



CONCOURS D'ENTRÉE
CONSERVATION-RESTAURATION DES ŒUVRES SCULPTÉES

Session de 2017

Épreuve écrite : anglais
Durée : 1 h
Coefficient : 0,5

"Your Own Flesh and Blood. Martyrs and lovers, kissers and thinkers, the good and the damned... Rodin ,s exaggerated figures tell us what it is to be human. Adrian Searle celebrates his complex pleasures."

Adrian Searle, *The Guardian*, 19 september 2006.

The Royal Academy is filled with bodies; pliable bodies, fused bodies, suffering bodies, languorous bodies and pleasuring bodies. Iconic bodies that kiss and think ; others standing still and walking. Bodies dancing, crouching, wanking, exposing themselves to our gaze. What all these bodies are doing, most of all, is being.

And being with them, in these tremendously animated and peopled rooms, where The Royal Academy's Rodin exhibition opens is itself a complex pleasure. We, too, are bodies among these bronze, plaster, marble and terracotta others. Walking among these entire and fragmentary beings, I think about what it is to be flesh and blood. Coming across a gigantic, tensed bronze hand, I clench my own to see how it feels. At a rounded, battered, oversized female head, I remember a feeling I sometimes have before falling asleep: the sensation that I am standing in a darkened room, and the room is my own head. **Looking at a version of a bust of Balzac, I notice how Rodin has casually indicated the hair on the writer's chest just by smearing his fingers around in the wet clay – and that he has done exactly the same thing when he sculpts a woman's vagina, or the hair on another's man's head. There is a lot of pulling, dragging and sliding, a lot of violence, delicacy and tenderness. Somehow this makes me feel uncomfortable.**

Rodin makes us think about our own bodies as well as the bodies of others. He makes us project as well as look inwards, checking ourselves as we do so. The weight and difference of these bodies to our own is as striking as the similarities. The living are all around us. (...) Their presence is somehow as alien as it is familiar. (...)

Please read the text and answer the following questions:

1. Please translate the passage in **bold**.
2. Please explain, in your own words, what makes Rodin's sculptures so compelling*?
Has it got anything to do with distortions ? Equilibrium ?

*Compelling : evoking interest attention or admiration in a powerfully irresistible way.