

Ejes: Instancias de reflexión. • Ámbitos de uso de la lengua adicional.

Capacidades: Aprendizaje autónomo. • Comunicación. • Análisis y comprensión de la información.

Objetivos: Comprender y producir textos escritos.

• Realizar funciones comunicativas.

Contenido curricular: Lectura y escritura de textos de opinión. Lectura de textos narrativos. Citar o contar lo dicho (Estilo directo e indirecto).

What is art to you?

Before you start, answer the following questions:

- Have you ever been to an art exhibition? What kind? How did you feel?
- Why can art be controversial?

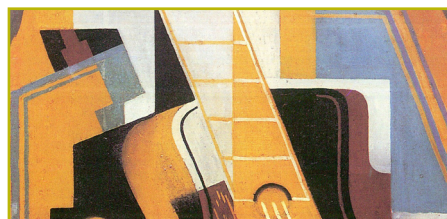


Pista: Recordá que al final de la ficha encontrarás la **clave de respuestas** de las actividades para revisar tu trabajo.

1. Look at the following pictures of different art movements and read the definitions (**a** - **d**) below. Then write the names of the art movements next to the correct definitions.



Surrealism



Cubism



Realism



Abstract art

Definitions (Source: Macmillan Dictionary)

- a.** _____: a style in art and literature that shows life as it really is.
 - b.** _____: an early 20th-century style of painting in which the artist paints several different views of a person or object in a single painting, usually using straight lines.
 - c.** _____: a 20th-century style of art and literature that tried to represent dreams and unconscious experience using unusual combinations of images.
 - d.** _____: a style of art that expresses the artist's ideas or feelings rather than showing the exact appearance of people or things.
2. Read the following article about a promising young artist, Taty LaPlanche, based on a recent interview and choose the right option (**a**, **b** or **c**) to complete this sentence:

Taty had a revelation that influenced her artwork in...

- a.** Japan
- b.** Italy
- c.** the USA

Taty LaPlanche's Art

Taty (short for Tiffany) LaPlanche first developed her passion for portraiture during a hospital stay as a 13-year-old newly diagnosed with Type 1 diabetes. When she was given art supplies, she began making portraits of her nurses and visitors in an anime style. "Anime was the only art form I was familiar with", she admits. That style stuck until her mom enrolled her

in a community art school in Flushing, NY where she mastered still-life and portraiture, eventually drawing from live models in pencil and charcoal.

Later, at LaGuardia, the New York public magnet high school specializing in visual and performing arts, LaPlanche began painting in oils, using color, and received the opportunity to attend a landscape painting course in Italy. Despite her Haitian father's encouragement of the genre, landscapes had never "connected" for her, but, she thought, "maybe I'll connect in Italy!"

She tells the story of hiking up an Italian hill and finding a field of sunflowers. She set up her box easel, and promptly, her vision started to blur. She had been stung by a bee on her eyelid. Fortuitously, an elderly Italian woman helped her, taking her to her home and placing half an onion on her eye. As the woman did the housework and fed her chickens, LaPlanche's vision eventually returned to normal.

"I realized this is what I should be capturing. This moment. This woman". Today, "Portraits are my joy," she says, "Portraits are my life".

After her stay in Italy, she got into photojournalism, capturing people's stories in a different medium. "I loved being in the darkroom and the creative process".

A few years later, she changed her mind again as regards her artwork. "I carried my camera equipment less often and started to draw again". "I'm such a talker, I would just sit in a café, strike up a conversation with a stranger, and doodle a sketch of them, like when I was in the hospital. Even when I was on the plane, I'd doodle passengers".

When the pandemic hit and airlines shut down, Tafy rented a small studio in New York and returned to painting. Now she's working on a new series. "I want to examine poverty and wealth in New York", she concludes.

Adapted version from "[Tafy LaPlanche's pandemic hustle](#)".

3. Read the article again and answer the following questions:

- What art form did Tafy know when she was 13?
- Was she enthusiastic about painting landscapes during high school?
- Who assisted Tafy when she had a problem with her vision during her stay in Italy?
- What did she like about photojournalism?
- Where did Tafy move during the pandemic?



Pista: En inglés, cuando queremos contar lo que otra persona dijo usamos el **discurso indirecto** (indirect speech). Fijate las diferencias entre las siguientes oraciones: 1) "Portraits **are** my joy." En la oración 1 se menciona lo que Tafy dijo exactamente y se utilizan comillas [= discurso directo (direct speech)]. 2) Tafy **told me (that)** portraits **were** her joy. 3) Tafy **said to me (that)** portraits **were** her joy. En las oraciones 2 y 3 la periodista cuenta lo que Tafy dijo [= discurso indirecto (indirect speech)]. Tené en cuenta estos datos* para el discurso indirecto: * Usamos **told** + (pro)nombre o **said to** + (pro)nombre y cambiamos el tiempo verbal [(pro)nombre = (pro)noun]. En este caso cambiamos de **presente simple** (oración 1) a **pasado simple** (oraciones 2 y 3). * No usamos comillas y podemos usar **that** u omitirlo. * También podemos contar lo que otra persona dijo de la siguiente manera: 4) Tafy **said (that)** portraits **were** her joy. Ahora observá las siguientes oraciones: 5) "I **carried** my camera equipment less often and **started** to draw again." En la oración 5 se menciona lo que Tafy dijo exactamente. 6) Tafy **told me (that)** she **had carried** her camera equipment less often and **had started** to draw again. 7) Tafy **said to me (that)** she **had carried** her camera equipment less often and **had started** to draw again. 8) Tafy **said (that)** she **had carried** her camera equipment less often and **had started** to draw again. En las oraciones

6, 7 y 8 la periodista cuenta lo que Tapy dijo. En este caso cambiamos el tiempo verbal de **pasado simple** (oración 5) a **pasado perfecto** (oraciones 6, 7 y 8). Por último, fijate que cuando pasamos de **discurso directo** a **discurso indirecto** también es necesario cambiar otras palabras. Ejemplos: 9) "Portraits are **my** joy." > 10) Tapy **told me (that)** portraits were **her** joy. 11) "I carried **my** camera equipment less often and started to draw again." > Tapy **said (that)** **she** had carried **her** camera equipment less often and had started to draw again. Te sugerimos que también revises otras reglas para el uso del discurso indirecto.

4. For an art project, Malena, a student from La Boca, had to do some research into some contemporary young artists and share the results with the rest of her class. After reading the article in **activity 2**, Malena wrote down some notes. Use indirect speech to report what Tapy said as in the example.

- a. "Portraits are my life."
Tapy told the reporter that portraits were her life.
- b. "Anime was the only art form I was familiar with."
Tapy said that _____
- c. "I'm such a talker."
Tapy told the reporter that _____
- d. "I loved being in the darkroom and the creative process."
Tapy said to the reporter that _____
- e. "I want to examine poverty and wealth in New York."
Tapy said that _____

5. Read the review "Kurt Jackson: a radical artist working in nature" by Julian Spalding and choose the correct option (**a**, **b**

or **c**) to complete the following sentence:
Julian Spalding...

- a. describes a specific painting by the artist Kurt Jackson.
- b. tells a story about Kurt Jackson.
- c. expresses his opinion about Kurt Jackson's art.

Kurt Jackson: a radical artist working in nature

Posted 08 Sep 2021, by Julian Spalding

I wrote the foreword to the new book *Kurt Jackson's Sea* (Lund Humphries, 2021) because I wanted to draw attention to a living artist whose work doesn't fit, at all, into what the art world regards as contemporary art. Yet in my opinion, Kurt Jackson's art is genuinely radical, and no one can say it isn't contemporary or urgently political. Jackson's art is genuinely radical because it is an intrinsic part of his wider, awareness-changing agenda. His life is a life lived with a purpose. The problem is that it doesn't look like that to anyone trained under the ethos of conceptualism. Jackson's painting looks, to anyone used to that world, totally out of place, a throwback to earlier times. But I argue in this book, and again here, that this isn't at all the case.

Adapted version from "[Kurt Jackson: a radical artist working in nature](#)".

6. Read the text again and choose the right option (**a**, **b** or **c**) in the sentences below:
- 1. According to Spalding, Jackson's work is...
 - a. conventional.
 - b. ordinary.
 - c. extreme.

2. Jackson's life is...
 - a. meaningful.
 - b. aimless
 - c. successful.
3. Many people find Jackson's work...
 - a. beautiful.
 - b. disconnected.
 - c. futuristic.
4. Which sentence is true?
 - a. Spalding is critical of the art world.
 - b. Spalding isn't critical of the art world.
 - c. Spalding is indifferent to the art world.

Before you finish

Scan the QR to visit an art gallery showcasing Tafi's work. What's your favourite painting? Why? Write a short review stating your opinion. You can use the following phrases: *In my opinion.../ I think.../ I believe.../ I consider that.../ I argue that...*



Tafi Laplanche
Art Show International Gallery
<https://bit.ly/3Qughvf>

Escaneá este código para acceder al contenido.



Further Practice

Watch the video "Driving into the art of Vincent Van Gogh" and answer the question: Why do people turn to art in difficult times? Scan the QR code to watch the video.



Driving into the art of Vincent Van Gogh
BBC News
<https://bit.ly/3QAhKAK>

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Keys for correction: 1) a. Realism; b. Cubism; c. Surrealism; d. Abstract art **2)** b. **3)** a. Anime b. No, she wasn't. c. An elderly Italian woman. d. She liked being in the darkroom and the creative process. e. She moved to a small studio in New York. **4)** a. Tafi told the reporter that portraits were her life. b. Tafi said that anime had been the only art form she had been familiar with. c. Tafi told the reporter that she was such a talker. d. Tafi said to the reporter that she had loved being in the darkroom and the creative process. e. Tafi said that she wanted to examine poverty and wealth in New York. **5)** c. **6)** 1.c; 2.a; 3.b; 4.a.