

Get Ready for your Exam!

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Évaluation



Document A

I hoped that heartrending images from Sudan – especially on the front page of *The New York Times* – might motivate the United Nations and NGOs to respond more urgently to this crisis. As the Sudanese government continued to deny wrongdoing in Darfur, photojournalists could create a historical document of truth. [...]

5 Over the years I forced myself to be creative in how I covered the same scenes over and over. I started shooting refugee camps out of focus, sometimes in abstract ways, to try to reach an audience beyond the typical *New York Times* readership – an audience geared more toward the visual arts. As ugly as the conflict was, the protagonists were beautiful, wearing brilliantly colored fabrics and, despite the persistent hardships, wide, toothy smiles. The Sudanese were lovely, friendly, resilient people, and I wanted to show that in my work. It seemed paradoxical to try to create beautiful images out of conflict, but I found that my more

10 abstract images of Darfur provoked an unusual response from readers. Suddenly I was getting requests to sell fine-art prints of rebels in a sandstorm or of blurred refugees walking through the desert for several thousand dollars.

I was conflicted about making money from images of people who were so desperate, [...].

Lynsey Addario, *It's What I Do: A Photographer's Life of Love and War*, 2016

Document B

Elizabeth I ruled a much bigger territory than Isabella, and got a law made in England prohibiting the circulation of unflattering portraits of her. Elizabeth's portraits are notoriously fictitious in always showing her as a pearly-skinned icon of Renaissance beauty even when she was old. This is what makes a newly revealed portrait of her from the workshop of Marcus Gheeraerts so remarkable.

5 The portrait shows an unmistakably ageing Elizabeth. [...]

And yet, when you look at the beautiful portraits of Elizabeth more closely, they tend to smooth and whiten her face rather than radically reinventing it. Realism was burned into the British idea of art by Hans Holbein, who was court painter to Elizabeth's father Henry VIII. Portraits were expected to look like the person they portrayed. It was a fine line an artist had to walk, between flattery and fact.

10 A portrait must please the sitter and – in the case of royalty – promote a public image without obviously being fantastical. In Elizabeth's portraits it is actually her clothes, jewels and hairstyles that create glamour. Holbein himself perfected this trick.

Jonathan Jones, *The Guardian*, 2013

Compréhension de l'écrit



Document A

- A. What is unusual in the way photojournalist Lynsey Addario chose to cover conflicts?
- B. Why did she decide to portray people the way she did?
- C. What consequence did it have on her work? Why?

Document B

- D. Why did Queen Elizabeth I prohibit the circulation of unflattering portraits of herself?
- E. Why was Marcus Gheeraerts's portrait of the Queen never revealed until recently?

Documents A et B

- F. What is unusual and/or paradoxical in the way the haves and the have-nots are portrayed in both texts?

Expression écrite



Choisissez l'un des deux sujets.

Sujet 1 : Do you agree with photojournalist Lynsey Addario when she writes:
"It seemed paradoxical to try to create beautiful images out of conflict." (l. 9)?

Sujet 2 : Comment on the following sentence: *"A portrait must please the sitter and - in the case of royalty - promote a public image without obviously being fantastical."* (l. 10)