



Do you see us now?

How have overlooked artists found visibility and recognition in the art world ?



Culture note

Did you know that women were not allowed to join the Royal Academy of Arts, Britain's most important art academy, until 1860?

The first woman to be admitted managed to gain entry by submitting her work using only her initials. The jury assumed she was a man!

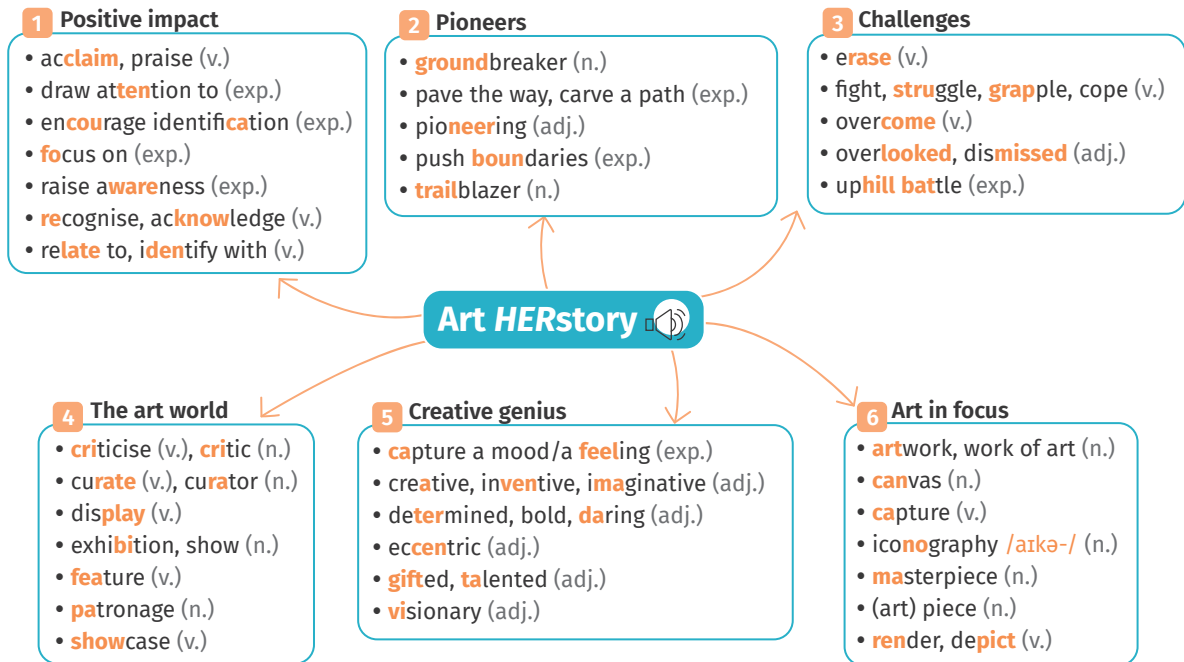
▲ Now You See Us exhibition poster, Tate Britain, 2024.

Get ready!

- 1 Who or what do the pronouns “you” and “us” refer to? Who is the person speaking? Who is it addressed to?
- 2 Look at the woman's expression. What could the effect on the viewer be?
- 3 Watch the video on the opposite page and sum up what the exhibition curator hopes visitors will take away from it.



Curate an exhibition featuring overlooked artists.



Let's learn!

Look at the mind map for one minute, then close your book and list as many words as you can remember.



[LLS.fr/ANG1Tate](https://www.lls.fr/ANG1Tate)

▲ Now You See Us exhibition, Tate Britain, May 2024.



Quote of the day

"You can't sit around and wait for somebody to say who you are. You need to write it and paint it and do it."

- Faith Ringgold

Why might waiting for someone else to recognise you be a problem for artists, and women artists in particular? What does Faith Ringgold suggest instead?



1 A mirror of society

When only 1% of the National Gallery's collection is made up of art by women; when a work by a woman goes for just 10% of that by a man; when the 2022 Burns Halperin report found that 11% of acquisitions and 14.9% of exhibitions at 31 U.S. museums between 5 2008 and 2020 were of work by female-identifying artists (and 2.2% were of work by Black American artists), what does this say about the state of art today? The imbalance in art acts as a microcosm for the way we place value on genders in society. And it highlights the amount of work that needs to be done. [...]

10 Above all, the artwork comes before the label. The artist comes before their gender. But when it comes to representation, mainstream museums must critically assess the narratives they impose on their visitors. It is only when we see art and a narrative of art told by a wide range of people that we can see society reflected as a whole.

Katy Hessel, *The Guardian*, February 2023.

Culture note

The Guerrilla Girls, an anonymous feminist collective created in New York in the 80's, fight against sexism in the artworld with bold posters and a sense of humour. Their work is now exhibited in the very museums they confronted to demand inclusivity. They often wear gorilla masks during their demonstrations. Can you guess the reason why?

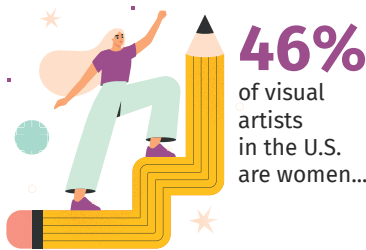


Dearest Art Collector,
It has come to our attention that your collection, like most, does not contain enough art by women. We know that you feel terrible about this and will rectify the situation immediately.
All our love,
Guerrilla Girls

CONSCIENCE OF THE ART WORLD

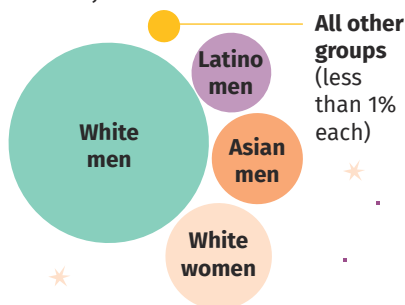
▲ Guerrilla Girls, *Dearest Art Collector*, 1986.

2 Representation of women in Art



... but they earn 74¢ for every \$1 earned by male artists.

Representation in collections of major U.S. art museums



▲ Adapted from the National Museum of Women in the Arts, 2019.

Questions

- 1 Make a note of facts and figures presenting the difference in representation between men and women in the art world.
- 2 What does this reveal about society?
- 3 Apart from gender, which group is underrepresented in works of art?
- 4 Select one example of unequal representation in the documents, and give a possible solution to reduce the gap.

Background check

How could the visibility of minority artists impact both the art world and society as a whole?



Let's learn!

Two truths and a lie

Each student writes down two true facts and one lie about representation inequalities in art. Your classmates will guess which sentence is the lie!



She's in competition with history, which has always been dismissive of her power. Until very recently, museums wouldn't buy her work, art historians wouldn't acknowledge her and commercial galleries would only rarely represent her. She's a miracle, a marvel, a mystic, a seductress, a changeling, a visionary, a man-hater, a freak; she's never considered normal. She knows that no two women are the same. She knows that she has always been here, there and everywhere, but for reasons that baffle her, people still refuse to see her. Even now, decades or centuries after she has died, her magnificent achievements remain largely unsung; there are still countless museums, galleries and collectors who do not appreciate her worth, who do not rate her, who are not interested in the many stories she has to tell. She still has so far to travel. [...]

The museums of the world are filled with paintings of women – by men. Ask around and you'll find that most people struggle to name even one female artist from before the twentieth century. Yet women have always made art, even though, over the centuries, every discouragement was – and, in many ways, still is – placed in their way. [...]

For the first time, artists who were previously ignored, patronised, marginalised or ostracised due to their gender, race, sexuality or class, are being recognised for their originality and resilience. The infinitely varied work of these artists embodies the fact that there is more than one way to understand our planet, more than one way to live in it and more than one way to make art about it.



▲ Painter Helen Frankenthaler in her studio, 1969.

Jennifer Higgie, *The Mirror and the Palette*, 2021.

PATH A B1

- 1-A Do you think “she” refers to one artist or to women artists in general? Why?
- 2-A Pick out the nouns and adjectives used to describe her. Which emotions do they convey?
- 3-A What is implied by the use of these labels?

PATH B B1+

- 1-B Why does the author use the pronoun “she”? Is the author talking about one woman in particular?
- 2-B Pick out the expressions showing perseverance. Why do you think the author emphasises these qualities?
- 3-B How was the work of women artists received in the art world?

Let's talk this out!

- 4 Sum up the difficulties faced by female artists according to the narrator.
- 5 Is the narrator's point of view objective or subjective? Use passages from the text to justify your answer.
- 6 How many female artists can you name? What about male artists? What can you deduce from that?

Over to you!



Letter to the museum visitors

The curator of the Tate Britain exhibition finds a mysterious letter written by one of the featured artists. On the envelope, it reads “To dear future visitors of my exhibition”. Write the letter, mentioning the artist's challenges, feelings, hopes or dreams for the art world.

 Group 1 • Lee Miller at the Victoria and Albert Museum

Lee Miller (1907-1977) began as a model for Vogue before becoming a groundbreaking photographer and war correspondent. She was one of the first women to document the front lines of World War II. In 2023, *Lee*, a biopic starring Kate Winslet, brought her extraordinary story to the big screen.

▲ Lee Miller in a steel helmet specifically designed for using a camera, Normandy, France, 1944.

From French to English

→ La traduction de « toujours »

always: tout le temps, à chaque fois

She has always been here.

still: l'action continue, se prolonge dans le temps, est toujours vraie actuellement.

She still has so far to travel.

forever: pour toujours

She will remember that day forever.

Faith Ringgold (1930-2024) blended painting, quilting, and storytelling to celebrate African American culture and history. Her "story quilts" give voice to Black women's experiences and are now exhibited in major museums.

 Group 2 • Faith Ringgold at the San Francisco Museums of Fine Arts

▲ Portrait of American artist Faith Ringgold as she poses in front of one of her paintings in her studio, New York, 1999.



A pioneer of contemporary art, Yayoi Kusama (b. 1929) is known for her bold use of polka dots, mirrors, and immersive installations. She moved to New York in the late 1950s, where she became part of the avant-garde art scene alongside artists like Andy Warhol.

▲ Japanese artist Yayoi Kusama.

Questions

You are in charge of one artist.

- 1 Describe the artist's style and the medium she uses. What makes her stand out from other artists?
- 2 Focus on her life story. What challenges and opportunities has she encountered throughout her personal life and career?
- 3 What historical events or social changes might have influenced her work?

Let's talk this out!

- 4 Present your artist to the other groups. What do these artists have in common?
- 5 How have the artists' personal lives influenced their work? What about historical events?
- 6 How might audiences benefit from seeing art created by a wider range of artists?

Exit ticket

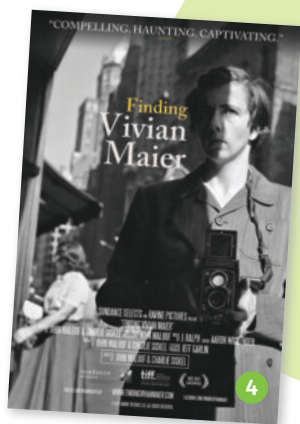
Guessing game

Prepare a sentence on each of the artists above and see if your classmates can guess which one you are talking about. Don't be too obvious!

Over to you!

Record an audioguide.

The Tate is organising a follow-up exhibition showcasing women artists from 1920 to the present day. You are in charge of recording a chapter of the audio guide for museum visitors to listen to while looking at the works. Select a piece of art by Lee Miller, Faith Ringgold or Yayoi Kusama. Give context to better understand the challenges faced by the artist, how they have overcome them and how this has influenced their art.



— List of movies —

- 1 *Big Eyes*, Tim Burton, 2014.
- 2 *Showing Up*, Kelly Reichardt, 2022.
- 3 *The Danish Girl*, Tom Hooper, 2015.
- 4 *Finding Vivian Maier*, John Maloolf, 2013.
- 5 *Lee*, Ellen Kuras, 2023.

Questions

 You are in charge of one movie.

- 1 Look at the poster, watch the trailer and read online reviews. Sum up the plot and explain the challenges faced by this artist.
- 2 Does the artist's gender, identity, or background play a part in their struggle or success? How so?
- 3 How does this film challenge the traditional idea of who an artist is or should be?

Let's talk this out!

- 4 Present your movie to the rest of the class. What common obstacles can you notice across the different stories, even if the artists are very different?
- 5 Why do you think some artists become famous while others remain in the shadows, even when they are talented?
- 6 Which artist's story did you find the most powerful or inspiring? Why?

Vers le Grand oral

LLCE

• **Arts et débats d'idées (Art et contestation)**
En quoi l'expression artistique permet-elle de dépasser les stéréotypes liés au genre?

AMC

• **Faire société (Égalités et inégalités)**
De quelle manière les musées et galeries ont-ils progressivement accordé davantage de place aux femmes artistes? Quel impact cela a-t-il eu?

BAC



1 Botany in blue



▲ Anna Atkins, "Polypodium Phegopteris, British", *Cyanotypes of British and foreign ferns*, 1853.

2 Where art meets chemistry

Cyanotype photography is a camera-less technique that involves laying an object on paper coated with a solution of iron salts before exposing it to UV light and washing with water to create stunning white and Prussian blue images. [...]

5 When ferric ammonium citrate or ferric ammonium oxalate is mixed with potassium ferricyanide, it becomes sensitive to UV light. These chemicals can be painted onto paper or fabric and left to dry in a dark room. Once

10 dry, objects can be arranged onto the paper and placed in the sun. The UV rays from the sun react

15 with the chemicals on the paper to create the recognisable cyan-blue background. Where the paper has been covered with an object it will remain white. Once the chemicals are rinsed off with water, fixing the print so it is no longer sensitive to the sun, you are left with

20 a beautiful print.



Laura Bagnall, *Kew Royal Botanic Gardens*, 2023.

Culture note

The word cyanotype /saɪˈænətaɪp/ comes from the Greek "kyanos", meaning "dark blue", which is also the origin of cyan, the name of a blue pigment used in painting. The suffix *-type* means "impression" or "mark", so cyanotype literally means "blue impression".

Communication

- 1-A What are your impressions of the artwork? How does it differ from a botanical drawing?
- 2-A Why is this technique called cyanotype? What is the value of this technique?
- 3-A Compare this process with photography. If necessary, go online for further research.

Science

- 1-B What are your impressions of the artwork? How does it differ from a photograph?
- 2-B List the chemicals and materials needed for the technique, and explain how it works.
- 3-B Describe or draw the steps of the reaction process.

Over to you!

Design a magazine page showcasing cyanotype as an art form.



Communication You may explore the history of cyanotype, its use in photography or printmaking, and/or tell the story of Anna Atkins as a pioneering artist. Write short articles, select striking visual elements and plan the layout. Your page should draw readers in and make them want to learn more!

Design a magazine page explaining the technique of cyanotype.

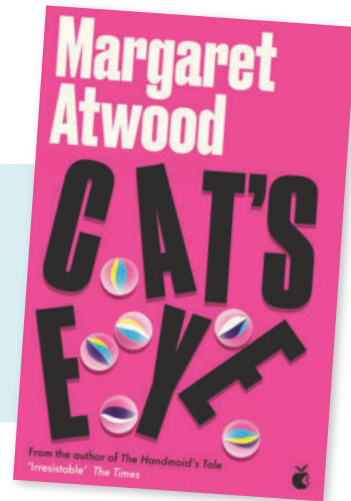


Science A famous magazine has decided to devote a special issue to cyanotype. Design a magazine page focusing on this technique. Make it as clear as possible so it can be understood by people who are not experts in chemistry!



Cat's Eye

Cat's Eye is the story of Elaine Risley, a fictional painter who returns to Toronto, the city of her youth, for a retrospective of her art. Her reflections on her identity as an artist alternate with her recollections from childhood and her teenage years. She is particularly haunted by her memories of a trio of girls who were both cruel and kind to her, led by the charismatic Cordelia.



Alongside my real life I have a career, which may not qualify as exactly real. I am a painter. I even put that on my passport, in a moment of bravado, since the other choice would have been *housewife*. It's an unlikely thing for me to have become; on some days it still makes me cringe. Respectable people do not become painters: only overblown, pretentious, theatrical people. The word *artist* embarrasses me; I prefer *painter*, because it's more like a valid job. An artist is a tawdry, lazy sort of thing to be, as most people in this country will tell you. If you say you are a painter, you will be looked at strangely. [...]

Most of the time though I exult, and think I have had a narrow escape. My career is why I'm here, on this futon, under this duvet. I'm having a retrospective, my first. The name of the gallery is Sub-Versions, one of those puns that used to delight me before they became so fashionable. I ought to be pleased by this retrospective, but my feelings are mixed; I don't like admitting I'm old enough and established enough to have such a thing, even at an alternative gallery run by a bunch of women. I find it improbable, and ominous: first the retrospective, then the morgue. But also I'm cheated off because the Art Gallery of Ontario wouldn't do it. Their bias is towards dead, foreign men. [...]

I pull on my powder-blue sweatsuit, my disguise as a non-artist, and go down the four flights of stairs, trying to look brisk and purposeful. I could be a businesswoman out jogging, I could be a bank manager, on her day off. [...]

I decide I'll go and have a look at the gallery, which I have never seen because all of this has been arranged by phone and mail. I don't intend to go in, make myself known, not yet. I just want to look at it from the outside. I'll walk past, glance casually, pretending to be a housewife, a tourist, someone window-shopping. Galleries are frightening places, places of evaluation, of judgment. I have to work up to them.

But before I reach the gallery I come to a wall of plywood, concealing a demolition. [...] Beside this there's a poster. Or not a poster, more like a flyer: a violent shade of purple, with green accents and black lettering. RISLEY IN RETROSPECT, it says; just the last name, like a boy. The name is mine and so is the face, more or less. It's the photo I sent the gallery. Except that now I have a moustache.

Whoever drew this moustache knew what he was doing. Or she: nothing precludes that. It's a curled, flowing moustache, like a cavalier's, with a graceful goatee to match. It goes with my hair.

a) What are the two main occupations of the narrator? Which one does she consider "real"?

b) How does the narrator feel about the words "artist" and "painter"?

c) Why does she have mixed feelings about her retrospective?

d) Why is she annoyed with the Art Gallery of Ontario?

e) What does the powder-blue sweatsuit represent for her?

f) Why does she hesitate to enter the Sub-Versions gallery?

g) What is striking about the poster she sees?

I suppose I should be worried about this moustache. Is it just doodling, or is it political commentary, an act of aggression? [...] I can remember drawing such moustaches myself, and the spite that went into them, the desire to ridicule, to deflate, and the feeling of power. It was defacing, it was taking away someone's face. If I were younger I'd resent it.

As it is, I study the moustache and think: *That looks sort of good*. The moustache is like a costume. I examine it from several angles, as if I'm considering buying one for myself. It casts a different light. I think about men and their facial hair, and the opportunities for disguise and concealment they have always at their disposal. I think about moustache-covered men, and about how naked they must feel with the thing shaved off. How diminished. A lot of people would look better in a moustache.

Then, suddenly, I feel wonder. I have achieved, finally, a face that a moustache can be drawn on, a face that attracts moustaches. A public face, a face worth defacing. This is an accomplishment. I have made something of myself, something or other, after all.

I wonder if Cordelia will see this poster. I wonder if she'll recognize me, despite the moustache. Maybe she'll come to the opening. She'll walk in through the door and I will turn, wearing black as a painter should, looking successful, holding a glass of only moderately bad wine. I won't spill a drop.

Margaret Atwood, *Cat's Eye*, 1988.

h) How does her reaction to the moustache evolve?

i) What does the moustache symbolise?

j) What does she mean by "a face worth defacing"? Is it positive or negative?

k) How does she want Cordelia to perceive her at the opening?



The author and her work

Margaret Atwood is a Canadian novelist and poet born in 1939 in Ottawa. Her best-known work is the 1985 dystopian novel *The Handmaid's Tale*. Atwood's works encompass a variety of themes, including gender and identity, religion and myth, the power of language, climate change, and politics. From speculative fiction and fairytale adaptations to essays or more realistic novels like *Cat's Eye*, she can write in seemingly any genre!

Over to you!



Act out the opening night.

Imagine the conversation between the narrator and her childhood friend, Cordelia, who came to the opening after seeing the poster. They haven't seen each other in many years and Cordelia wants to know about Elaine's life as an artist, while Elaine tries to appear confident.

Les comparatifs et superlatifs absolus



Comparatif absolu

Le **comparatif** se forme à partir d'un adjectif. Il exprime une augmentation, une intensité. On le dit « **absolu** » quand il n'y a pas d'autre élément de comparaison.

adj + **-er**

Adjectif court

the adj + -est

more + adj

Adjectif long

the most + adj

This artist is **better known** in Canada.

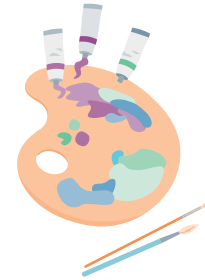
I find seeing a work of art in a museum **more inspiring**.



good → **better** → **the best**
 bad → **worse** → **the worst**
 far → **farther** → **the farthest**
 → **further** → **the furthest**
 little (quantité) → **less** → **the least**
 much/many → **more** → **the most**

This artwork is **the prettiest**.

Her last painting is **the most colourful**.



Grammar tips

Si nécessaire, prenez le temps de réviser le point de grammaire plus en détail.

► **Précis grammatical**

sur [LLS.fr/ANG1PrecisGR](https://lls.fr/ANG1PrecisGR)

1 Complétez les phrases suivantes en utilisant un comparatif ou un superlatif absolu.

- Lee Miller's photography is ... (**unique**) in its powerful depictions of war.
- Georgia O'Keeffe's flower paintings are even ... (**striking**) for their bold use of colour.
- Alice Neel's portraits are known for being ... (**expressive**) in capturing the inner lives of their subjects.
- Yayoi Kusama's *Infinity Mirror Rooms* are ... (**immersive**) experiences in the art world.

2 Complétez les phrases suivantes avec l'adjectif et le comparatif ou superlatif absolu qui convient.

- The Guerrilla Girls' posters are ... in the way they challenge gender inequality.
- Niki de Saint Phalle's sculptures are ... works that combine art, play, and boldness.
- Faith Ringgold's storytelling quilts are ... in how they explore race and identity.
- Gwen John's portraits are ... for their focus on introspection and personal emotion.

Le conditionnel passé

En anglais, on utilise le conditionnel passé afin de pouvoir parler d'une hypothèse irréaliste dans le passé (par exemple, pour parler d'un regret).

La structure du conditionnel passé est la suivante :

- Subordonnée conditionnelle (*if-clause*)

if + past perfect

If she had photographed them...

- Proposition principale (*result-clause*)

would have + participe passé

...they would have had those memories for longer.

3 Conjuguez les verbes entre parenthèses, en utilisant le conditionnel passé.

- If Liz Montague ... (**receive**) even more recognition for her graphic novel, it ... (**reach**) an even wider audience of young creatives.
- If Vivian Maier ... (**be discovered**) sooner, her photography ... (**become**) even more influential in contemporary art.
- If Artemisia Gentileschi's paintings ... (**be shown**) in more galleries during her lifetime, her work ... (**influence**) the Baroque art movement.

Vocabulary in Progress

Idioms of the week

1. **Colour outside the lines** → Do things in a creative or different way, not following the usual rules
2. **Swim against the tide** → Do something different from most people
3. **Turn a blind eye to** → Ignore something intentionally
4. **Take center stage** → Be the most important or noticeable part of a situation
5. **Be in the picture** → Be involved or part of something
6. **Leave a mark** → Do something that people will remember

4 Complétez les phrases suivantes avec l'expression idiomatique qui convient.

- a) The museum curator refused to ... inequality.
- b) The gallery owner included her in the planning, so she was finally able to ...
- c) Her groundbreaking artwork is sure to ... for years to come.
- d) The artist didn't follow traditional techniques, preferring instead to

5 Trouvez les mots qui correspondent à ces définitions dans la carte mentale p. 2.

- a) Show something publicly
- b) Fail to notice or give attention to something important
- c) A great work created by an artist
- d) Succeed in dealing with a difficult situation
- e) Brave, showing courage

6 Sélectionnez l'un de ces sujets et rédigez un paragraphe en utilisant au moins six mots de la carte mentale de la p. 2.

- a) A short paragraph to introduce an artist in an exhibition catalogue
- b) A short paragraph about a piece of art that inspires you
- c) An artist you admire. Explain how you relate to their journey or their work

7 Décrivez l'image suivante à l'aide du vocabulaire de l'unité.



From French to English

8 La traduction de « toujours » • Traduisez les phrases suivantes en anglais.

- a) Malgré les obstacles, les femmes artistes ont toujours créé des œuvres inspirantes.
- b) Leur résilience restera toujours une source d'inspiration pour les générations futures.
- c) La mémoire de ces artistes sera toujours honorée dans l'histoire de l'art.
- d) L'art a toujours été un outil puissant pour dénoncer les injustices et inspirer le changement.
- e) Certaines œuvres d'art ont contribué à faire changer les mentalités pour toujours.

Music of English

L'accent tonique

a rebel/to rebel/rebellious

L'accent tonique d'un mot peut se déplacer selon sa nature. Le nom est souvent accentué sur la première syllabe, alors que le verbe et l'adjectif sont accentués sur la deuxième.

Yayoi rebelled against the social expectations of her time.

► Précis phonologique sur LLS.fr/ANG1PrecisPH

9 Relevez la syllabe accentuée dans les mots en gras puis entraînez-vous à prononcer les phrases et enregistrez-vous sur LLS.fr/LaboAudio.

- a) Yayoi **rebelled** against her family.
- b) Gwen John's letter to her future audience did not have a return **address**!
- c) Following your own path can create **conflicts**.
- d) The exhibition **presents** many forgotten artists.

Hidden words

- **Step 1:** choose a word or expression studied in this unit. Write a definition in English on a sheet of paper without writing the word or expression itself. Exchange your sheet with someone else in the class.
- **Step 2:** read the definition you received and guess the word or expression, then write it next to the definition. Then, add a new definition for a different word or expression. Change partners and repeat the activity.

You get one point for each correct guess and two points for each new definition you write.

Final Project

The scenario

The Museum of Modern Art (MoMA) in New York is planning a new exhibition to celebrate overlooked women artists (both historical and contemporary) and show how their creativity has shaped the art world. You have been chosen as curators to design the exhibition. This is your chance to bring a fresh perspective and share your inspirations! You want your exhibition to attract visitors and make them reflect on the impact of women in art.

Main project



Curate an exhibition.

In groups, act out the curator team meeting. Each of you will present their suggested artists and artworks, explaining how they fit the exhibition theme and why they should be put in the spotlight. Together you will debate, share your ideas and decide on the final selection and layout of the exhibition.



Let's do it!

- **Go online** and select a few pieces by one or two marginalised artists.
- **Do research** about the artists, their career and their place in the art world.
- **Describe the works** and justify why they should be a part of the exhibition.
- **Prepare questions** for the other curators about the works they are presenting.

	Niveau A2	Niveau A2+	Niveau B1	Niveau B1+	Vers B2
Réalisation de la tâche	<input type="checkbox"/> Ne participe pas ou très peu à l'interaction	<input type="checkbox"/> Participe simplement à l'interaction	<input type="checkbox"/> Participe activement à l'interaction	<input type="checkbox"/> Échange des idées clair et argumenté, en s'appuyant sur des exemples pertinents	<input type="checkbox"/> Présentation fluide, utilise l'humour, la créativité et l'implicite, langue fluide et jeu d'acteur convaincant
Production orale	<input type="checkbox"/> Des hésitations et faux démarrages	<input type="checkbox"/> Des hésitations, lit ses notes en regardant peu l'auditoire	<input type="checkbox"/> Enthousiasme, utilise ses notes de manière modérée	<input type="checkbox"/> Dynamisme, regarde l'auditoire et le fait réagir, notes consultées ponctuellement	
Prononciation, fluidité	<input type="checkbox"/> Débit haché, prononciation francisée	<input type="checkbox"/> Prononciation compréhensible mais francisée	<input type="checkbox"/> Prononciation globalement correcte, erreurs ne gênant pas la compréhension	<input type="checkbox"/> Prononciation correcte, intonation assez naturelle	<input type="checkbox"/> Bonne intonation, correction grammaticale, variété de structures complexes, vocabulaire riche, expressions idiomatiques
Recevabilité linguistique	<input type="checkbox"/> Langue très simple, souvent erronée, calques du français	<input type="checkbox"/> Phrases simples, erreurs élémentaires, réemploi du vocabulaire de l'unité	<input type="checkbox"/> Erreurs non gênantes à la compréhension, bon réemploi du vocabulaire de l'unité	<input type="checkbox"/> Peu d'erreurs, réemploi pertinent du vocabulaire de l'unité	
Contenus culturels	<input type="checkbox"/> Pas ou peu de contenu culturel	<input type="checkbox"/> Quelques références à ce qui a été vu dans l'unité	<input type="checkbox"/> Exploitation cohérente des contenus culturels de l'unité	<input type="checkbox"/> Des références à l'unité et à des connaissances personnelles	<input type="checkbox"/> Mobilisation autonome de contenus culturels variés

Concevoir un projet d'exposition

➤ Présenter ses idées et écouter les autres

- Présentez vos choix d'artistes et d'œuvres au groupe. Expliquez pourquoi vous les avez choisis, leurs particularités et leur importance.
- Écoutez attentivement les propositions des autres membres.
- Prenez des notes sur les arguments et idées importantes.

➤ Débattre, argumenter et faire des choix

- Exprimez votre opinion, appuyée par des arguments solides et des exemples précis.
- Réagissez aux idées des autres. Même en désaccord, restez ouvert au dialogue.
- Discutez ensemble pour comparer les propositions.
- Sélectionnez les œuvres à exposer pour créer une exposition cohérente et équilibrée.

➤ Synthétiser et organiser la proposition finale

- Trouvez un titre pour votre exposition.
- Rédigez ensemble un résumé de votre sélection : thème, message et œuvres choisies.
- Planifiez l'organisation de l'exposition : disposition des œuvres, ambiance, supports visuels et sonores.
- Préparez un plan simple des salles et de la scénographie. Cela aidera à visualiser le projet.

Expressions pour argumenter et débattre

Pour réagir aux propositions des autres

*I agree because... I'm not sure about that because...
What about...? Could you explain why...?
That's interesting, but have you considered...?*

Pour négocier et trouver un compromis

*Maybe we could include both...
What if we choose... instead?
Let's try to find a solution that works for everyone.*

Pour conclure une décision

*So, we agree on...
Our final choice is...
We decided to include... because...*



Alternative project



Design a slideshow.

Design a slideshow presentation for the MoMA pitching your ideas for a future exhibition celebrating women artists. Explain why it's important to highlight their work and share a selection of artworks you believe should be featured. Make your presentation persuasive and visually appealing to inspire your audience!



Let's do it!

- **Choose your focus:** pick a few women artists whose work and stories you want to showcase.
- **Research your artists and artworks:** find key information about their life, career, style, and challenges they faced.
- **Plan your presentation structure:** organise your slides with a clear introduction (why this exhibition matters), main content (artists and works), and a conclusion (why shedding light on women artists is important).
- **Write concise, engaging text:** keep your descriptions short but informative. Use persuasive language to convince your audience.
- **Select visuals carefully:** choose high-quality images of the artworks and artists. Make sure they support and enhance your written content.
- **Review and edit:** check for spelling and grammar mistakes.