

PC*

ANGLAIS LV1

DEVOIR SURVEILLÉ N°2

Lundi 18 novembre 2024

SYNTHÈSE DE DOCUMENTS

Ce sujet vous permet de choisir votre type de devoir parmi les concours Centrale et X-ENS. En plus de bien respecter les consignes propres à chaque concours, rappelées ci-dessous, veuillez à bien sélectionner les documents qui correspondent au sujet que vous aurez choisi !

L'utilisation du dictionnaire ou de tout appareil électronique est interdite.

Ce sujet comporte les cinq documents suivants :

Document 1: photomontage intitulé *"Dalí, Why do you paint? Because I love art"*, réalisé en 1954 par Philippe Halsman.

Document 2: article intitulé *"Banksy street stall prints, sold for \$60, set to make small fortune at Bonham's"*, écrit par M. Kennedy, publié dans *The Guardian*, le 12 juin 2014.

Document 3: article intitulé *"The vast majority of NFTs are now worthless, new report shows"*, écrit par Maya Yang, publié dans *The Guardian*, le 22 septembre 2023.

Document 4: article intitulé *"Banksy tried to destroy his art after it sold for \$1.4 million. The shredded version just went for \$25.4 million"*, écrit par Jonathan Edwards, publié dans *The Washington Post*, le 15 octobre 2021.

Document 5: article intitulé *"Simon Rattle is right: Britain is becoming a cultural desert – and that's a political choice"*, écrit par Martin Kettle, publié dans *The Guardian* le 27 avril 2023.

Synthèse type X-ENS (4 heures)

Première partie : Synthèse de documents

Un document iconographique (document 1) et trois textes (documents 2, 3, 4)

Sans paraphraser les documents proposés dans le dossier, le candidat réalisera une synthèse de celui-ci, en mettant clairement en valeur ses principaux enseignements et enjeux dans le contexte de l'aire géographique de la langue choisie, et en prenant soin de n'ajouter aucun commentaire personnel à sa composition.

La synthèse proposée devra comprendre entre 600 et 675 mots et sera rédigée intégralement dans la langue choisie. Elle sera en outre obligatoirement précédée d'un titre, proposé par le candidat.

Indiquer avec précision, à la fin du travail, le nombre de mots utilisés (titre inclus)

Seconde partie : Texte d'opinion

1 article (document 5)

En réagissant aux arguments exprimés dans le texte d'opinion, le candidat rédigera lui-même dans la langue choisie un texte d'opinion d'une longueur de 500 à 600 mots.

Synthèse type CENTRALE (4 heures)

Un document iconographique (document 1) et trois textes (documents 2, 3, 4).

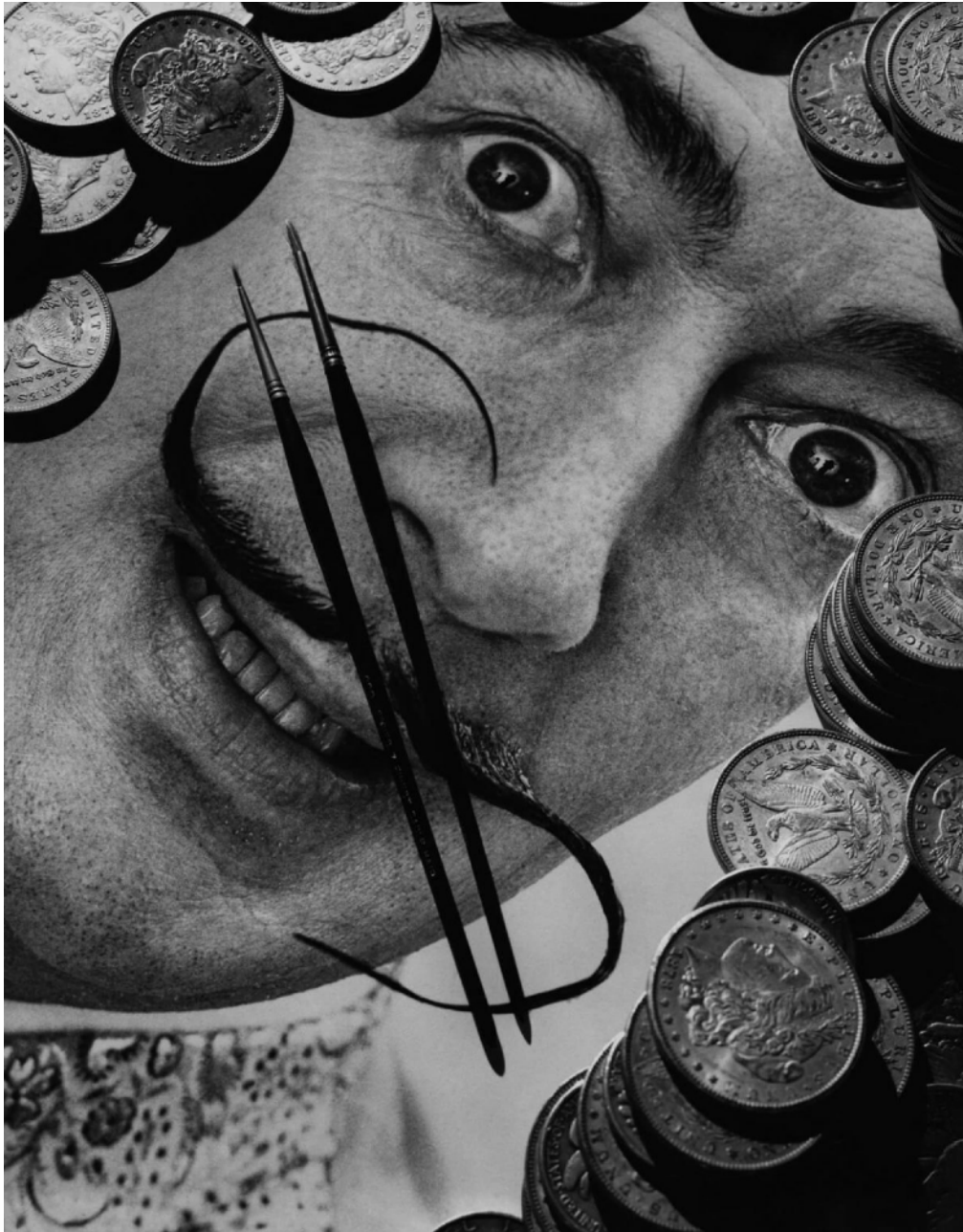
Rédiger en anglais et en 500 mots (plus ou moins 10 %) une synthèse des documents proposés, qui devra obligatoirement comporter un titre.

Indiquer avec précision, à la fin du travail, le nombre de mots utilisés (titre inclus).

L'ordre dans lequel se présentent les documents est arbitraire et ne revêt aucune signification.

DOCUMENT 1

Philippe Halsman "Dalí, Why do you paint? Because I love art" 1954



DOCUMENT 2

Banksy street stall prints, sold for \$60, set to make small fortune at Bonham's

Maev Kennedy, *The Guardian*, 12 June 2014

It was not surprising that for most of the day the man selling black and white Banksy prints in New York got no takers. Coming from a pop-up stall in Central Park, among many others selling cheap tourist souvenirs, they were outrageously expensive at \$60 each. Gift shops were selling artists' posters, greeting cards, mugs and coasters for a fraction of the price.

A man who had bought two canvases from the stall, proved, by mid-afternoon, to be only the second customer for the prints.

But this buyer now stands to make a small fortune. The pictures have been authenticated by Banksy; they are going to auction at Bonham's, in London, and they could fetch up to £120,000. From the pile of canvases stacked up on the trestle table, and hung from its metal framework, the buyer had selected *Kids on Guns* – two sweet little children standing on a hillock of guns and bombs – and *Pooh Bear*, a version of AA Milne's winsome creation sitting weeping under a tree, honey pot (labelled with a dollar sign) discarded and his foot stuck in a bear trap.

The two pictures will be in Bonham's contemporary art sale next month, and the estimates are that they will make up to £70,000 and £50,000 respectively.

They were bought during Banksy's visit to New York last year, when he played hide and seek with both the authorities and fans. He created street art, including a shoe signer polishing Ronald McDonald's boots, the location of which was revealed daily before admirers rushed to try to take selfies or the authorities went in to destroy the work. On one day the art site's message was: "Today's art has been cancelled due to police activity."

The Central Park stall was authenticated the day after the sale, with a message on Banksey's website saying: "Yesterday I set up a stall in the park selling 100% authentic original signed Banksy canvases. For \$60 each." The website also warned: "Please note: this was a one off. The stall will not be there again today." Perhaps he was anticipating an entrepreneur stepping in to fill the sudden demand for art in the park.

Gareth Williams, head of contemporary art at Bonham's, said the Central Park stall was a coup. "The fact that his paintings were original and were being offered at a tiny fraction of their true retail value, raises real questions about the perception of worth and the nature of art as commodity within the marketplace – something that the artist must be acutely aware of."

Banksy also reveals concerns about his ongoing struggle to strike a balance between commercial success and artistic integrity. He hints at the possibility of abandoning galleries entirely and permanently returning to his roots as a street artist.

"I started painting on the street because it was the only venue that would give me a show," he writes. "Now I have to keep painting on the street to prove to myself it wasn't a cynical plan. Plus it saves money on having to buy canvases.

"But there's no way round it—commercial success is a mark of failure for a graffiti artist. We're not supposed to be embraced in that way. When you look at how society rewards so many of the wrong people, it's hard not to view financial reimbursement as a badge of self-serving mediocrity."

He realizes, though, that his early triumphs and the resulting bounty put him in a unique position to dictate how his work is displayed. Starving artists aren't afforded the same luxury.

"Obviously people need to get paid—otherwise you'd only get vandalism made by part-timers and trust-fund kids," Banksy says. "But it's complicated, it feels like as soon as you profit from an image you've put on the street, it magically transforms that piece into advertising. When graffiti isn't criminal, it loses most of its innocence."

DOCUMENT 3

The vast majority of NFTs are now worthless, new report shows

Maya Yang, *The Guardian*, 22 September 2023

Tens of thousands of NFTs that were once deemed the newest rage in tech and dragged in celebrities, artists and even Melania Trump have now been declared virtually worthless.

According to a new report by dappGamb1 that reviewed data from NFT Scan and CoinMarketCap, 69,795 out of 73,257 NFT collections have a market cap of 0 Ether, leaving 95% of those holding NFT collections – or 23 million people – with worthless investments.

NFTs, or non-fungible tokens, are a form of crypto asset that is used to certify ownership and authenticity of a digital file including an image, video, or text.

The report comes nearly two years after the craze for NFTs swept up celebrities and artists alike, with many rushing to purchase NFT collections of the Bored Ape Yacht Club and Matrix avatars.

In March 2021, the crypto entrepreneur Sina Estavi made headlines when he paid \$2.9m for an NFT of the first tweet from the former Twitter boss Jack Dorsey. Meanwhile, in December 2021, the former first lady launched an NFT collection named Melania's Vision which included a limited-edition digital artwork of her eyes.

The drastic downward market shift surrounding such crypto assets “underscores the need for careful due diligence before making any purchases, especially one of high value”, the report said.

“This daunting reality should serve as a sobering check on the euphoria that has often surrounded the NFT space. Amid stories of digital art pieces selling for millions and overnight success stories, it is easy to overlook the fact that the market is fraught with pitfalls and potential losses,” it added.

The report revealed that 79% of all NFT collections have remained unsold, as there is not enough demand to keep up with the supply in what researchers have described as a “highly speculative and volatile market”.

To analyze the current state of top NFT assets, dappGamb1 researchers looked at the top 8,850 NFT collections according to CoinMarketCap.

They found that 18% of these top collections had a floor price of zero, essentially being worthless. Forty-one per cent of the top collections had been priced between \$5 and \$100, which may indicate a lack of perceived value attached to these assets, the report revealed. Moreover, less than 1% of the collections were worth more than \$6,000, a stark shift from the million-dollar deals that dominated a \$22bn market in 2021.

The study also analyzed the costly environmental impact surrounding the minting process of NFTs. Researchers identified 195,699 NFT collections with no apparent owners or market share and found that the energy required to mint the NFTs was comparable to 27,789,258 kWh, resulting in an emission of approximately 16,243 metric tons of CO₂.

To put the staggering number into context, the report revealed that 16,243 metric tons of CO₂ is equivalent to the yearly emissions of 2,048 homes. It is also equivalent to the yearly emissions of 3,531 cars or the carbon footprint of 4,061 passengers flying from London to Wellington, New Zealand.

In addition, the report revealed that the number of dead NFTs could even be higher.

“MacContract on Ethereum has a floor price of \$13,234,204.2, but its all-time sales is only \$18,” the report said, adding: “This stark discrepancy between listed floor prices and actual sales data exposes a significant issue in the NFT market – inflated valuations that don't reflect genuine buyer interest or real-world transactions.

“It becomes clear that a significant portion of the NFT market is characterized by speculative and hopeful pricing strategies that are far removed from the actual trading history of these assets,” it said.

Despite the volatility of the NFT market, dappGamb1 researchers said that they believed NFTs still had a place in the future.

In order to survive market downturns and have lasting value, NFTs need to be either historically relevant such as first-edition Pokémon cards, true art or provide genuine utility, they said in the report.

DOCUMENT 4

Banksy tried to destroy his art after it sold for \$1.4 million. The shredded version just went for \$25.4 million.

Jonathan Edwards, *The Washington Post*, October 15, 2021

The auctioneer slammed his gavel, ending a 2018 bidding war at Sotheby's in London. For \$1.4 million, someone had bought one of street artist Banksy's most iconic works: a silhouetted girl reaching for a red, heart-shaped balloon as it floats away.

Right then, the painting started beeping inside the packed auction house, and a secret shredder Banksy had built into the bottom of the picture frame whirred to life. Onlookers watched — eyes widening, mouths dropping — as “Girl With Balloon” slid down into its blades, slicing the bottom half of the canvas into dangling strips.

“The urge to destroy is also a creative urge,” Banksy wrote in an Instagram post after the event.

Art prankster Banksy shredded a framed canvas at a London auction on Oct. 5, 2018. Moments before, the artwork sold for \$1.4 million. (Video: Reuters)

On Thursday, three years after Banksy's act of destructive creation, the anonymous buyer put up for auction “Girl With Balloon,” or rather, its successor — the retitled “Love Is in the Bin.” After nine bidders battled for 10 minutes, the semi-shredded artwork sold for \$25.4 million. That's more than three times the auction house's top estimate going into Thursday's auction and more than 18 times what the spray-paint-on-canvas creation sold for in 2018 when it was intact.

“It has been a whirlwind to follow the journey of this now legendary piece and to have it back in our midst, offering it tonight in the very room it was created by the artist,” said Alex Branczik, Sotheby's chairman of modern and contemporary art.

The prank was “a brilliant comment on the art market,” London art dealer Acoris Andipa told the *New York Times* in 2018, adding that if he were the buyer, he would leave the painting in semi-shredded condition. “It's a part of art history.”

BBC News arts editor Will Gompertz called the stunt “brilliant in both conception and execution” in its indictment of the art world, one in which people aren't disappointed that a piece of art was destroyed but concerned only with how that destruction has changed its value as an “asset.”

A Banksy painting sold at auction for \$1.4 million — then automatically shredded itself

To highlight this, Gompertz said, Banksy staged “an attention-grabbing spectacle [the shredding] taking place within an attention-grabbing spectacle [the auction], which highlighted through dark satire how art has become an investment commodity to be auctioned off to ultra-wealthy trophy-hunters.”

“It will come to be seen as one of the most significant artworks of the early 21st Century,” Gompertz said.

The irony of the shredding, though, is that, instead of punishing a buyer looking to secure a Banksy by leaving that person with only a surprise heap of worthless tatters, it may have rewarded the purchaser with a far more valuable piece of art, Joey Syer, the co-founder of MyArtBroker.com, told the *Evening Standard* in the days after the first auction. Back then, Syer estimated the stunt could have added 50 percent to the artwork's value.

Syer's guess turned out to be far too conservative.

Over the past two decades, Banksy has grown into one of the most famous street artists in the world. The British graffiti artist, who's maintained his anonymity over the decades, gained prominence through his many anti-establishment pieces, which he often paints secretly in public places. He has spray-painted two police officers kissing, one snorting cocaine off the ground, and several dressed in riot gear with yellow smiley faces. In 2019, his “Devolved Parliament” sold for \$12.1 million — the Victorian-style painting depicted the British House of Commons filled with chimpanzees weeks before Britain was set to leave the European Union.

Early in his career, Banksy combined graffiti with performance art. In a 2003 exhibit, he painted on the bodies of live pigs. During another at a London gallery in 2005 featuring cheekily altered replicas of famous artists such as Claude Monet and Vincent van Gogh, he released 200 live rats in the gallery. That same year, he disguised himself so he could secretly install his own works on the walls of major museums in London and New York without getting caught.

DOCUMENT 5

Simon Rattle¹ is right: Britain is becoming a cultural desert – and that’s a political choice

Martin Kettle, [theguardian.com](https://www.theguardian.com), April 2023

Simon Rattle is incontestably right in what he said this week: classical music in this country is “fighting for its existence”.

Over the decades, Arts Council England (ACE) and the BBC have done more to sustain classical music and the other performing arts than anyone. But there is nothing coincidental about ACE now taking the knife to the nation’s orchestras and opera companies, and the BBC’s attempt to kill off the BBC Singers and slash spending on its orchestras. As Rattle put it in his cry from the heart in London, these cuts are “rooted in political choices”.

There is absolutely nothing inevitable about the cuts and choices that Rattle denounces. No one disputes that Britain’s public finances are suffering. No one is unconcerned that the NHS and schools are on the rack too. Our country is in trouble; we all get that. But only in the arts is public spending so umbilically part of a culture war.

Countries similar to ours are making diametrically different choices. France has just increased its culture budget by 7% and now spends £3.86bn on culture, a record. Germany has also recently boosted arts spending by 7%, after the culture minister told the Bundestag that the government was “specifically strengthening the arts, culture and media in the face of the unprecedented crises of our time”. By comparison, ACE now spends £629m a year in England.

It is a miracle that classical music manages to maintain as big a presence in British life as it does. This is partly because, on classical music, we so often default to a poisonous argument about elitism when we should be talking about access and opportunity to a wonderful art form. Our media, with its diminished arts coverage, does not help.

It wasn’t always like this. The opening ceremony of the 2012 London Olympics depicted a capacious British culture, accessible to all and appealing in multiple registers. That’s disappeared now. The gates have gone back up. This doesn’t happen in other places. In many western countries, young people are given government vouchers to use on arts spending. That would be inconceivable here.

But the killer is the deliberate and strategic meanness over spending. As Rattle said, musicians have long been brilliant at doing more with less. But there is a limit to what even they can manage. A survey in November found 98% of British musicians concerned about having enough income and 90% worried about being able to afford food. Many are abandoning the profession.

The government is not just turning the screw on today’s musicians; it is also choking off the prospects for tomorrow’s. Music and the arts are excluded from the curriculum that ministers want 90% of secondary pupils to be studying by 2025.

There is something very wrong indeed with a country that disparages the creative arts in this way. No one is saying that symphony orchestras matter more than cancer treatment units. But the real-world consequence of government policy is that the arts in general, and classical music in particular, are being deliberately moved into a place from which the vast majority of people will effectively be barred.

¹ Simon Rattle is a world-famous British conductor.