

Brief History of Art and design

20th-21st century

08 Installation, Performance

(1990–nowadays)

KEY

for English lesson



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LMV
LIEPĀJAS MŪZIKAS,
MĀKSLAS un DIZAINA
VIDUSSKOLA


SUPŠ:UH

Empower **ED**

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LISTENING

KEY

1. b. (0:11)
2. c. (0:32)
3. b. (1:41)
4. b. (1:31)
5. c. (2:43)
6. d. (2:30)
7. a. (3:33)
8. b. (1:54)
9. b. (3:17)
10. c. (3:38)

READING

KEY

TASK 1:

1. Installation art is a complete unified experience, rather than a display of separate, individual artworks.
2. The viewer's experience is central to installation art, aiming to provide an intense and engaging encounter with the artwork.
3. Installation art emerged out of environments created by artists like Allan Kaprow starting in 1957, with precursors like Kurt Schwitters's Merzbau in 1933.
4. The text indicates that mixed media, light, and sound are fundamental to installation art, enhancing the viewer's experience.
5. The art market crash led to a renewed interest in conceptual art, which allowed installation art to gain traction as a significant form of modern art.
6. 'Environments' refer to immersive spaces created by artists, which paved the way for the concept of installation art.
7. Sound and light are essential in creating a multi-sensory experience that enhances the overall impact of the installation.

TASK 2:

1. The two primary characteristics are that artworks are created through actions performed by the artist or participants, which may be live or recorded, spontaneous or scripted.
2. The perception of performance evolved as it was seen as a non-traditional way of making art, tracing back to earlier movements like futurism and dada.
3. Performance art offered alternatives through its live-ness, physical movement, and impermanence, contrasting with the static nature of painting and sculpture.
4. The shift in terminology likely reflects a broader recognition and acceptance of performance as a legitimate art form during that time.
5. The text suggests that performance art became aligned with conceptual art due to its often-immaterial nature, emphasizing ideas over physical objects.
6. These aspects challenge artistic permanence by emphasizing the transient and experiential nature of performance, rather than creating lasting physical artifacts.
7. Futurist productions and dada cabarets laid the groundwork for performance art by introducing innovative approaches to art-making that prioritized experience and action.

VOCABULARY

KEY

1. B
2. A
3. C
4. B
5. C
6. A
7. B
8. B
9. A
10. C