ENGLISH AS A PRACTICAL TOOL FOR INCREASING VISIBILITY IN THE ART WORLD

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Abstract

The present paper focuses on how English is used in the Romanian art context, by whom, in what circumstances, to what purposes, and to what avail. The working thesis maintains that the use of Art English is a most valuable tool for increasing visibility and market value in the contemporary art world. Results so far encourage us to believe that the use of English played an important role in the growing international public of our former art students, helping them boost their visibility world-wide, encouraging meanwhile the efforts of the teacher to provide the students with this wonderful tool they may benefit from in the future.

Keywords: English for Art; genre analysis; art; increasing visibility; practical tool.

1. Preliminaries

The present research has been triggered by my desire to check upon the score of efficiency of the many years of teaching English for Art Purposes by applying various methods of teaching/learning English for specific and for academic purposes and especially by applying the complex methodology of the genre analysis. Therefore the purpose of the present paper is to distinguish in what ways and to what results the language abilities of using English for art purposes have been put to work by the graduates of the University of Art and Design in Cluj-Napoca, some of whom have recently become very famous on an international level and highly valued on the art market (making it possible for the Cluj School to become known) in order to increase their international visibility.

The working thesis maintains that English is a most valuable tool to achieve recognition in the contemporary art world and to contribute to professional and financial success in it.

The curriculum adopted by The University of Art and Design in Cluj-Napoca has allotted two years for the study of a foreign language; there is one teaching hour in the first year (a seminar class per week) and two hours in the second year (one course and one seminar class). After a first year of study, when the stress is placed

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on the development and the increasing of the operability of reading and listening about art competencies and on the building of an efficient use of a specific art vocabulary, in the second year the interest shifts to the study of the genres used by the artistic discourse community, especially for speaking and writing practices. The approach has been built on the theory and practice suggested by two already classic authors: John Swales (1990, 2001) and Vijay Bhatia (1993) and on the personal research of the discourse used in the context of visual arts.

The genres studied during the second year range from the classic ones (on paper) to the Internet-based ones and comprise both academic and professional types. The classical critical essay genre comprises subgenres such as the formal analysis (which is the most relevant for the art field), the expository essay, the argumentative essay, the compare and contrast essay (or, the comparison); another academic genre studied now is the research paper; then the professional genres of the artist's statement (artist statement) and résumé, the art review, art news (also belonging to journalism), process writing, the exhibition leaflet, the exhibition card, the exhibition catalogue, the museum and gallery label, the artist's blog, the artist's home page (web site) all add to the academic genres, in a logical, even chronological sequence.

While studying the academic genres may facilitate the students' better academic performance both in their mother tongues and in the English language (especially if they go to study abroad for some time, or if they want to take part in international academic/research programs), the study of the artistic professional genres prepares them for their future jobs or, simply, for their art practices. In other words, they should be able to write their own artist statements which usually accompany their résumés to apply for different art contests, to address galleries and museums in order to propose exhibitions, to apply for a job, etc. It becomes obvious that being able to write them in English is absolutely necessary if they want to reach international audiences. Being able to speak about their art practices, to analyze their works, to explain the process of creation, to write about all of these in English will most definitely help them keep their own artist blogs and develop their artist web pages (and business home pages, too) ensuring international audiences, as well. Art reviews written in English will allow Romanian art and artists to reach a world-wide public if the future art critics and art historians master the tools of both the English language and genre knowledge. Well written exhibition catalogs also add to ensuring a growing connoisseur audience for the exhibiting artists; museum and gallery labels in English help foreign visitors to better understand the exhibited Romanian artists), and may even convince them to buy the displayed works of art.

The above arguments have laid the foundation of the curriculum and methodology of teaching English for Art for more than two decades now. The present study tries to assess the efficiency of the teaching-learning process.

2. Previous research

In what follows, we shall refer to only a few examples of research (maybe not the most widely known, but yet relevant for our purposes here) in the field of ESP, Genre Analysis, and computer-mediated communication (CMC).

There is a vast bibliography on ESP and there are various approaches to the field, ranging from the lexicological one to the discourse and genre analysis methods. The term "specific" has been defined many times and specificity has become a purpose for teaching English in certain contexts for well-defined groups of professionals (to be).

Ken Hyland from The City University of Hong Kong (2002: 385–395), however, asks himself "how far should we go now?" He mentions the fact that, more recently, specificity refers to the teaching and learning of some genres used in different discourse community contexts, and to a number of "subject-specific literacies", but he warns about the growing need to teach more general literacy skills which should be taught to students as "a set of discrete, value-free rules and technical skills usable in any situation", as opposed to "single literacies". This approach might be helpful especially in heterogeneous groups in order to find a common ground among students. He even speaks about "general English" and he answers the question "how far should we go?" about specificity by an honest answer "It means that we must go as far as we can" (2002: 394).

The same topic of specificity was also approached by Thomas Huckin from University of Utah (2003: 3-17), who understands it as something students should supply, not the teacher: "specificity is defined not in terms of content per se but in terms of the learner and his or her needs" (2003:15). The student is the one who is going to be part of the specialist field and who should be familiar with the specialist discourse. The teacher's role is to give the students the necessary tools to deal with that type of discourse.

Many researchers in the ESP field have emphasized the value of Genre Analysis in teaching and learning English for specific purposes. They all start from the two classical works by Swales and Bhatia.

In this tradition, Huiling Ding from Purdue University (2007: 368-392) focuses on the genre of personal statement in the context of medical schools and distinguishes five recurrent moves, namely, "explaining the reason to pursue the proposed study, establishing credentials related to the fields of medicine/dentistry, discussing relevant life experience, stating future career goals, and describing personality" (2007: 368), based on a corpus of 30 such statements. This study serves to bridge the gap discussed above by examining the contexts and the rhetorical/linguistic features of the genre of personal statements. It also contributes to the existing

understanding of promotional genres by expanding the application of move analysis from job application letters to personal statements.

However, Bhatia himself makes some critical reflections on the field of the classical genre analysis (2012: 17-28), noticing from the very beginning (in his Abstract) that so far, genre analysis has focused on the analysis and creation of the moves, based on the text-internal linguistic resources, on the formal and functional properties of language but ignoring, to some extent, the text-external resources, which also play an important role in the socio-pragmatics of professional genres. His approach proposes a closer look at the real academic and professional practices performed as routine within what he a little before called the "socio-pragmatic space".

Genre analysis should move, in his view, from a lexical-grammatical and rhetorical analysis to interdiscursive critical analysis, for a better understanding of professional, organizational, and institutional practices, from a purely ESP pedagogical application to a more critical investigation and demystification of the realities of the professional world.

In CGA [critical genre Analysis] therefore no professional, institutional, or organizational practices are assumed but negotiated. They seem to be in a constant struggle between competing interests. CGA with its focus on practice considers individual members of professional organizations, though bound by their common goals and objectives, still having enough flexibility to incorporate "private intentions" within the concepts of professionally shared values, genre conventions, and professional cultures. (Bhatia, 2012: 14)

Finally he pleads for an enlarged methodological framework to the analysis of the professional and academic genres involving the understanding of professional and disciplinary practices and cultures, that is, involving the notions of "interdiscursivity" and the "socio-pragmatic space". The appropriation of generic resources and their re-contextualization, re-semiotisation, reframing, and even reformulation (sometimes to achieve private intentions) very often result in a number of hybrid genre-forms such as mixed, embedded and bended genres.

The notion of "interdiscursivity" is also addressed by Christopher Candlin (2006) who believes that any analysis of a text that wants to go beyond a simple description to a real understanding presupposes engagement in the social action within the context of the specific institution and taking into consideration the perspectives of the participants in that institution, the researcher included. The classical textual interdiscursivity is no longer efficient and does not account for the continuous generic hybridization; texts no longer fit into orderly models. Participants in the social institutions and professional environments become active in changing the discourse. The researcher should be able to answer such questions as:

- *What is the nature and source of the interdiscursively significant features within the professional discourse?*
- *How are they realized linguistically and semiotically?*
- *How do actors manage such interdiscursive features strategically within the discourse in given sites of engagement and at particular critical moments?*
- *How are such features valued in the order of discourse in question and in particular sites?*
- *How are such features related to work and action? Does their display constitute such work and action or accompany it in some way?*
- *How are these significant features absorbed and transformed within new discourse types in particular activity types?* (Candlin, 2006: 15)

Scott Crossley (2007: 4-24) from Mississippi State University compares the classical approach to genre analysis whose performance mainly consists in the production of a number of moves, as text segments characterized by a group of linguistic features which allow for the production of authentic texts and a chronotopic approach to Genre Analysis which, in his opinion, brings some spatial-temporal perspectives on the production of moves, adding to their meanings. He proposes that the chronotope should be used as an additional tool for investigating genres in the ESP context. Nevertheless he stresses upon the great value of the method in teaching L2 language and on the importance of teaching those moves as culture-specific discourse realities, using new rhetorical patterns, which are different from those of the mother tongue.

A growing number of studies have been published more or less recently on the Internet genres, and generally on computer-mediated communication (CMC). The on-line sharing of information and expertise has grown exponentially over the last decades. So has the number of texts belonging to different Internet genres, some of which having been transferred from the classical paper support onto the web, and some of which being completely new. Linguists have manifested their interest in these new medium genres, trying to discern their particularities.

As Kevin Crowston notices (2010: 10), "the increased functionality of the Internet has been paralleled by an explosion in Internet genres". In the new context, texts are replaced by "documents" while functionality remains the main criterion of defining the Web genres, correlated to the type of information provided in a certain document; he also accounts for the generic freedom of the Internet documents as derived from the lack of a central management of the Web and from a kind of "democratization of genre production"; different communities develop different genres in order to fulfill their specific goals and needs, and to perform specific work practices; it is however that "fixity" of the genres which allows people to communicate across the World Wide Web. The Internet genres include some classic (on paper) ones that moved into the virtual space, some unchanged

(the academic journal articles), others having been modified to better fit the new medium (the journal, the working /conference papers) and also the new genres (electronically distributed journal article, the hotlist, the home page, the FAQ – frequently asked questions – document, the email message – with such subtypes as business, and academic – , the Weblog (or, blog), the mailing list, the unsolicited commercial email (or spam), the Web résumé, the online encyclopedia, the Internet advertising (or, 'netvertising'), non-textual documents (multimedia), mixed media documents (PowerPoint presentations). As for the classifications of the Internet genres, they are quite numerous, ranging in number from 4 to 115, with an average of 10 genres, depending on authors, methodologies, corpuses, etc.

The use of Genre Analysis proved to be of help when analyzing the new Internet genres. For example, Amy Suen (2009:13) pays attention to the generic characteristics of hotel homepages, trying to identify the textual and image features that make a genre out of this digital reality. She identifies seven moves of the texts and she also distinguishes some lexical-grammatical features; the hyperlinks, and the use of the images are also analyzed from the point of view of their communicative purposes. She finds that images communicate representational, interpersonal, and compositional meanings to the visitors of the web page (who are expected to become visitors of the hotels).

Serious research has been made on the genre of the weblog (or, blog). Susan Herring, from Indiana University (2004, reprinted 2005) and her team have found out that

the blog is neither fundamentally new nor unique, but that it—along with other emergent genres driven by interactive web technologies—occupies a new position in the Internet genre ecology. Specifically, it forms a de facto bridge between multimedia HTML documents and text-based computer-mediated communication, thereby blurring the traditional distinction between these two dominant Internet paradigms, and potentially contributing to its breakdown in the future. (Herring, 2005: 142)

Crețiu (2013) has focused on the artist's blog; the author's genre analysis of this subtype of the weblog distinguishes a great number of communicative purposes for which artists use this genre as well as some linguistic and rhetorical features. The conclusion is that blogging is perceived by artists as part of their practice, therefore the teacher of English for Art Purposes should also focus on this genre as part of the curriculum (2013: 26).

Other studies (Barberio et.al: 2011: 30-48) focus on the e-mail genre as a form of coded default behavior used by individuals to accomplish their communicative goals based on their recurrent communication actions. The context in which they place their study is a virtual open source development community.

The great impact media has on the production of goods cannot be neglected, either. In his lecture given at the Netherlands Architecture Institute (NAI) in Rotterdam in April 2005, Mark Pimlott (artist, designer, photographer, filmmaker, and art/design historian) (2005, 2010: 1-2) mentions some ways in which architects may increase their public visibility. The first is obviously the buildings they create, which attract people's attention due to the talent, the expertise of the architects, and through their number (if architects have the right contacts with the appropriate amounts of money they can use); another way is somewhat indebted to politics, to its mechanisms; other ways consist in the architects' enrollment in radical groups, in participating in exhibitions, in competition schemes, in privately publicizing, in putting together artistic and professional manifestos (which may sometimes raise them to a position of masters in the field – see Le Corbusier). However, important as the previous possibilities may prove, no one can deny the efficiency of publicity in increasing an architect's visibility. There are

myriad leaflets, newspapers, journals, magazines, radio and television broadcasts, internet sites and message services all issuing factual, fictional and speculative 'information' on an encyclopedic range of topics twenty-four hours a day, worldwide. There seems to be an ever-present welter of material being produced and disseminated without cease, and a correspondingly growing audience to consume it. (Pimlott, 2005, 2010: 1)

Exposure in non-professional publications, especially in popular magazines, may bring a lot of public, and customers, and commissions. The audience of publicity actually creates the market architects need, "The Consumers' Republic" (Cohen, 2003: 91, quoted in Pimlott: 2005, 2010: 1) was born in post-WW II America but spread all over the world. Benefitting from the tools and promotional mechanisms of advertising, the producer "becomes a celebrity, producing ornaments for the city: either as buildings for the culture of celebrity (fashion houses, designer hotels) or institutional public buildings (museums, stadiums, towers, not-towers)" (Pimlott, 2005, 2010: 2).

This insightful view on the mechanisms publicity puts to work to promote an architect's work may be applied to artists as well. The present paper also deals with the results some Romanian artists achieved as to increasing their visibility through the use of advertising mediated by the English language.

3. Method

The research methodology is mainly based on the genre and discourse analysis of a number of Internet resources, with an emphasis on the communicative purposes of the analyzed genre-texts and on both actual and desired results achieved through these texts, on the producer of the genre-texts and the intended audience. In order

to assess the importance and the outcomes of using English for Art to increase international visibility, a number of parameters have been devised, including:

- the use of English both by the artists themselves and by those writing about them as a fundamental criterion; if the sources were not located in an English-speaking country (they may be Romanian, French, Polish, Slovakian, Chinese, etc.), they were either written in English or at least offered an English version;
- the proficiency level of using English for Art (by the artists);
- the international context (of the exact situations when English was used);
- the communicative purposes (of the texts in English);
- the number of the genres used; the frequency of genre occurrence;
- the level of competency in using the genres (with an emphasis on the artist's statement as a promotional genre and on the résumé);
- results obtained through the use of the genres.

All the texts produced by the artists under scrutiny or written about them were classified according to the above parameters; the resulting scheme was then easy to interpret. Obviously, the criterion referring to the level of proficiency in English was not relevant for the native-speakers, the point there being only their ability to exploit the generic features of their texts to promote the artist about whom they were writing.

4. Corpus

To demonstrate the thesis, a research corpus was gathered, consisting in a number of home pages (web sites) and blogs of Romanian artists, of Romanian and international art institutions, art galleries, art events, and on-line art magazines. The Internet resources actually consisted in texts appearing in on-line art magazines, on newspaper web sites, gallery and museum web sites, in artist's blogs and in home pages, in on-line exhibition catalogues, as on-line distributed/published interviews, in short Internet videos, etc. referring to a number of 21 artists, former students of The University of Art and Design in Cluj-Napoca. Their current home base is mainly in Romania, but some of these artists live and work abroad keeping in touch with the Romanian art context, or they live and work both at home and abroad (like the members of The Plan B Gallery, which has two addresses: one in Cluj-Napoca, and one in Berlin).

The texts were either directly produced by themselves, or by other persons/institutions, based on the previous information they had provided, structured as genre-texts. A detailed search on the Internet was made on each of the 21 artists, by selecting only the pages written or spoken in English, either by native speakers speaking and/or writing about the Romanian artists, or by non-native

speakers of English, (Romanian and other), using the language to write/speak about the selected artists. These are both internationally famous (by now) and less famous but still present on-line. They belong to different branches of art: painting, sculpture, graphics, ceramics, photography, fashion design, or design.

An important note that should be made here concerns the very essence of art: that of communicating through image(s); therefore, although our interest was in the language communication in the context of art, the importance of the images accompanying these texts cannot be denied or neglected in any way, because they always add to or complement the meaning of the text. This is a basic characteristic of the discourse used in relationship with art.

The genres that the texts belonged to were mainly the artist's statement and résumé, the interview, the press release, the art review, the art news (the news report), the artist/the gallery/the museum blog, the artist/the gallery/the museum home page, the art platform, the art directory, the exhibition catalogue, the exhibition leaflet, the exhibition label.

5. Findings

Once the parameters, the method, and corpus were so established, interpretation of the gathered data became quite at hand. The resulting information was diverse in quality, but it could be grouped into some relevant categories, according to the features most of them shared. These were rooted in both the "interdiscursivity" traits and the "socio-pragmatic space", that is, in the context in which the analyzed discourse functioned, and in the genre-texts themselves.

- **experiences abroad**: all of the 21 artists have either studied, and/or lived and worked abroad; they may have been artists-in-residence, that is, they have been invited to live and create in certain places, by certain art institutions, being offered a time of reflection, research, and creation by using the provided materials, and exhibiting the results; some of them (4) are currently living and working abroad, some live and work both abroad and in the country (2); therefore, all of them have had international experiences and contacts;

- the search on the Internet on every name revealed that almost **three quarters of the sources** (web sites) **are in English;**
- the **number of the reference sources** for each name ranges from one to twenty, with an average of ten sources;

- out of the general number of reference sources 198, 167 were internationally **located** and 31 were in Romania, but they were either totally written in English, or had an English version;

- **total number of genres**: 14 (15, if we consider the social networking site Facebook separately) with an average of 8 genres occurring for each artist;

- **frequency of genres**: the most frequent is the résumé (present in each case), followed by the home page, and art review; the least frequent genre was the exhibition catalog (for four artists)

- **homepages** belonged to: the artists themselves (7, out of which 2 were business web sites), to some international institutions (21), Romanian institutions (5); art galleries (10 Romanian and 46 international), museums (4 international), art magazines and newspapers with an art column (9 Romanian and 38 international, or dedicated to artistic events (5); we should also add here Facebook pages which were present in the case of seven artists who posted in English;

- **personal website** used **as a business instrument**: in four cases (of which two were typical business web sites selling photography products and product design sports and outdoors objects);

- **blogs** were kept by the artists themselves, totally or partially written in English (in 4 cases), or kept by other artists who wrote about the selected group; there were 2 cases of Romanian institutions and 3 of international institutions that mentioned the artists in their blog posts;

- **art platforms**: 1 Romanian platform (http://artscene.ro) written in English displaying a great number of other artists, curators, critics, art spaces (galleries), artistic events (exhibitions), biennials, selected press articles about Romanian art and artists and an international one; 1 international platform http://www.designcrowd.com/   which allows for designers to enroll and get commissions based on competition; design students and graduates use it a lot in order to find clients all over the world and keep in touch with them by using English to communicate;

- presence on **art selling platforms** (international sites written in English, one of the most famous being https://www.artsy.net/): in the case of 10 of the artists, five of them being present on two such sites;

- **art directories** (data bases): 13 artists were present in Romanian data bases and 15 in international directories, out of which 2 were present in three such bases, and five were present in two:

  - e.g.1: http://www.100towatch.ro   lists a great number of Romanian contemporary artists from fine arts, literature, dance, music, by offering a short bio text, images of representative works, interviews taken from the artists, links to relevant sites for each artist. The texts are in English and among the listed artists there are Cluj graduates such as Adrian Ghenie, Ciprian Muresan, Mircea Cantor, Mircea Suciu, Razvan Botis, Serban Savu, Sorin Tara (von Neudorf), Szilard Miklos.

- e.g.2: https://www.behance.net offers a world-wide data base (Cluj-Napoca included: https://www.behance.net/search?content=users&sort=appreciations&country=RO&city=Cluj-Napoca) and provides contact information and images for artists and their works to be seen and for possible employers/commissioners to choose from; the listed fields are creative fields such as graphic design, photography, interaction design, art direction, illustration; visitors may also like or follow the artists, just like on Facebook.

- **the art review** genre was present in the case of 19 artists; 14 artists had reviews in Romanian sources written in English; 19 artists had reviews in international sources; 13 artists had reviews in both Romanian and international sources; the average number of reviews per artist was 3, while famous artists had around 20 (Ghenie, Man), many of which appeared in important art magazines and large-audience newspapers in Europe and the U.S.A.;

- **press releases** were offered by galleries for all the 21 artists; not all their exhibitions were accompanied by a press release, but the most important galleries displayed these texts on their sites;

- **journal and magazine articles** have been written for all of the 21 artists, both in Romanian sources and in international sources; the average number of articles written about each artist is two, but in some cases there are more than six articles (see, for example, the case of Adrian Ghenie who represents Romania in the 56th edition of the Venice Biennial of 2015 with his exhibition *Darwin's Room*, which is widely acclaimed by the international press);

- **the interview** was used in the case of 11 artists; interviews were taken by international art journalists (8) and Romanian art journalists (3); it is important to notice here that in the case of interviews by Romanian journalists 2 were taken in English (or, at least translated) and one was taken in Romanian with English subtitles (a short video);

- **the artist's statement** was present in the case of 17 artists, either as part of the exhibition materials, or appearing in interviews, or just paraphrased by critics writing about these artists' exhibition;

- **the résumé** was present in the case of 20 artists; quite often this genre-text appeared many times in the total number of sources.

  - the presence in private and institutional collections abroad (as part of an artist's résumé) is signaled in the case of 11 artists, usually as one occurrence, but in the case of three of them there are more than 6 such occurrences.

- the awards are also mentioned in the artist's résumé for the same purposes as above; there were seven artists who included this information in their texts.

- **exhibition/artist catalogs** were published for four artists in the selected group (by international publishers), of which one had two catalogs; they can be bought online by anyone interested in a certain exhibition and/or artist;

- **the titles of the works** are almost exclusively formulated (or at least translated) in English; so are **the labels** of the exhibited works, should they have appeared exhibited in galleries, or on the Internet; in just a few cases the labels displayed a more detailed information about the works than usual;

- the use of **media** (**on-line videos**) is present in the case of five artists, as YouTube or Vimeo short videos of interviews in English, or, in one case, subtitled in English.

Since our very first purpose was to find out how the knowledge and usage of the genres devised by the artistic discourse community proved of help for our former students, a special attention was paid to discern which were those genres they could really make use of in the different contexts they had to perform as visual artists and how exactly they managed to exploit the generic potential of what they had to communicate in order to promote themselves.

6. Data interpretation

The above statistics may reveal the fact that there is a wide variety of genres used either by or in relation to the selected group of artists. Many of them have a high usage frequency. Of course, the use of English comes as natural in the case of British and American institutions (including here galleries, museums, art magazines, and newspapers) but it cannot be neglected that Romanian and other art institutions in non-native English-speaking countries are using English in order to increase the artists' international visibility as well as their own. Journalist genres are widely used in the art context and in the business, too. Good galleries usually offer their public press releases, art magazines offer reviews of exhibitions, and newspapers inform the audiences about artistic events in their towns. The greater the number of reviews and articles, the higher the visibility of the artist; the greater his/her notoriety, the more rewarding his/her professional and financial success. The press had a very important role in the great success the Cluj group enjoys today. Both the reviews of their exhibitions and other types of journalist texts such as the news report and the interview contributed to their international fame. The artists' contribution in all of these actions is usually to provide the subject, the necessary information about themselves, some hints about the art they create, or maybe to give interviews, but especially to display their art.

The use of the new genres developed for computer-mediated communication is more common for artists representing themselves and/or running their own businesses, as a fundamental part of their practices, to advertise themselves and their businesses and to use the site for business purposes: to inform, present and sell their works/products. Maybe the fact that more famous artists do not have personal home pages could be explained by the fact that they have signed contracts with representing galleries which are supposed to exhibit their work and offer the interested public/buyers the necessary info. On the other hand, world-famous artists are present on-line as well with their home pages. They have reached that peak from where they can represent themselves, employ professionals to take care of their business (web-site included), and sell directly to collectors for good money.

All the artists in the group have prepared their artist's statements as well as their résumés. These are compulsory for the practice. Although the artist's statement was not manifest or conspicuously present in all the cases, it was still brought to the public awareness indirectly by the critics, curators, journalists under the form of paraphrases or short quotations. In some cases, the statement appeared clearly posted on the home page, or on the blog, in other cases in interviews (written or spoken), in exhibition leaflets and catalogs. Every artist in the group made somehow known to the public his or her statement, consisting of clearly established moves: personal philosophy and aesthetics, personal style and techniques, commenting upon current exhibition or work (Crețiu, 2014: 209). Below is a sample from the selected corpus:

I elaborate on the observation that, due to the accumulation of historical heritage and to the globalization of culture, today's representations of reality have become less consistent and more layered. An image can no longer stand by its own for a specific meaning or if it does, fewer viewers are able to pinpoint the intended interpretation. When recognition fails, a reliable retreat is the formulation of a visual progression, similar to the mathematical sequence, in which, the most important is to study the reasoning that conducts us, artist and viewers, from one image to another. I experiment with combinations of paintings and drawings, pictures-in-pictures type of images and mental constructs of reality triggered by fragments of text I add directly on the painting surface or as titles to my works. (Micu, http://www.anamariamicu.com/)

The résumé (or, in the European and Romanian practices, the Curriculum Vitae) appears to be the most frequently used genre by the 21 artists, considering all the sources in each case. This genre is widely and frequently used by artists, since they have to attach it to any materials they send to galleries, to curators, to different contest organizers, to art magazines; it is also displayed on their home pages and continuously updated. Each exhibition site displayed such a text, especially if it was a solo show, but even in the case of group exhibitions, there were references to some biographical data of the artists. The greatest number of such texts were

composed according to the generic requirements, as a list with the usual headings: name, education, previous experience, awards, exhibitions, recognition, representation, commissioned works (although there is a "bibliography" heading under which texts about the artists are displayed as recognition, including reviews, journal articles, book chapters, catalogs or catalog entries). There were two cases where the résumés were displayed as continuous texts (on two home pages), mainly to serve as both résumés and artist's statements (therefore, we may consider these texts as belonging to a kind of mixed genre). The purpose for which the artists chose this less usual approach was probably to establish a closer, more emotional relation with the readers of their sites, making them feel like "friends".

Presence in private and institutional collections abroad is usually part of an artist's résumé, which together with the listed solo and group exhibitions plays an important role in establishing credentials and contributing to the increase in the market value. Therefore, the presence in important public collections abroad (such as Museum of Modern Art in New York or in San Francisco) is notable and its mentioning in the artist's résumé is a strong signal as to his or her value.

The fact that the titles of the works and the gallery labels were formulated in English clearly demonstrates the artists' intention to address an international audience. There was one case when the title remained in Romanian, but the rest of the information was in English, for obvious rhetorical purposes: the artist wanted to emphasize the Romanian character of the subject. In one case we should notice the very intention of the artist to give her work a paradoxical and resonating title in English (*In the light, out of sight*, by Oana Farcas), but generally speaking, titles tend to be either "catchy", or in resonance with the subject-matter of the work of art. Many times the title of the work is "Untitled" (with its variant "No title"), a practice artists sometimes make use of in order to leave their public a complete freedom of appreciation.

7. Classroom applicability

It is true that artists rarely create themselves such genre texts as art reviews, journal articles, press releases (although there are cases when they do if they become gallerists, authors, etc.) However, being aware of these genres surely is of help for the future artistic careers of art students. If they know what these texts are written for and how, they can adjust their other materials to obtain the maximum profit in offering the right information, displaying it correctly as to raise the audience's interest in themselves and the art they make. It is nonetheless true that training of future art critics, historians, curators, etc. must envisage the detailed knowledge of genre-text creation in the English language.

Building a web page and/or keeping a blog with English-written materials ensure a much larger audience than the local one. Internet search engines make it easier for

artists to be reached by important galleries, curators, art institutions. This is a great value instrument which costs almost nothing, except time and knowledge of the genres and of the language. This subject has been and will further be present in the English for art curriculum.

Every artist has to prepare his or her artist statements and keep them updated, just as their résumés. While a professional résumé is a standard text and it is the artist's work and the public recognition of his work which make it more or less interesting, the artist statement has to be formulated so as to raise the reader's interest and curiosity about the work itself; it should be honestly written but in the meanwhile with an advertising sub-purpose in mind. If larger audiences are in view, the statement will always be written in English. Therefore, the English for art course should also focus on this genre as a very important element of the artist's larger portfolio.

Titles of works of art, as well as the labels attached to them in exhibitions, bring important information to the public understanding of what is displayed. If they are also interesting, they raise the viewers' curiosity and prompt them to take a closer look and maybe guide them to a better understanding and appreciation of the work. If artists want to be internationally displayed, they should also consider addressing their audiences by giving their works good English titles, which is yet another aspect of interest for the English for art course.

All the evidence gathered for the present research comes to support the teacher's belief that the English for Art course has helped these then future artists and that will definitely help many more in time, maybe with some necessary adjustments.

8. Further possible interests

Further insights into the vast realities of the English language put to work for art's purposes will be pursued into the way institutions make use of this language to increase the international visibility of the Romanian contemporary art. Other topics could be the way and the amount in which this instrument is used by a larger number of art, art appreciation, and art history graduates, both junior and senior members of the artistic discourse community.

9. As a final reflection

While searching on the Internet for documenting the working thesis from which this paper started, there was a certain confession one of the most acclaimed representatives of the Cluj school (ranked number one in the "best sold artists" list in 2014 with his work *Duchamp's Funeral* auctioned by Sotheby GBP 1,022,500, and *The Fake Rothko* for GBP 1.426.500) made in an interview for an important American newspaper:

Two years ago, the painter Adrian Ghenie was in his friend's studio, having a coffee with some former classmates—all Romanian artists and gallerists in their mid-to-late 30-s when it sunk in: they have made it.

"I realized that Mircea was having a show in Salzburg, and Cipri right next to him, was going to show at Tate," Ghenie recalls of his friends Mircea Cantor and Ciprian Muresan. "We're having shows at MOMA San Francisco. And Plan B"—the gallery Ghenie started with the artist-turned-dealer Mihai Pop in Cluj in 2005—"was going to Basel. I realized I don't have to go out to Paris or London to find out what's going on in art, because we are it right now. And we were still in Cluj having coffee like normal people". (Turner, 2013)

It occurred to me that the fame they enjoy now, well deserved, is a result of their genuine talent and hard work. And that this interview and many other were given in English.

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