

問題

以下の文章は美術批評家であるクレメント・グリーンバーグ「モダニズムの絵画」(1960年)のなかの一節です。テキストを読み、それに続く二つの設問に答えなさい。

Realistic, naturalistic art had dissembled the medium, using art to conceal art; Modernism used art to call attention to art. The limitations that constitute the medium of painting—the flat surface, the shape of the support, the properties of the pigment—were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Under Modernism these same limitations came to be regarded as positive factors, and were acknowledged openly. Manet's became the first Modernist pictures by virtue of the frankness with which they declared the flat surfaces on which they were painted. The Impressionists, in Manet's wake, abjured underpainting and glazes, to leave the eye under no doubt as to the fact that the colors they used were made of paint that came from tubes or pots. Cézanne sacrificed verisimilitude, or correctness, in order to fit his drawing and design more explicitly to the rectangular shape of the canvas.

It was the stressing of the ineluctable flatness of the surface that remained, however, more fundamental than anything else to the processes by which pictorial art criticized and defined itself under Modernism. For flatness alone was unique and exclusive to pictorial art. The enclosing shape of the picture was a limiting condition, or norm, that was shared with the art of the theater; color was a norm and a means shared not only with the theater, but also with sculpture. Because flatness was the only condition painting shared with no other art, Modernist painting oriented itself to flatness as it did to nothing else.

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- (1) 下線部を日本語に訳しなさい (字数制限なし)。
- (2) この一節では、絵画の固有性 (絵画ならではの特徴／独自性) について論じられています。では、あなたの専門分野の固有性はどのようなものでしょうか。また、あなたがその固有性とどのように向き合っているかを英語で述べなさい (字数制限なし)。