



Fig. 1. The Great Pyramids of Giza. The pyramids (from left to right) are the Great Pyramid, the Pyramid of Khafre, and the Pyramid of Menkaure. The Great Pyramid is the largest and the most famous of the three. It was built by the pharaoh Khufu around 2580 BC. The Pyramid of Khafre is the second largest and was built by Khafre around 2530 BC. The Pyramid of Menkaure is the smallest and was built by Menkaure around 2490 BC. The pyramids were built as tombs for the pharaohs and their families. They were made of limestone and granite. The pyramids are one of the most ancient and largest structures ever built by man. They are a testament to the ingenuity and skill of the ancient Egyptians. The pyramids have fascinated people for centuries and are still a mystery to this day. They are a symbol of the power and wealth of the ancient Egyptian civilization. The pyramids are also a reminder of the passage of time and the impermanence of human achievements. They are a testament to the human desire for immortality and the quest for knowledge. The pyramids are a source of inspiration and wonder for people of all ages and cultures. They are a part of our shared heritage and a reminder of the greatness of the human spirit.

ART HISTORY

A young artist had just finished an school. He asked his instructor what he should do next. "Go to New York," the instructor replied, "and take a whole lot of your work around to all the galleries and see those of them who will exhibit your work." "Which the artist did. He went to gallery after gallery with his slides. Each director picked up his slides one by one, but each up to the light he became so sure, and excited he even to be looked. "You're too professional an artist," they would say. "You're not in the mainstream." "It's looking for Art History."

He returned to New York. He pointed directly to the drawing. He wanted to see his work and gallery openings, studio parties, and artists' bars. He held it over every person having anything to do with art, traveled and through and read constantly those on. He collected.

He found his slides around to galleries several times. "Ah," the gallery directors said this time, "finally you are historical."

Moral: Historical importance sounds like history.

HISTOIRE DE L'ART

Un jeune artiste venait tout juste de finir ses études. Il demanda à son professeur ce qu'il devait faire ensuite. « Allez à New York », lui répondit le professeur, « et emportez les échantillons de vos œuvres aux galeries et demandez leur d'exposer votre travail. » « Ce que l'artiste fit. Il alla de galerie en galerie avec ses diapositives. Chaque directeur les prit une à une, les regarda à la lumière et devint si sûr, et si excité qu'il ne pouvait même pas parler. « Vous êtes trop professionnel », ils lui dirent. « Vous n'êtes pas dans le courant. » « Ça se voit dans votre art. C'est de l'histoire de l'art. »

Il revint à New York. Il présenta directement ses dessins. Il voulait voir ses œuvres et ses galeries, ses soirées d'artistes, ses bars d'artistes. Il les tenait devant tout le monde, voyageait et lisait constamment ceux qui avaient quelque chose à voir avec l'art. Il collectionnait.

Il revint plusieurs fois à des galeries à plusieurs reprises. « Ah », dirent-ils cette fois, « finalement vous êtes historique. »

Moral: Mal prononcé, historique ressemble beaucoup à historique.

KUNSTGESCHICHTE

Ein junger Künstler hatte die Kunstschule gerade hinter sich. Er fragte seinen Lehrer, was er als nächstes tun sollte. "Geh nach New York," sagte der Lehrer, "und bring dein Werk von dir. Gehe zu den Galerien und frage sie, ob sie deine Arbeiten ausstellen wollen. Welche Künstler tut."

Er ging von Galerie zu Galerie mit seinen Dias. Jede Direktorin nahm seine Dias, eine nach der anderen, in die Hand, hielt sie lange gegen das Licht, um sie besser zu sehen, und wurde immer mehr davon überzeugt, dass sie sie zeigen sollte. "Du bist ein professioneller Künstler," sagten sie ihm. "Du bist nicht im Kunstgeschichtlichen." "Es ist Kunstgeschichte."

Er kehrte nach New York zurück. Er zeigte direkt seine Zeichnungen. Er wollte seine Werke und Galerien, Künstlerpartys und Künstlerbars sehen. Er hielt sie über jeden Mann, der etwas mit Kunst zu tun hatte, reiste und las ständig über Kunst. Er sammelte.

Er kehrte wieder zu den Galerien zu mehreren Gelegenheiten. "Ah," sagten diese Mal die Galerienleiterinnen, "endlich bist du geschichtlich."

Moral: Historisch klingt immer noch wie Kunstgeschichte.

ARTE STORICA

Un giovane artista aveva appena finito la scuola d'arte. Chiese al suo insegnante che cosa avrebbe dovuto fare dopo. "Vai a New York," gli rispose il professore, "e porta con te le tue opere in ogni galleria e chiedi ad ogni direttore se può esporre le tue opere." Il giovane artista seguì l'insegnante.

Andò di galleria in galleria con le diapositive. Ogni direttore le prendeva in mano una dopo l'altra, le guardava con cura per vederle meglio, sembrando di averle già viste.

Quando tornò a New York, si presentò direttamente ai disegni. Voleva vedere le sue opere e le gallerie, le feste per artisti, i bar per artisti. Le teneva in mano ogni persona che aveva qualcosa a che fare con l'arte, viaggiava e leggeva tutto ciò che aveva a che fare con l'arte. Accumulava.

Il giovane artista portò le diapositive per tutte le gallerie una seconda volta. « Ah », esclamavano questa volta i galleristi e si affrettarono a mostrare subito. »

Moral: Inconfondibile, storico suona come storico.