

専攻(領域)名	地域文化創造(芸術文化)【美術】	科目名	英語
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受験番号	
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問：以下の英文を和訳しなさい。

Picasso's Influence

Bacon declared that after seeing a Picasso show at the Paul Rosenberg Gallery in Paris during the summer of 1927, he set his sights on becoming a painter. This statement has been referenced time and time again, but there are a few things that are also worth mentioning.

First of all, the works in the show were Neo-Classical in style. Picasso did not begin using the so-called "biomorphic" figures that Bacon associated with him until after visiting Cannes – and this did not happen until after the summer of 1927. At the same time, Bacon did not begin to paint human figures that displayed the clear influence of Picasso until 1933. This has led to the suggestion that *Minotaure*, a magazine that was launched in 1933, is likely to have had a greater influence on Bacon than seeing the show in Paris. This is because that first issue contained drawings by Picasso that were based on Grünewald's pictures of the Crucifixion. Also, by that point, Picasso-like bodies had already become widespread in the work of many British artists, including Ceri Richards and Julian Trevelyan. And to go one step further, we know that there was an exhibition of Miró at the same gallery just prior to the Bacon's solo show and that there he might have seen human figures that had been reduced to a series of lines.

It should also be noted that after returning to London around 1929, Bacon made some Le Corbusier-like rugs and Eileen Gray-inspired furniture that do not seem to have anything to do with Picasso. In a word, Bacon began his career as an interior designer with a markedly abstract, geometric style.

出典：『フランシス・ベーコン展』（東京国立近代美術館ほか編）日本経済新聞社、2013年。