

REFERENCE E-BOOK

Constructions in present-day English

Thematic section

ART-CONSTRUCTIONS

Immediate constructions (in bold-type) are word combinations with the dependent units on the left and on the right.

Extended constructions (underlined in the examples) include the immediate constructions into an utterance or text.

ART-CONSTRUCTIONS

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**fake / fraud-constructions*

Glafira Rosales admitted she **defrauded** two Manhattan art galleries of more than \$30m (£18m) with 63 **fake** art pieces.

She admitted in court that the works of art "were actually **fakes** created by an individual residing in Queens".

The artist who painted the **fakes**, 73-year-old Pei-Shen Qian, **won't be charged** and has returned to his native China, prosecutors said.

NY art dealer admits to multi-million dollar **art fraud**.

A New York art dealer has pleaded guilty to being involved in a 15-year multi-million dollar **art fraud**.

Rosales pleaded guilty to nine charges including wire **fraud**, tax **fraud** and money laundering.

However, the deal also stated prosecutors promise not to bring charges related to further crimes including a **fraudulent** marriage between Mexican-born Rosales and a US citizen.

Rosales will be sentenced in March and prosecutors say **more people will be charged in the art fraud case**.

<http://www.bbc.com/news/entertainment-arts-24124107>

**founder-constructions*

The answer is that he was expressing his version of an idea that had become fairly common by the middle of the 20th Century: that Turner was an important **forerunner of modern art**.

JMW Turner's luminous, shimmering paintings shocked the Victorians– and **paved the way for 20th Century art**.

<http://www.bbc.com/culture/story/20140915-how-turner-set-painting-free>

Yet for Van Heugten, the time that Van Gogh spent in the Borinage was crucial for his development as an artist, because it **laid foundations** upon which he could build as a painter.

<http://www.bbc.com/culture/story/20150127-the-decision-that-changed-art>

**influence and fame-constructions*

The work seemed **to speak of the spirit of** a new America, one that thoroughly embraced the consumer culture of the new decade.

Before the end of the year Campbell's Soup Cans **was** so **on-trend** that Manhattan socialites were wearing soup can-printed dresses to high-society events.

Now, the Museum of Modern Art (MoMA) in New York is exhibiting the Campbell's Soup Cans in a manner that **confirms its ongoing relevance**.

Campbell's Soup Cans was the breakout piece that **gained** Warhol **widespread fame** after spending most of the 1950s working as a graphic artist in advertising.

It was unique, groundbreaking and set to **change** design **radically**.

The impact of doing fashion the Warhol – and later the Campbell's – way **had a ripple effect on** the rest of the industry.

Andy Warhol's Campbell's Soup Cans was mocked when first exhibited – but the work went on to have **a lasting impact** not only on the history of art, but on the way we dress, writes Sara McCorquodale.

<http://www.bbc.com/culture/story/20150427-soup-cans-that-changed-fashion>

As an independent artist, not a court artist, he had to make more of an effort to **put himself on the map**.

For Betsy Wieseman, curator of the National Gallery's exhibition, which will feature six self-portraits, the combination of unflinching scrutiny and swashbuckling technique **make** Rembrandt's self-portraiture particularly **memorable**.

<http://www.bbc.com/culture/story/20141009-did-rembrandt-invent-the-selfie>

Despite financial problems and a complex personal life, Rembrandt **pushed** artistic **boundaries throughout his whole life**, such as in 1667's The Jewish Bride.

<http://www.bbc.co.uk/guides/zgf2mp3>

**overseas & domestic visitors-constructions*

But look beneath the surface and a slightly different picture emerges. Much of the boom in attendance is actually being driven **by overseas tourists**, with **domestic visitors** generally growing at a much slower rate.

The Tate has lost around a million **domestic visitors** in the last six years, dropping from a high of 4.5 million in 2008/09 to 3.55 million last year.

Having given the matter some thought, the Tate said its figures fluctuate and that it was unable to account for the high number of **domestic visitors** six years ago.

The gallery said its overall audience had fallen and along with it the number of **domestic visitors** it receives.

Why, though, is it that only the fine art institutions are seeing this marked fall, while The British Museum, V&A and Natural History Museum are enjoying increases in both **domestic and overseas visitors**?

What can the National Gallery and the Tate do to regain those hundreds of thousands of **domestic visitors** that they have lost?

<http://www.bbc.com/news/entertainment-arts-31533110>

**a pivotal/rock-bottom/crucial moment (time)*

In 1878 Van Gogh was a struggling would-be preacher. At his lowest ebb, he began to draw. Alastair Sooke looks back at this **pivotal moment** in history.

Yet it was at this **rock-bottom moment** that Van Gogh, now 26, tentatively started to draw.

Yet for Van Heugten, the **time that Van Gogh spent in the Borinage was crucial** for his development as an artist, because it laid foundations upon which he could build as a painter.

<http://www.bbc.com/culture/story/20150127-the-decision-that-changed-art>

**profit-constructions*

Ever since, it has been **in profit**.

Paid for by the Basque government, it **generated enough revenue** in its first four years to pay back its construction cost.

But more than any other building in this long contested region of northern Spain, it promised **to bring** not just art and culture but **investment** and millions of visitors to a seaport city long down on its economic heels.

<http://www.bbc.com/culture/story/20131218-when-the-museum-is-the-art>

**subject matter & motif-constructions*

After he became an artist, he chose **to find his subject matter** there.

In addition to this general concern for everyday reality and the rural poor, **particular motifs** that Van Gogh encountered in the Borinage would later feature prominently in his art.

Two of his first drawings are of those cottages, and that **motif remained important to him throughout his career** – some of his last paintings are of cottages, for instance.

From the early beginnings until his last days, he remained **completely loyal to a basis of subject matter** – and this allowed him to go very far in experimenting with style and colour, so that he could become the modern artist we remember today.

<http://www.bbc.com/culture/story/20150127-the-decision-that-changed-art>