

Concours d'entrée en première année

Session avril 2014

TEST DE LANGUE

Durée de l'épreuve : 45 minutes

Mentionnez ici votre numéro de convocation →

N°

ne rien écrire dans cette case

ANGLAIS

Vous avez choisi cette langue parmi les quatre proposées (un seul choix par candidat) : allemand, anglais, espagnol ou italien.

Lisez ce texte et reportez-vous à la page 2 pour le compléter.

There is a curious puzzle about Duchamp's best known work, entitled *The Large Glass* or *The Bride Stripped Bare by her Bachelors, Even*. Duchamp decided to leave the work [] in 1923, and for decades it was rarely seen, being known largely through photographs and by reputation as the artist's legendary []. In 1934 Duchamp published the first series of Notes about *The Large Glass* and since then all interpretations have been filtered through this textual optic. But what of the life of *The Large Glass* in the years before the Notes, what did people make of it then?

Is it possible, Duchamp wondered in a note written in 1913 yet prefiguring conceptual art, to 'make works which are not works of "art"?' He answered the question by producing [], manufactured [] presented as works of art. Think of them as three-dimensional collages: the most notorious consisted of a [], a signature, a title (*Fountain*) and an art gallery—or at least that was the intention; *Fountain* was rejected from an open exhibition and then lost.

The readymade certainly raised questions about what could be considered [], and what could not, but also about mass-produced consumer goods which were becoming increasingly aestheticised, and subject to a rapid technical and stylistic [] against which many artists wondered if they could compete. It both lowered the work of art and snidely elevated the commodity. Yet the art world dealt with the readymade in typically [] terms, even if it could not quite grasp the nettle of its message: in the [] Duchamp agreed that limited editions of the original ready-mades should be produced for sale, and Tomkins describes how the once mass-produced urinal was painstakingly replicated by [].

From a review by Julian Stallabrass of *Duchamp. A Biography* by Calvin Tomkins

10 mots de ce texte ont été supprimés.

Ces mots sont reportés ci-dessous (1 à 10).

Vous devez les remettre à leur bonne place, en écrivant le chiffre qui leur correspond dans chaque case vide du texte, par exemple : [1].

ATTENTION : un seul chiffre par case et écriture très lisible !

[1] **Masterpiece**

[2] **art**

[3] **material**

[4] **evolution**

[5] **readymades**

[6] **1950s**

[7] **sculptors**

[8] **objects**

[9] **urinal**

[10] **definitively unfinished**