art of the now to an art for the ages. That x-rays, ultraviolet and infrared photography, and chemical analysis – tools used to probe works centuries old – are now being employed on more recent art confirms that modernism has entered history. High-tech tools can not only help conservators understand how a work was made but, when sensitively deployed, can help them recover the living artist from the evidence of the mute painting.

- G** Such an approach is much in evidence in the exhibition *Mondrian: The Trans-Atlantic Paintings*, on view at the Busch-Reisinger Museum until July 22. The paintings there, begun by Piet Mondrian (1872–1944) in Europe and completed in New York, were scrutinized using the latest scientific techniques. In this case, technical analysis revealed something unexpected in the character of the notably reserved Mondrian. 'What really surprised me,' curator Ron Spronk recalled, 'was the vigor and the incredible energy, how laborious these re-workings were and to what length Mondrian went to attain these paintings' serenely abstract works. It seems certain that these tools will play a greater role in the preservation of modernism and in how future generations interpret its legacy.'

### Questions 1–8

The Reading Passage has seven paragraphs, **A–G**.

Which paragraph contains the following information?

Write the correct letter, **A–G**, next to questions 1–8.

**NB** You may use any letter more than once.

- 1 two examples of living materials that one modern artist used
- 2 the medium that will be used to record modern artists' ideas about their art
- 3 the reason modern artists chose to use unusual materials
- 4 a mention of an unexpected discovery made when a series of paintings was analysed
- 5 the changes that occur in various substances over time
- 6 a mention of a painting featured in a work of fiction
- 7 a reference to a painting that was noticeably changed when it was repaired
- 8 a contrast between the restoration of modern art and more traditional works of art

**Questions 9–13**

Look at the following statements and the list of people below.

Match each statement with the correct person, **A, B, C** or **D**.

Write the correct letter, **A, B, C** or **D** next to questions 9–13.

- 9 Even food might be used as material for creating modern art.
- 10 There was a real need for a research centre for modern art.
- 11 We should try to understand the reasons why an artist chose materials that would decay over time.
- 12 We instinctively want to protect all works of art.
- 13 Modern technology will help people understand modern art in years to come.

**List of people**

- A** Henry Lie  
**B** James Cuno  
**C** Ms Mancusi-Ungaro  
**D** Ron Spronk

**Test tip**

For matching questions like these, the people in the box will be in the same order as in the passage but the questions will be in a different order to the information in the passage. A good strategy is to circle or underline the people's names in the passage, read what they say very carefully and then decide which statement matches that information. You will not always need to use all of the people in the box.