

Inside view

Conversation 1

- Janet** So where are we now?
Andy This is the West End. It's famous for cinemas and theatres. I used to work in a theatre near here.
Janet Really? What did you do?
Andy I moved the scenery between acts in the play. If I'm not mistaken, I worked on *Pygmalion*, by George Bernard Shaw.
Janet If I remember correctly, that was made into a musical film, wasn't it? *My Fair Lady*? I remember seeing it on TV.
Andy Oh oh, it's Joe. Hey! ... yes, we're on our way. I don't think we're that late ... Chill out, Joe, we'll be there. Anyway, come on, we'd better get a move on.
Janet How far is it from here?
Andy It's not far, maybe five minutes' walk, but Joe gets cross if I'm late.
Joe Hello Janet, hello Andy. Late as usual!
Andy Actually, by my watch, I'm bang on time.
Joe Well, let's get on with it. This is Toby Jenkins, the theatre critic.
Toby Nice to meet you. Are you ready to start?
Andy Hang on a minute! Janet, can you check the sound level? Can you hear me OK, Janet?
Janet Janet?
Janet Hi Andy, I can't hear you. What's up?

- Andy** Can you hear me now?
Janet Ouch! Yes, that's much louder.
Joe Let's stop wasting time, please! Just get on with the interview, will you?

Conversation 2

- Andy** And we've got Toby Jenkins here with us today, who has just been to see the latest show at The Hippodrome, *La Clique*. So, *La Clique* is slightly different from the usual shows we see here in the West End these days. Can you tell me something about it, Toby?
Toby Yes, it's a kind of cabaret, with a series of variety acts set in a kind of circus, but it's very contemporary, extremely well produced and huge fun.
Andy Tell me more about the acts.
Toby Well, there are stunts performed on a high wire, and puppets. There's a sword swallower and juggler, and a rubber man who manages to pass his whole body through a tennis racquet.
Andy It sounds very unusual.
Toby Yes, for the West End today, but not so unusual for 30 or more years ago.
Andy So it's family entertainment, then?
Toby Ah, no. I'm afraid it's pretty adult. But very funny and very stylish.
Andy Did you get that OK, Janet?
Joe Let me have a listen ...
Janet Oh no, did I do something wrong?

Joe Well, it's just that I can't hear anything. Let's try again ...

Andy Did you remember to keep an eye on the sound levels? That meter, there!

Janet Oh no, I clean forgot.

Andy It's OK. We'll just do another take.

Joe Come on you two. Hurry up!

Janet I'm so sorry. It slipped my mind.

Joe You'll forget your own head one day. Sorry about this, Toby. From the top, please!

Andy And we've got Toby Jenkins here with us today ...

Scott of her face, it seemed like she might be a little sad or reserved, almost secretive.

Her eyes are, they're kind of looking at us or around us, through us perhaps. I think with that painting she's the viewer and we're the subject in a way. And she has this look that she knows something that we don't know.

Anne And then when I covered up that side and looked at the other side, she seemed happier, um, more satisfied. And together it created sort of the mystery about her that, um, made interpreting her face very enigmatic.

Scott There's speculation that the *Mona Lisa* is a self-portrait of Leonardo and I, I believe that it is, there, there, the features do line up between the *Mona Lisa* and sketches of Leonardo.

Voice-over Scott McMahon and Anne Pfaff are both portrait artists. They believe that portraits can tell a story and make people think, just as the *Mona Lisa* has done for so many years.

Outside view

Part 1

Voice-over The *Mona Lisa*, the most famous painting in the world, was truly revolutionary even in its time. While he was painting the *Mona Lisa*, Leonardo da Vinci broke all the rules, even his own. In spite of the fact that Leonardo and other artists believed that women should only be portrayed with eyes gazing slightly down, Leonardo painted the *Mona Lisa* looking directly at the viewer. The position of her body is another innovation. While her face looks straight ahead her body is slightly turned, a pose that creates a sense of movement and tension. In another break from tradition, the *Mona Lisa* is not wearing any jewellery or adornments. Finally, backgrounds in portraits usually indicated a real place but the landscape in Leonardo's portrait seems almost imaginary.

Anne One of the things I like to do is, um, think about her face and why, what is she trying, why, what is she trying to say with her face, and I used to think that her face told more than one story. For instance, if I covered up one side

Part 2

Anne When I was young, um, I was always interested in, um, reading books about people and, and the dynamics, different kinds of relationships they had and so when I became a painter it was natural for me to be interested in painting people and looking for similar kinds of stories to tell about them, that you might read about in a book.

Scott Uh, most of my work consists of photographic self-portraiture. Um, I'm interested in using myself as the subject, um, not only as the creator of the image but as the, the character, or the performer of, of the images.

Anne So in my portraits I'm trying to capture, um, a deeper essence of a person, um, more or less.

Scott This work here is done with a pinhole camera, which requires a very long exposure so, with a portrait you can get this

feeling of time passed. It's not a, it's not an instant, per se, it could be five minutes of exposure.

Anne So this is another project I'm working on. I'm almost finished with it but I still need to work on the reflections in the water, um, and the face of the boy before it's finished.

Scott I often work with multiples and, you know, using a mirror or the same image twice and what I wanted to do was link the two portraits together with the string. It's kind of the string of thought or this idea of remembering or the resilience of memory.

Anne I don't just paint from photographs. I try to make a work of art. Um, I try to make a painting that goes beyond a mere photographic image. I try to capture something about the soul of the, or the essence of this person.

Scott This piece here is, uh, it's called *The Measure of Decay* and behind the piece there are portraits, again, of me. I have this clay covering on that has cracked and so it's, it's kind of like the process of decay. So as each portrait goes around you can, you can see the image in a different focus.

Anne I love painting portraits. I love painting but portraits are very special because they're about people.

Scott I'm fascinated by portraiture in general, and the human body and how that image lives over time.

Anne I like to capture what is unique and special about an individual in paint.

Working with NASA, Gever's space project is named "Laugh". The 3D printer will produce a physical representation of a person's laugh. Sound cannot travel in space, but this sculpture can show what laughter looks like.

Gever is asking people around the world to participate in his project. There is a social media campaign called "LaughInSpace", where people are invited to record and submit their laughter online. When the audio samples have been collected, people will be invited to vote on which clip should be represented in the sculpture. Then Gever will use the sounds of the winner's laughter to create the space sculpture.

- 1 What is the news report mainly about?
- 2 Whose laughter will create the sculpture?

Passage 1

- Lily* So what was the highlight of your trip to (South) Korea?
- Hugh* Well, that's ... let me see ... It's got to be going to see *Nanta*.
- Lily* What on earth is *Nanta*?
- Hugh* It's this amazing live show – part theatre – part dance – part music.
- Lily* Sounds really interesting. But why's it so brilliant?
- Hugh* I think it's the energy of the performers. Also it has a unique concept. It's a mixture of traditional Korean music, percussion and drums, into a Western style performance.
- Lily* I've never heard of it. Has it ever been performed in the West?
- Hugh* Yeah, it's been a sell-out. They've toured in over 30 countries since the show began in 1997. It's a non-verbal performance so there are no language barriers. That's what's made it an international success.
- Lily* What else makes it so special then?
- Hugh* Well ... the other thing is that all the action takes place in a kitchen. You see these four chefs preparing the food for a wedding reception. The performers use knives, dustbin lids and various other kitchen utensils to create a hypnotic soundtrack.

Listening in

News report

Israeli artist Eyal Gever is working on a project that will be the first artwork created in space. It will be a 3D sculpture made inside the International Space Station. He will create his artwork using a zero-gravity 3D printer. Once it is finished, the sculpture will be released into the universe.

- Lily** The food literally flies everywhere! It's hilarious.
- Hugh** That sounds quite funny I must admit. Is there an actual story though?
- Hugh** Oh yes, there is a story. The four chefs have to prepare the meal by 6 o'clock and they also have to give the manager's nephew cooking lessons too, which adds to the fun. There's loads of audience participation and despite there being no language involved you get completely engrossed. It's really quite wacky!
- Lily** And what about the audience? I suppose they start throwing food around ...?
- Hugh** Not quite! But they are totally involved in what's going on – everyone loves it. It's a really great family show. In fact it's one of the best shows I've ever seen. Jim, my friend, says he takes all his visitors. He's seen it about eight times and still loves it.
- Lily** I bet it's popular with tourists then.
- Hugh** Well, apparently over a million foreign tourists in (South) Korea have seen the show and it's had a run on Broadway too. It first got popular after they appeared at the Edinburgh Festival. Now they are planning to tour more cities in Asia where (South) Korean popular culture is becoming incredibly trendy.
- Lily** By the way what does "Nanta" mean?
- Hugh** It means "random drumming" in Korean. The English name for the show is *Cookin'*, which gives you a clearer idea of what it's all about.
- Lily** You've got me interested now. I'll have to check it out on the Internet.
- Interviewer** What do you think the reason is for that?
- Kathy** Well, there are several reasons, I think. The most important ones are firstly, that some new contemporary art galleries have opened which have had a lot of publicity, and secondly the younger generation feel more comfortable with modern art so the kind of people visiting galleries is changing. Finally, the new generation of galleries have become destinations in themselves ... they tend to be housed in amazing buildings.
- Interviewer** So which are the most popular new galleries?
- Kathy** Well, the Tate Modern in London has had over 30 million visitors since it opened in 2000. The annual average is now over 4.5 million. The Museum of Modern Art, or MoMA in New York is an older gallery, it was founded in 1929 but has been recently renovated and expanded. This work was finished in 2006 and it had over 2.5 million visitors in the first year after reopening. Another very successful new gallery is the Guggenheim in Bilbao in Spain. It opened in 1997 and now gets about a million visitors a year.
- Interviewer** Those are pretty impressive figures. Maybe the fact that the Tate Modern is free to visit might have something to do with it?
- Kathy** It's true that entrance to the permanent collection is free but the numbers of people visiting the temporary exhibitions are also high – and the entrance fee is usually about ten pounds.
- Interviewer** Do you have to pay to get into the other galleries you mentioned?
- Kathy** Oh yes. You do. Admission to MoMA is 20 US dollars and the Guggenheim in Bilbao costs eight euros.
- Interviewer** Do people mind paying, do you think?
- Kathy** No, I don't think they do mind. Most

Passage 2

- Interviewer** Kathy Richards is a specialist art tour guide. Kathy, can you tell us what trends you've noticed in recent years?
- Kathy** Well, one of the biggest phenomena I've noticed is a huge increase in visitors to galleries and a growing interest in modern art in general.

- Interviewer** Do you have to pay to get into the other galleries you mentioned?
- Kathy** Oh yes. You do. Admission to MoMA is 20 US dollars and the Guggenheim in Bilbao costs eight euros.
- Interviewer** Do people mind paying, do you think?
- Kathy** No, I don't think they do mind. Most

people feel the fees are reasonable considering the outstanding collections of priceless works of art that they get to see.

Interviewer You mentioned that the buildings that art galleries are in can be an attraction themselves these days ...

Kathy Well, yes, the Guggenheim has literally revitalized the whole city and put Bilbao on the tourist map. It's got a futuristic, curvy metallic structure and people love it. The Tate Modern has helped redevelop an old industrial area beside the River Thames. The gallery itself is actually inside a huge, old, brick power station. And MoMA is interesting as it's in downtown New York.

Interviewer And who visits these galleries? What's the profile of the average art lover?

Kathy Well, in the past museums and galleries were seen as appealing to the older generation. But in fact, 48 per cent of visitors to the Tate Modern are under 35 ...