

G verbs of the senses **V** art; color idioms **P** -ure

1 GRAMMAR verbs of the senses

- a** Complete the sentences with a suitable form of a verb from the list.

hear	look	not feel	not sound
see	seem	smell	taste

- I was told this was duck, but it tastes like chicken.
- We _____ your family last weekend – do we have to go again so soon?
- Rob, I _____ just _____ that you're leaving the company. Is it true?
- Ugh! It _____ as if someone burned popcorn in the microwave.
- Can we turn the heat on? It _____ very warm in here.
- When my son was born, he _____ exactly like my father.
- You _____ very well. Do you have a sore throat?
- The salesperson _____ to be ignoring us. Let's go somewhere else.

- b** Rewrite the sentences using the **bold** words.

- I don't think those players are very athletic. **look**
Those players don't look very athletic.
- Look! That waiter just dropped a tray full of glasses. **see**
Did you _____ a tray full of glasses?
- It looks as if that man has lost something. **seems**
That man _____ something.
- I don't think that noise is a police siren. **sound**
That noise _____ a police siren.
- My cousin Rachel is the spitting image of my aunt. **exactly**
My cousin Rachel _____ my aunt.
- The baby was crying. John went to pick her up. **heard**
John _____, so he went to pick her up.
- We appear to be heading in the wrong direction. **as**
It _____ heading in the wrong direction.
- I can hear someone upstairs. **like**
It _____ there's someone upstairs.
- It smells like something's burning. **smell**
I _____ burning.

2 PRONUNCIATION -ure

- a** Circle the word in which -ure is pronounced differently.

- capture pleasure secure
- endure measure picture
- allure culture future
- impure nature obscure
- leisure sculpture sure
- furniture immature temperature

- b** 7.4 Listen and check. Practice saying the words.

3 VOCABULARY art

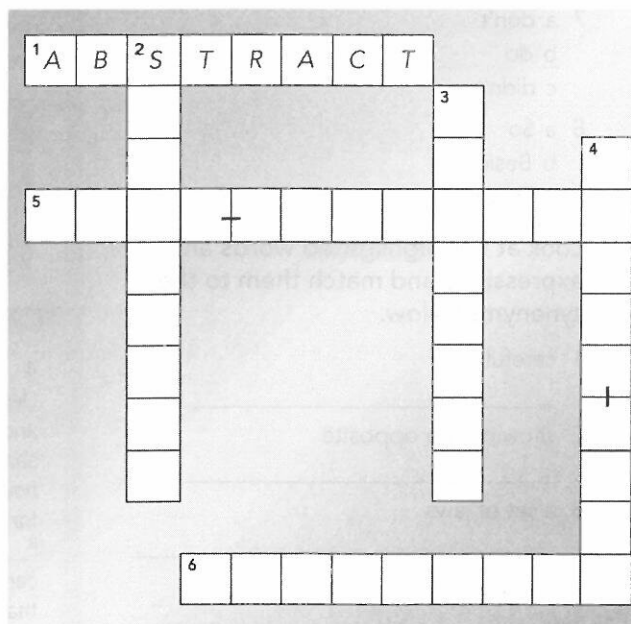
Complete the crossword.

Clues across →

- a painting that expresses the artist's ideas of people or things and is not a realistic representation
- a painting of an artist by the artist him / herself
- a painting of a view of the countryside

Clues down ↓

- a figure or object made from wood, stone, etc.
- a painting of a person
- a painting of flowers or fruit arranged on a table



4 LEXIS IN CONTEXT

The Secret of *The Forest*

Look at the Lexis in Context on Student Book p.73. Then complete the time expression verbs.

- 1 The gallery is currently being refurbished, but the work is due to finish **by** the end of the year.
- 2 The exhibition opens in a **c** _____ of hours, so let's have lunch and then come back.
- 3 They married in 2005, and about a year **l** _____ they had their first child.
- 4 Fortunately, the thief was caught **w** _____ days of the robbery, when he tried to sell the stolen paintings to another gallery.
- 5 Rhythm and blues music didn't become popular **u** _____ the Fifties.
- 6 The performer was able to memorize a pack of playing cards in just a **f** _____ minutes. It was really amazing to watch.

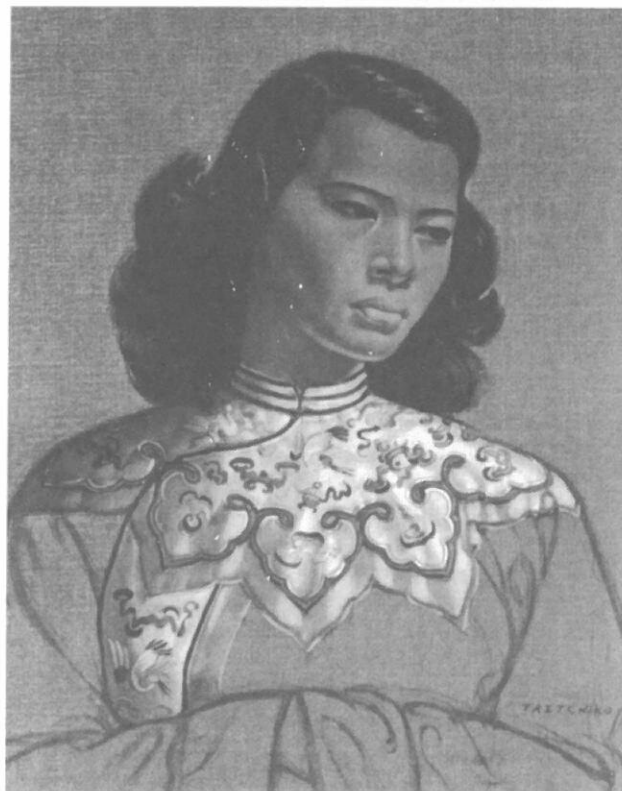
5 VOCABULARY color idioms

Complete the sentences with a color idiom containing the word in **bold**.

- 1 The new multi-story parking garage is an expensive **white elephant**; nobody uses it. **white**
- 2 The artist's comment had nothing to do with the real interpretation of the picture; it was a _____ **red**
- 3 Nobody knew that she was thinking of leaving, so her resignation came from _____ **blue**
- 4 Some people see politics _____, but most situations aren't that simple. **black**
- 5 The taxation of online companies is a _____, because it isn't clear where the money should be paid. **gray**
- 6 You have to deal with a lot of _____ if you want to set up your own business, but there are lots of experts to help you. **red**
- 7 He was arrested for buying and selling stolen goods on the _____. **black**
- 8 I don't really like her paintings at all, but I told her a _____ so as not to hurt her feelings. She's quite sensitive! **white**

6 LISTENING

- a 7.5 Listen to a radio program about Vladimir Tretchikoff's painting *The Chinese Girl*. Who did better as a result of the painting, the artist or the model?
- b Listen again and answer the questions.
- 1 How old was Monika Pon-su-san when she modeled for the painting?
 - 2 Where exactly was Monika when she met Tretchikoff?
 - 3 Had she heard of him before? Why?
 - 4 What is the difference between the gown Monika was wearing and the one in the painting?
 - 5 What did Monika think about while Tretchikoff was painting her?
 - 6 How much did Tretchikoff pay Monika for modeling for him?
 - 7 What didn't she like about the painting?
 - 8 What happened to Monika after her encounter with Tretchikoff?
 - 9 How did Monika feel when she heard the price the painting fetched at auction?
- c Listen again with the audioscript on p.75 and try to guess the meaning of any words that you don't know. Then check in your dictionary.



7 READING

- a Read the article once and check (✓) the best title.

- 1 The life and works of Henri Matisse ☐
- 2 Five stars for Matisse's cut-outs ☐
- 3 Art award for gallery ☐

- b Five paragraphs have been removed from the article. Read it again and match A–F to the blanks 1–5. There is one paragraph you do not need to use.

A For the cut-outs were never planned, as such. Matisse developed them late in life not as an end in itself, but as a working method for trying out different compositional and color arrangements for the illustrations to his book *Jazz* (1943–46). As he realized the importance of what he had done, the cut-outs **evolved** into a new art form.

B In the process, new compositions were created. The works that now give us so much pleasure are a step removed from the ones that Matisse made.

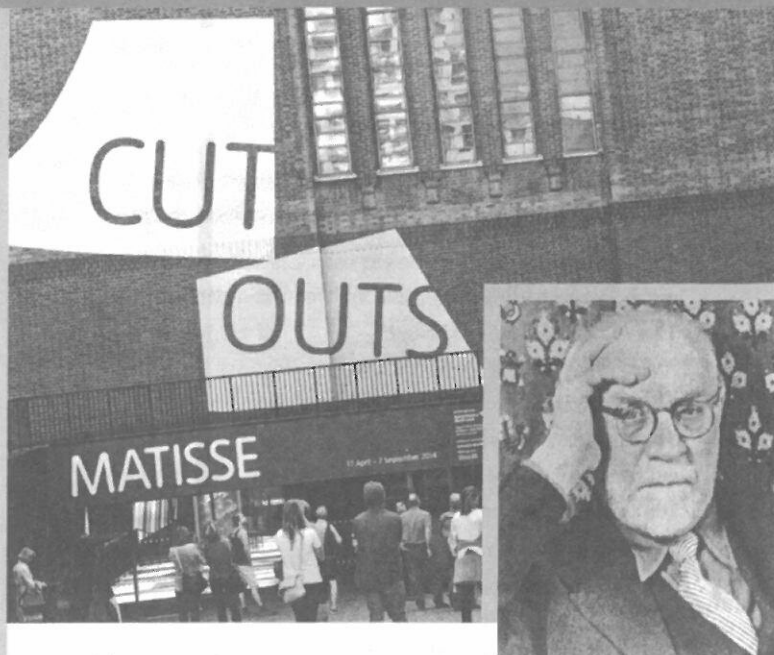
C What makes the exhibition outstanding is that the curators have placed Matisse's creative process at its heart. Starting with the works of art as they exist today, they go back in time to look at the methods and materials he used at each stage in their transformation from the raw materials of paint, paper, and scissors to the dazzling result before us.

D Today, when we look at *Oceania, the Sea* (1946) Matisse's representation of a silent, silvery underwater world **teeming with** unconventional sharks and jellyfish, coral and starfish, we **marvel at** the elegance of white shapes placed on a soft beige-colored canvas edged with **lapping** waves. But can you imagine if those shapes moved ever so slightly as we passed in front of them?

E Matisse had long been interested in the theme of the artist's studio and the decorative interior. But an even more direct forerunner of the astonishing rooms we see in photographs of his studio in Nice in the early 1950s is *Harmony in Red*, a painting of 1908 now in the Hermitage.

F The use of pins meant that the bits of paper could be moved or rotated as the artist wished. In one of the larger cut-outs, for example, conservation scientists have counted as many as 1,000 pin pricks, indicating that Matisse must have drastically altered the composition as he worked.

- c Look at the **highlighted** verbs and try to figure out their meaning. Check in your dictionary.



Tate Modern must know that with "Matisse: the Cut-Outs" they have a winner. I guarantee that this exhibition of the color-saturated works Henri Matisse made by cutting out shapes from pre-painted sheets of paper during the last 17 years of his life will be among the most popular ever held in the UK.

¹ ____ The joy of the cut-outs is their simplicity. They are made out of modest materials using basic techniques, and in them Matisse reduces art to the essentials of color, shape, and pattern. Yet precisely because they offer us instant visual gratification, it is easy to forget how innovative they actually are.

² ____ The process starts by cutting out shapes from sheets of paper that have already been painted in colors chosen by the artist. These cut-out shapes are then **pinned** (but not glued) to a support, which might be a sheet of paper, a wall, or a canvas. ³ ____

Because the shapes of palm leaves, mermaids, parrots, and coral reefs were not fixed permanently to a flat surface, the cut-outs are much more physical than mediums such as painting and collage. It changes your understanding to learn that in their original form they might **flutter** slightly in a breeze, gaining a sense of movement.

⁴ ____ Matisse could only use pins during the first phases of his work. Of necessity, the next step had to be to glue the paper shapes to the support in order to preserve it. For purely practical reasons, then, Matisse had the cut-out shapes taken off the wall, **traced**, and glued onto canvas.

⁵ ____ So congratulations are in order for the curators of Tate Modern. Their beautifully realized exhibition changes our understanding of what Matisse achieved in the cut-outs. From now on we'll see them not simply as delightful arrangements of shapes and colors, but as works of art that represent the grand finale of an artistic genius.