

Miscellaneous exercises for students of art and architecture

by Arkadiusz Tkacz



1. Vocabulary exercise

Instruction.

Read Text One. Fill in the gaps one to seven with the words given in the table below. There are three extra words you don't need to use. When you use a screen reader, the gaps in the text are marked by the instruction 'insert a word from the table'.

Words to fill in the gaps with.

assumptions	defied	elevated	findings	merely
paved	please	sore	utilitarian	utterly

Text One.

Marcel Duchamp was a pioneer of Dada, a movement that questioned long-held 1(insert a word from the table) about what art should be, and how it should be made.

In the years immediately preceding World War I, Duchamp found success as a painter in Paris. But he soon gave up painting almost entirely, explaining, “I was interested in ideas—not 2(insert a word from the table) in visual products.”

Seeking an alternative to representing objects in paint, Duchamp began presenting objects themselves as art. He selected mass-produced, commercially available, often 3(insert a word from the table) objects, designating them as art and giving them titles. “Readymades,” as he called them, disrupted centuries of thinking about the artist’s role as a skilled creator of original handmade objects. Instead, Duchamp argued, “An ordinary object could be 4... to the dignity of a work of art by the mere choice of an artist.”

The readymade also 5(insert a word from the table) the notion that art must be beautiful. Duchamp claimed to have chosen everyday objects “based on a reaction of visual indifference, with at the same time a total absence of good or bad taste.” In doing so, Duchamp 6(insert a word from the table) the way for Conceptual art—work that was “in the service of the mind,” as opposed to a purely “retinal” art, intended only to 7(insert a word from the table) the eye.

Adopted for educational purposes from www.moma.org



2. Vocabulary exercise

Instruction.

Find expressions in Text Two that mean the same as the phrases below.

<i>deceiving</i>	inability to appreciate art or culture
critics	become more sophisticated
become less intellectual	difficult to understand

Text Two.

You have heard it so often, that all those modern artists are only pulling the wool over the public's eyes, and it is easy to laugh, in a superior kind of way, both at the more extreme examples of contemporary art and at the apparent philistinism of its detractors. Has the public wised up, or has the art dumbed down? If people find that contemporary art is not so difficult or complicated or highbrow and impenetrable as they once thought, it could also mean that art is somehow becoming less intelligent, less sophisticated than it was.

3. Vocabulary exercise

Instruction.

Read Text Three. For gaps one to twelve, choose the correct option given in brackets. Sometimes both options make sense.

Text Three

1. (choose since or for) the early 1970s, Marina Abramović has been pushing past perceived limits of the body and mind, and exploring the complex relationship between artist and audience, through performances that 2. (choose threaten or challenge) both herself and, in many instances, participants emotionally, intellectually, and physically. The concepts inspiring her works are key, as is the use of her own body to 3. (choose tell or convey) her ideas. She has been making art since childhood, and realized early on that it did not have to be produced in a studio, or even take a concrete form "I understood that I could make art with everything and the most important thing is the concept," she relates. "And this was the beginning of my performance art. And the first time I put my body in front of an audience, I understood: this is my 4. (choose medium or criterion) ."

In 2010 at MoMA, Abramović engaged in an extended performance called, *The Artist Is Present*. The work was inspired by her belief that 5. (choose stretching or prolonging) the length of a performance beyond expectations serves to alter our perception of time and 6. (choose defy or foster) a deeper engagement in the experience. Seated silently at a wooden table across from an empty chair, she waited as people took 7. (choose effort or turns) sitting in the chair and locking eyes with her. Over the 8. (choose point or course) of nearly three months, for eight hours a day, she met the gaze of 1,000 strangers, many of whom were moved to tears. "Nobody could imagine that anybody would take time to sit and just engage in mutual 9. (choose glare or gaze) with me," Abramović explained. In fact, the chair was always occupied, and there were continuous lines of people waiting to sit in it. "It was a complete surprise to see this enormous need of humans to actually have contact."

Marina Abramović is known for going to great extremes of pain, discomfort, 10. (choose vulnerability or susceptibility), and exposure in her performances. For her, reaching the 11. (choose boundaries or edges) of tolerability is a way to test and discover the strength of the body and mind: "I'm interested in how far you can push the energy of the human body, how far you can go, and then see that, actually, our energy is almost 12. (choose limitless

or infinite). It's not about the body, it's about the mind, which pushes you to the extremes that you never could imagine."



Adopted for educational purposes from www.moma.org

4. Vocabulary exercise

Instruction.

Read Text Four. Fill in the gaps one to fourteen with the words given in the table below. There are five extra words you don't need to use

Words to fill in the gaps with.

bottom	where	to	goal	religious
horizontal	definable	symbolic	flatten	end
lighten	execution	mere	taking	diagonally

finish	short	practically	infinite	aimless
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Text Four

Roman Opalka's magnum opus.

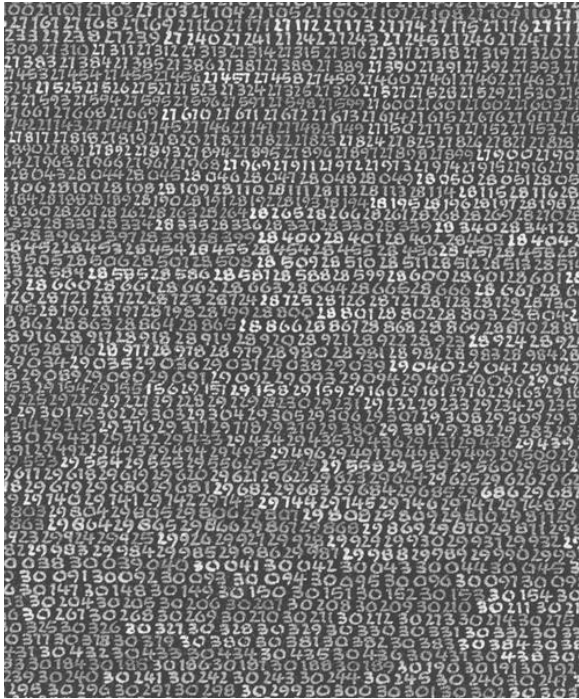
In 1965, in his studio in Warsaw, he began painting numbers from one to infinity.

Starting in the top left-hand corner of the canvas and finishing in the 1(insert a word from the table) right-hand corner, the tiny numbers were painted in 2(insert a word from the table) rows. Each new canvas, which the artist called a "detail", took up counting 3(insert a word from the table) the last left off. Each "detail" has the same size (196 × 135 cm), the dimension of his studio door in Warsaw. All details have the same title, "1965 / 1 – ∞"; the project had no 4(insert a word from the table) end, and the artist pledged his life 5(insert a word from the table) its ongoing 6(insert a word from the table) "All my work is a single thing, the description from number one to infinity. A single thing, a single life", "the problem is that we are, and are about not to be".

Over the years there were changes to the process. In his first details he painted white numbers onto a black background. In 1968 he introduced a tape recorder to the process, speaking each number into the microphone as he painted it, and also began 7(insert a word from the table) passport-style photographs of himself standing before the canvas after each day's work. At the same time he changed to a grey background "because it's not a 8(insert a word from the table) colour, nor an emotional one". In 1972 he decided that he would gradually 9(insert a word from the table) this grey background by adding 1% more white to the ground with each passing detail so that at one point he would 10(insert a word from the table) up painting white on white, something he called blanc mérité, which means well-deserved white. He achieved his 11(insert a word from the table) in 2008, and the numbers painted during the last three years of his life are 12(insert a word from the table) all white on white. Over the course of the 46 years he spent painting his sequence of tiny numbers, Opalka completed a total of 222 canvases, or details, and despite once saying that he hoped to reach 7,777,777 – a number with "a profound, philosophical and 13(insert a word from the table) meaning" – before he died, he stopped 14(insert a word from the table) of 6,000,000. The last number he painted was 5,607,249, although it's tough to

tell without checking up close, because it was painted with white paint on a white canvas.

Adopted for educational purposes from <https://www.axel-vervoordt.com>



5. Vocabulary exercise

Instruction.

Complete the questions by filling in the gaps with colours. Answer the questions for yourself.

Questions

- 1 What inconsiderate driving behaviour makes you see (gap)?
- 2 What helps people see the world through (gap) -coloured glasses?
- 3 Why do you think some people tend to be (gap) with envy?
- 4 Have you ever been in the (gap)? If so, how did you resolve your money problems?
- 5 Do you think that having (gap) fingers is an innate ability?
- 6 Are you going to paint the town (gap) this weekend?
- 7 Can you name one thing that you do once in a (gap) moon?
- 8 Do you think that too much (gap)? tape stimulates the black economy in Poland?
- 9 Is suntan still fashionable? Why do so many white people want to be as (gap) as a berry?
- 10 Can you name any project in your hometown that you regard as a (gap) elephant?
- 11 Do you ever call your old schoolmates completely out of the (gap)?
- 12 Are you the kind of person who tends to scream (gap) murder when you hurt yourself?

6. Vocabulary exercise

Instruction.

Match six idioms from the previous exercise to these illustrations.

Illustrations.

1



2



3



4



5



6



7



8



7. Vocabulary exercise

Instruction.

Read the email. Then find translations of the Polish expressions in the table 'Terms to translate'.

Email

From: Joseph Russell

To: Staff

RE: Carson Chemical Project

Hello team,

Carson Chemical is our first project in Riverside Industrial Park. Since we are new to this area, we need to do some extra research. The building occupancy classification is Group H (high-hazard). We need to look up local ordinances and zoning laws.

There are a lot of regulations for chemical plant construction. We need to know the applicable building code.

What we need to find out is the exact frontage of our construction site, the required degree of setback, any floor-area ratio restrictions for high-hazard construction and any regulations concerning impervious surfaces

With a Group H building, there are probably no property easements. However, we should double-check just in case. We need to apply for a building permit next month. Our plans should be up to code before we apply. In the meantime, we'll go ahead with the septic analysis.

Let me know if you have any questions,

Joe

Terms to translate.

prawo zagospodarowania przestrzennego	rozporządzenie	prawo budowlane
zgodne z prawem	mający zastosowanie, odpowiedni	służebność gruntowa
powierzchnie nieprzepuszczalne	pozwolenie na budowę	analiza podłączenie do kanalizacji
oddalenie od granicy działki	wskaźnik intensywności zabudowy	front działki

8. Vocabulary exercise

Instruction.

Read this tongue-in-cheek description of a painting. Draw your own sketch of how you imagine it.

Description.

BC and AD are horizontal lines. BC is parallel to AD. IQ is a vertical line. It's perpendicular to BC and AD. HM is a diagonal line segment. H and M are its endpoints. BC and HM intersect at Y, but it's hard to say why. WV is a ray. The arrow head denotes the direction the ray extends in. Ray WV starts at W, confusingly called the endpoint and passes through V on its way to infinity. This is Ms Letter's latest painting entitled 'My Alpha Beta plane'.

9. Vocabulary exercise

Instruction.

Read text five. Find expressions in Text Two that mean the same as the phrases below.

makes you think	confused
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with a view of something	decorated
improve	two bed on top of each other
avoiding people	floor
luxurious hotel room	shown

Text Five.

All of its 10 rooms face the controversial West Bank wall, and none receives more than 25 minutes of sunlight a day. True to style, British street artist Banksy's newest creation is thought-provoking.

The Walled-Off Hotel - a reference to the actual location and an onomatopoeic turn on "Waldorf Hotel" - opens its doors to the public on Saturday. With accommodation ranging from inexpensive soldiers' bunk beds to a presidential suite, it is only five meters from the wall - illegal under international law - separating Israeli-controlled areas from Palestinian territory. "Walls are hot right now, but I was into them long before Trump made it cool," said the artist known as Banksy - his true identity is a well-kept secret - in a statement on Friday, when a handful of reporters were allowed to visit his self-described "three-storey cure for fanaticism, with limited car parking." Banksy has previously adorned the Israeli West Bank barrier wall and war ruins in Gaza with his own graffiti. His own creations now also adorn the hotel. They include a wall mural overlooking a bed in one of the guest rooms that depicts a pillow fight between an Israeli soldier and a hooded Palestinian. At another spot, cherubs on life support hover over a piano. Banksy had his hotel in Bethlehem built secretly over a period of 14 months on the site of a former pottery workshop. The upper storey rooms lie directly opposite Israeli watchtowers. In the presidential suite, water for the Jacuzzi flows from an ostensibly bullet-ridden interior tank. At a location accessible through control points to Israelis, international tourists and Palestinians, the reclusive artist hopes to increase awareness of everyday life among Palestinians living on walled-off territory while bolstering the economy of a community whose tourist industry has suffered under increasingly severe travel restrictions. The hotel also houses a gallery where works of Palestinians who might not otherwise get international exposure are on display. The hotel also includes a small museum,



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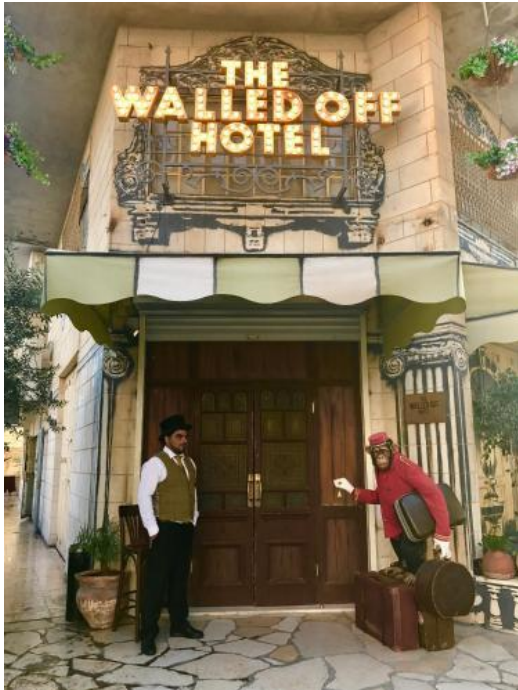
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curated in consultation with Gavin Grindon, a professor at Essex University, that explains the wall and the history of the region. But even the video presenter concludes on a thought-provoking note: "If you are not completely baffled, then you don't understand," he says.

Adopted for educational purposes from <https://www.dw.com>



10. Reading exercise

Instruction.

Read Text six. Then answer the questions one to six in the section called 'Check your understanding'.

Text Six.

In the early 1990s, Bilbao was scarred by acts of terrorism and failing industry. The city decided to gamble on Frank Gehry's Guggenheim Museum. Not only did really it help to save Bilbao, it also showed the world the transformative effect of art. Standing outside the museum, looking out across the waterfront, it is hard to believe that twenty five years ago this was a post-industrial wasteland. Bilbao was built on steel and shipbuilding, but by the 1980s those old industries were dying. This Basque city had to find a new direction. It reinvented itself as a hi-tech hub, and the centerpiece of this regeneration wasn't a new factory but a brand new art gallery. Frank Gehry's Guggenheim is one of the great buildings of the 20th Century, the aesthetic equal of Frank Lloyd Wright's original Guggenheim Museum in New York. A riot of twisted metal, more like sculpture than architecture, it's a spectacular landmark. Yet, it isn't just an architectural curio – it's also a great arena for fine art. Giant sculptures by Louise Bourgeois, Jeff Koons and Anish Kapoor guard the entrance. Inside, it's a futuristic maze of glass, titanium and limestone. Sure, the exhibition spaces are unorthodox, but that's not a problem. Half the fun is trying to find your way around. Gehry's building cost €84 million, plus €36 million on new artworks - a lot of money at any time, especially in a recession. It was hardly surprising the concept attracted fierce local criticism, from both left and right. That said, since opening in 1997, it has attracted 19 million visitors, 70% from outside Spain.

Most foreign visitors stay overnight. Many travel on, throughout the Basque Country. The economic knock-on has been immense, but the biggest benefit has been the way it has reshaped the city. This used to be a grimy backwater, now it is a tourist hotspot. This museum isn't just a cultural impetus, it is a financial motor too.

Adopted for educational purposes from www.bbc.co.uk



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Check you understanding.

- 1 What problems did Bilbao face in the 1980s?
- 2 What makes the Guggenheim Museum in Bilbao unique?
- 3 Are there any works of art outside the museum building?
- 4 What does the text say about finding your way around the museum?
- 5 How was the idea of building the Guggenheim Museum in Bilbao received initially?

6 What effect has the Guggenheim Museum had on the Basque economy?

11. Reading exercise

Instruction.

Read Text Seven and answer the questions below.

Questions.

- How does taking photos affect our memory?
- How has the role of photography changed since the emergence of digital cameras?

Text Seven.

It's obvious that we document our lives to keep our memories from fading, but with such widespread use of camera phones and new devices like the Narrative Clip – a mini camera that automatically takes a picture every 30 seconds – how much is too much? Are we taking too many pictures?

If you look at recent research by Linda Henkel, a psychology professor at Fairfield University, you might think the answer is yes. Her research has suggested that taking photos can actually impair your ability to recall details of the event later, despite – and likely because of – the effort spent taking excessive photographs.

In her study from 2014, students were led on a museum tour and asked to take photos of certain works of art – and only observe others. When they were tested the next day, they were less able to remember details of objects that they had photographed. This is what Henkel calls a “photo-taking impairment effect”.

“What I think is going on is that we treat the camera as a sort of external memory device,” Henkel says. “We have this expectation that the camera is going to remember things for us, so we don’t have to continue processing that object and we don’t engage in the types of things that would help us remember it.” Though she adds that even if by taking photos we impair our memory in the short-term, having those photos in the first place will help trigger us to remember things later down the line.

Interestingly, the impairment effect was diminished when students were asked to zoom in on a particular aspect of an object, suggesting that the extra effort and focus required to do so aids memory processes or that we are more likely to externalise our memory when the camera captures a wider scene.

“It makes sense because research consistently shows that divided attention is absolutely an enemy of memory,” says Henkel. Of course, we’ve felt the need to take photos for decades, when almost every household in Western Europe and America owned a camera. But the shift from film to digital has also changed why we take photos and how we use them.

Research has confirmed what many of us suspect – that the primary role of photography has shifted from commemorating special events and remembering family life, to a way of communicating to our peers, forming our own identity, and bolstering social bonds. While older adults adopting digital cameras tend to use them as memory tools, younger generations tend to use the photos taken on them as a means of communication.



12. Grammar exercise

Instruction.

Complete the questions below with question tags.

Questions.

- 1 You wish you'd started earlier, (write the question tag)?
- 2 You don't really believe that, (write the question tag)?
- 3 It's been ages since we met, (write the question tag)?
- 4 You didn't think I'd actually say it, (write the question tag)?
- 5 There was hardly any information, (write the question tag)?



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- 6 That would be a disaster, (write the question tag)?
- 7 Time flies, (write the question tag)?
- 8 Everyone's here, (write the question tag)?
- 9 I'm right, (write the question tag)?
- 10 It'll be all right, (write the question tag)?
- 11 Nobody's perfect, (write the question tag)?
- 12 Nothing really matters, (write the question tag)?
- 13 No one could predict it, (write the question tag)?
- 14 There's no need to worry, (write the question tag)?
- 15 Someone knows the answer, (write the question tag)?
- 16 Just don't forget, (write the question tag)?
- 17 Let's move on to the next point, (write the question tag)?
- 18 Useless grammar, (write the question tag)?

13. **Grammar exercise**

Instruction.

For questions one to eight, complete sentence B so that it has a similar meaning to sentence A, using the word given. Do not change the word given. You must use between three and six words, including the word given.

Questions.

- 1A. There aren't nearly as many interesting exhibitions as last year.
- 1B. There are (write your answer using the word 'far') than last year.
- 2A. It would be an understatement to call this set mediocre.
- 2B. This set is mediocre, (write your answer using the word 'key').
- 3A. It's a shame we couldn't talk to the artists in person.
- 3B. We (write your answer using the word 'wish') to the artists in person.
- 4A. Do you ever regret choosing your studies?
- 4B. Do you (write your answer using the word 'wish') other studies?
- 5A. The moment the applause died down, the band gave another encore.
- 5B. Hardly (write your answer using the word 'had') the band gave another encore.
- 6A. I would never post such information on social media.

6B. Not in (write your answer using the word 'years') such information on social media.

7A. When the ticket prices doubled, people voted with their feet and just stopped going to museums.

7B. Had (write your answer using the word 'raised') by 100 per cent, people wouldn't have voted with their feet and stopped going to museums.

8A. The critics were friendly towards us.

8B. The critics (write your answer using the word 'way').

14. Grammar exercise

Instruction.

Complete the sentences by filling in the gaps with the expressions given in the table below.

Expressions to fill in the gaps with.

few	a few	fewer	the fewest
little	a little	less	the least

Sentences.

1 I wish I'd applied (gap) coats of primer.

2 We got (gap) money left, so we can stock up on art supplies.

3 There are far (gap) highly skilled craftspeople than fifty years ago.

4 I was (gap) than enthusiastic about the idea.

5 (gap) we can do for them is help them find a venue for an exhibition.

6 People do vote with their feet. A week after the opening, (gap) visitors come to the gallery to see the installation every day, which is very disappointing

7 Only (gap) designers will make a name for themselves.

8 A lot of locals spoke (gap) or no English.

9 Which country has the most museums per capita and which has (gap)?

10 The drawings are rather run-of-the-mill, to say (gap).

11 So far this performance has caused (gap) controversy of all her works.

12 I've seen (gap) dazzling videos recently. I'll send you the links.



15. Grammar exercise

Instruction.

Complete the questions by writing the correct form of the irregular verbs given in brackets. Answer the questions for yourself.

Questions.

- 1 Wouldn't it be great to be one of the most (write the correct form of seek) -after young artists?
- 2 Have you ever (write the correct form of sew) any clothes? If so, who for? SEW
- 3 Have you ever (write the correct form of weave) a tapestry, a basket or a friendship bracelet?
- 4 Have you ever (write the correct form of grind) dry pigments to make your own paint?
- 5 Artists should avoid well-(write the correct form of tread) paths, shouldn't they?
- 6 Do you think your room is (write the correct form of lay) out effectively?
- 7 Can you think of any music (video) that recently (write the correct form of strike) you as refreshingly original?
- 8 Did the people you (write the correct form of hang) out with as a teenager/in the past inspire you to make art?

16. Writing exercise

Instruction.

Look at the photographs below. Choose two of them and answer the questions below. Write your answer in between 100 and 150 words.

- What might be difficult about these crafts?
- What skills are required to do them?

Photographs.



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17. Writing exercise

Instruction.

Look at the photographs below. Choose three of them and answer the questions below. Write your answer in between 100 and 150 words.

- In your opinion, which sculpture is more likely to attract viewers' attention and why?
- How would you interpret the meaning of these sculptures?

Photographs.





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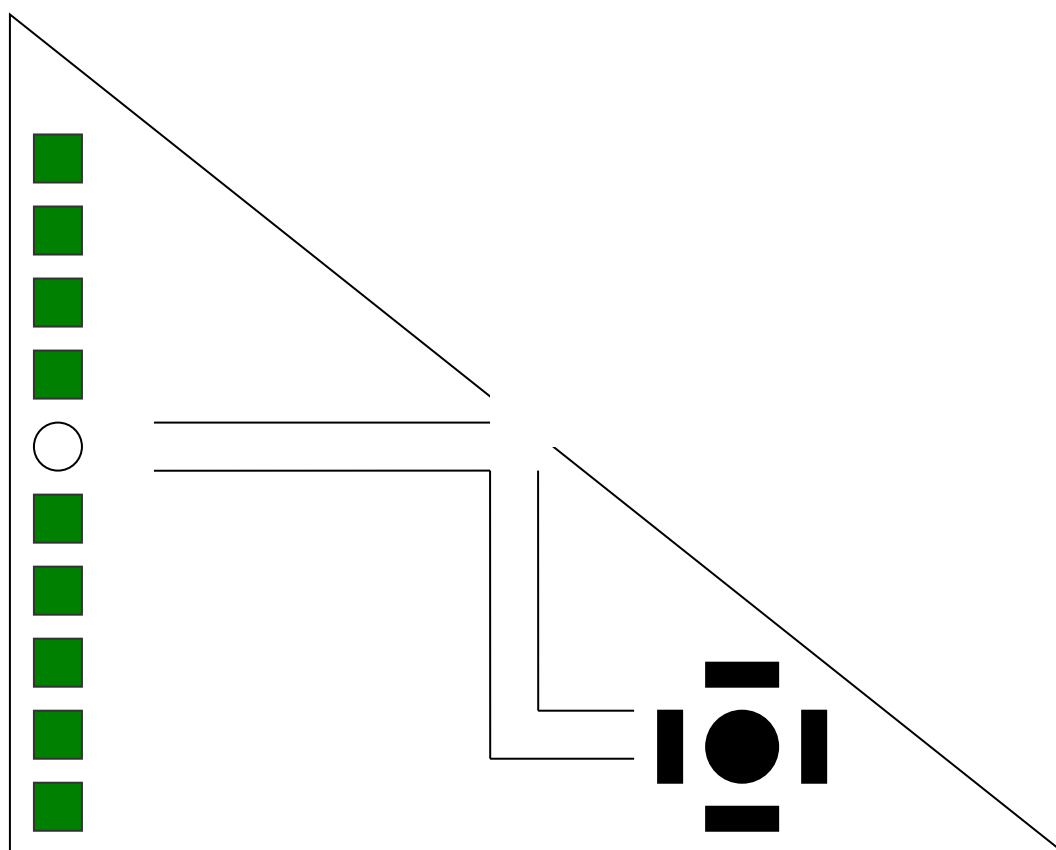
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18. Writing exercise

Instruction.

Look at a park plan below. Complete the description accordingly.



Description.

The park is (add your description) in shape with the entrance (add your description), which faces (add your description) corner of the park. To the left, as you go in, in the corner, there is (add your description) with four benches (add your description) around it. There's a row of trees extending from the (add your description). Two paths go (add your description).

19. Writing exercise

Instruction.

Look at the photographs below. Choose two of them and answer the questions below. Write your answer in between 100 and 150 words.

- Why people might have chosen to do these creative activities?
- What challenges might they be facing?

Photographs.



20. Writing exercise

Instruction.

Match the paragraphs one to four to the tiles in the table. Use the model two evaluate one of the paintings below.



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Interpretation	Description	Analysis	Judgment
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1 Make a list of the visual qualities of the work that are obvious and immediately perceived. Ask students “What do you see in the artwork”? and “What else”? Includes content and subject matter in representational works, includes abstract elements in non-representational pieces.

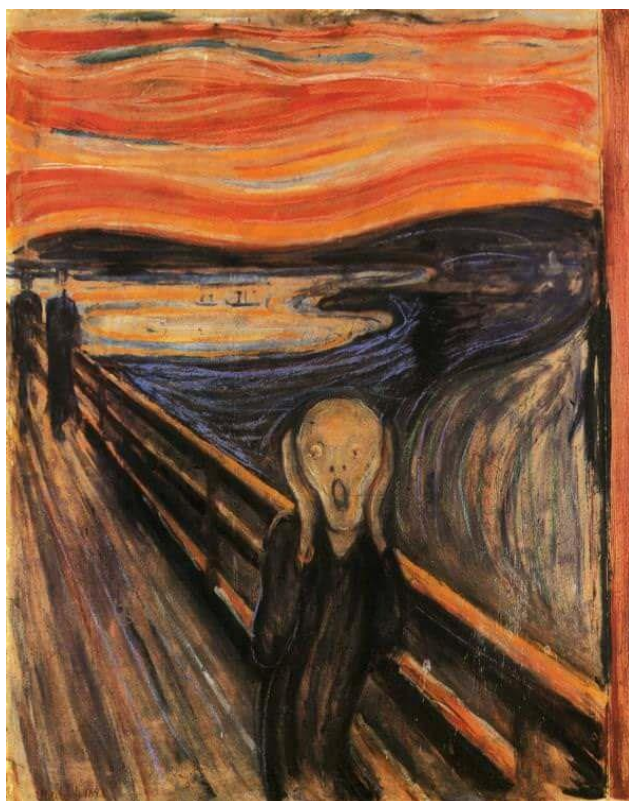
2 Focus on the formal aspects of elements of art, principles of design, and other formal considerations: exaggeration, composition etc.

“How does the artist create a centre of interest?” How does the use of colour impact the painting?”

3 Propose ideas for possible meaning based on evidence. Viewers project their emotions, feelings and intentions onto the work. “What do you think it means”? “What was the artist trying to communicate”? “What clues do you see that support your ideas”?

4 Discuss the overall strengths, success and merit of the work. This step is usually used with mature audiences.

Paintings to analyse.



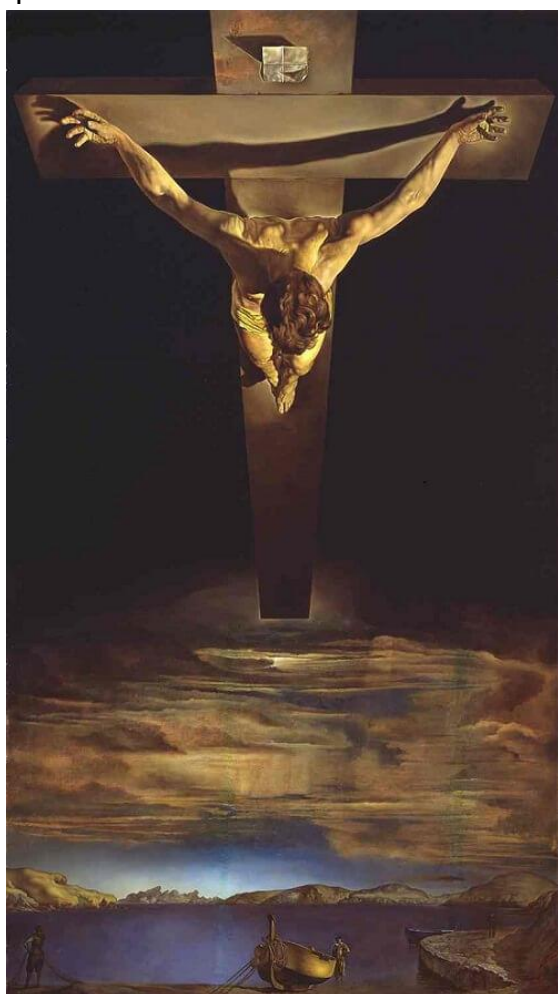
2



3



4



5

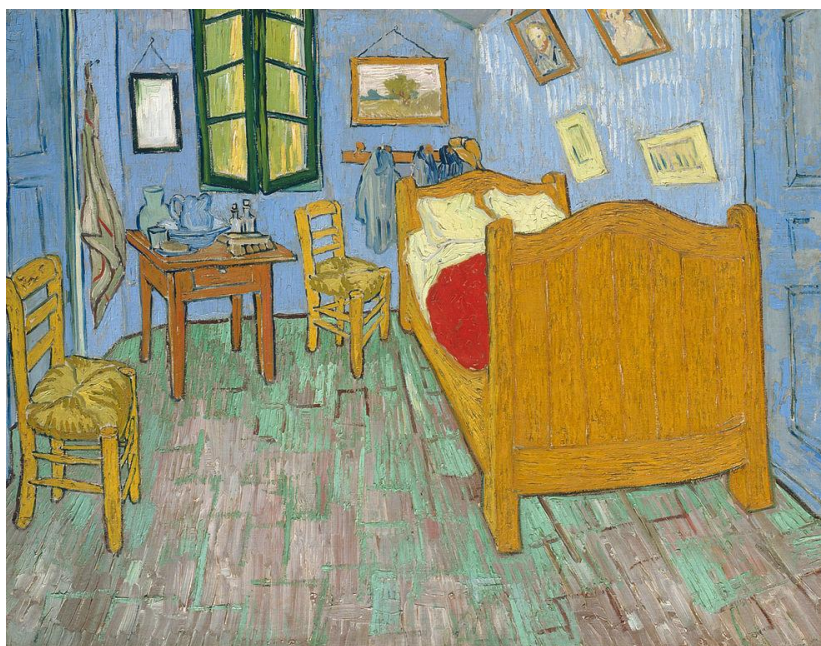


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