

BREAKING BARRIERS



BASQUIAT THE ARTIST WHO CHALLENGED AMERICA



To what extent has Jean-Michel Basquiat's art challenged racial and social issues in American culture?

Objectif final : être capable de parler de l'art de Jean-Michel Basquiat et de son héritage dans un contexte plus contemporain.

CECRL Monologue suivi – décrire l'expérience B2 peut développer une argumentation claire, peut faire une présentation ou une description claire et détaillée de en soulignant les points importants et les détails.

Intermediate tasks [distance learning]

IT 1) EE ⇒ Read the introduction to a virtual exhibition about Black Lives Matter street art in The Guardian entitled: "Color is not a crime" and write the rest of the article by linking BLM street art with Basquiat's art. Choose a work of art by Basquiat to illustrate the article and explain your choice (argue). **And/or IT 2) POI** ⇒ Take part in a radio debate: what makes Basquiat's art still powerful today? SB 1è fiches Strategies: p. 223

Final task POC: You work for Chrissie's, an auction and private sales company. You are asked to be the voice over for this video in order to advertise a painting by Basquiat for sale. It was painted in at the same time as Defacement. Promote Basquiat's untitled art piece. Include elements about his technique, his message and his life. <https://youtu.be/jY8B6auzWRc>



do
1983,

- Lexique : étendre le vocabulaire : *opinion + art*
- Grammaire : les modaux, les adverbes
- Phonologie : American accent

- Argumenter, exprimer son accord, son désaccord
- **PEAC** : Présenter un mouvement artistique + Demander et donner son avis sur une œuvre
- **TICE** : ajouter une narration sur Movie Maker ou Audacity, Vocaroo ou mon-oral.net

BREAKING BARRIERS

BASQUIAT THE ARTIST WHO CHALLENGED AMERICA



Lesson plan

Introduction ⇒ *Can art be powerful enough to change society?* Brainstorming + video <https://www.youtube.com/watch?v=fSmAsbbzcB0> + Choose the art piece you think is the most powerful in the selection (slideshow). Explain why.

I – Raw and uncompromising – Neo Expressionism, the art of the eighties

- Defining Neo-Expressionism and Basquiat's art** The Artful Learner + Prove what makes Basquiat's art Neo-Expressionist (= use the definition + analyse the paintings in the selection).
- The power of art: the artist who broke barriers** article + boxing Basquiat selection.
- Race, power, money: the art of Jean-Michel Basquiat** article from The Guardian (team work, each team is given one excerpt + recap: everyone takes notes).

II – Changing the face of art – the enduring legacy of Basquiat

- It could have been me – Defacement, when Basquiat challenged police brutality** video + worksheet

Intermediate task ⇒ **IT 1) EE** ⇒ choose a work of art by Basquiat to illustrate an article about street art and Black Lives Matter on The Guardian website entitled: "Color is not a crime". Write the rest of the article by linking BLM street art with Basquiat's art. Explain your choice (argue). **And/or IT 2) POI** ⇒ Take part in a radio debate: what makes Basquiat's art still powerful today?

- Be an art critic:** video "Unlike any other": *Basquiat exhibit at Boston Museum of Fine Arts First of its kind* + Prepare an object label for one of the paintings in the exhibitions, including a brief introduction to the piece and the themes it deals with: *La Hara – Irony of a Negro Policeman – Obnoxious Liberals – Six Crimees – Warrior*

Final task POC ⇒ You work for Chrissie's, an auction and private sales company. You are asked to do the voice over for this video in order to advertise a painting by Basquiat for sale. It was painted in 1983, at the same time as *Defacement*. Promote Basquiat's untitled art piece. Include elements about his technique, his message and his life. <https://youtu.be/jY8B6auzWRc>

Introduction ⇒ Can art be powerful enough to change society?

1. **Watch** the video <https://www.youtube.com/watch?v=fSmAsbbzcB0>



2. **View** the art works in the slideshow “Neo Expressionism in the USA: <https://view.genial.ly/606c4a6e7f9d910d7c168a86/presentation-stains-presentation>
Choose the art piece you think is **the most powerful** in the selection. **Explain** why using the methodology reminder (*Shine Bright*, Nathan 2020, p. 127).



BOOST YOUR SKILLS!

Demander son avis à quelqu'un

- Utilise des expressions et verbes d'opinion pour poser des questions : *What does the artwork **inspire** in you?* • **In your opinion**, what does it suggest?
- Questionne et reformule les propos de l'autre : *Really?* • *Are you sure?* • **So** you believe that...

Donner son avis sur une œuvre

- Utilise des verbes de goût : *This type of art doesn't **appeal** to me because...* • *I **prefer** classical paintings.*
- Concentre-toi sur l'aspect visuel des œuvres : *This artwork **looks like**...* • *It **reminds me of**...*

I – Raw and uncompromising – Neo-Expressionism, the art of the eighties

a) Defining Neo-Expressionism and Basquiat's art

1. **Read** the methodology sheet below, including the two definitions of the Neo-Expressionist art movement. You will need it to study Basquiat's art.

THE ARTFUL LEARNER: NEO-EXPRESSIONISM



Definition of *Neo-Expressionism*: a revival of expressionism in art characterized by **intense colors**, **dramatic** usually **figural forms**, and **emotive subject matter**.



Jean-Michel Basquiat, *In Italian*, 1983



Julian Schabnel, *Hope*, 1982



Philip Guston, *Studio Landscape*, 1975



Nabil Kanso, *Othello* 1985



Elizabeth Murray, *Join*, 1980



Keith Haring

Neo-Expressionism is a [diverse](#) art movement that dominated the [art market](#) in [Europe](#) and the [United States](#) during the **early and mid-1980s**. Neo-Expressionism [comprised](#) a varied assemblage of young artists who had returned to **portraying the [human body](#) and other recognizable objects**, in reaction to the remote, introverted, highly intellectualized [abstract art](#) production of the 1970s.

Neo-Expressionist paintings themselves, though diverse in appearance, presented certain common traits. Among these were: a **rejection of traditional standards of [composition](#)** and design; an ambivalent and often brittle **emotional tone that reflected contemporary urban life and values**; a general lack of concern for pictorial idealization; the use of **vivid** but jarringly [banal](#) **colour harmonies**; and a simultaneously **tense and playful presentation** of objects in a **primitivist manner** that communicates a sense of **inner disturbance, tension, alienation, and [ambiguity](#)**.

www.britannica.com

2. Here is the genial.ly presentation with a selection of paintings by Jean-Michel Basquiat.
<https://view.genial.ly/606c92bf83b6600d1c1c7ad0/presentation-basic-dark-presentation>



- a) **Watch the selection** of paintings by Jean-Michel Basquiat. Pay attention to the **colours**, the **titles** and the **symbols/characters/objects** that are represented. What recurring symbols and/or themes have you noticed in these paintings?
- b) The phrases below are used to describe the Neo-Expressionist movement in art. **Use these characteristics to describe and analyse** the **one art piece** you have chosen from the selection of Basquiat's paintings.

portraying the human body and other recognizable objects

a rejection of traditional standards of composition and design;

an emotional tone that reflected contemporary urban life and values

a general lack of concern for pictorial idealization

the use of **vivid colours**

a simultaneously **tense and playful presentation** of objects in a **primitivist manner**

a sense of **inner disturbance, tension, alienation, and ambiguity.**

- c) Using the General Vocabulary Toolbox below as well as the phrases in the grid above for part b), **write your analysis** of the painting you have chosen in your notebook and be ready to **share it** with your mates.

GENERAL VOCABULARY TOOLBOX



- **Medium**

Oil on canvas

A stroke of paint, quick strokes, energetic strokes...

brushy paint, oilstick, pigment, spray paint, crayon...

crisply delineated lines

- **Colour**

primal/ primary tones

splashes of colour

[adjective] + [colour] + background, ex: *a shocking red background.*

Ex: *The use of primal, primary tones, splashes of raging red to attract the eye, glaring blue and black contrasting with pristine white and the almost complete absence of any other hues are some of the notable features of this painting.*

- **General description of the painting**

Neo-Expressionism (use your Artful learner worksheet) ...

depict (vb) an object/ a character/ a situation... ex: *the painting depicts a series of figures representing capitalism*

words, scribbling, graffiti, footnote, stray phrases, odd combinations of words/syllables, scrawled in deliberately crude lettering...

raw emotional force, raw style...

b) The power of art: the artist who broke barriers

1. **Read** the article below. Do the tasks (⇒) in your notebook.

⇒ **Pick** the words and phrases that show **Basquiat's influence** as an artist.

⇒ What elements suggest that Basquiat's art is **still fashionable today**?

⇒ **Focus** on the symbol of boxing. **Pick** all the references to boxing in the text and **explain** what this recurring theme conveys about Basquiat's art at large.

Jean-Michel Basquiat – The Artist Who Broke Barriers

When looking at Jean-Michel Basquiat's [The Ring](#) (1981), one can't help but see a revelation, a self-portrait of sorts ushering in a new era for black artists the world over.

There, standing in a bold, red boxing ring is a polka-dot-shorts-wearing athlete holding a spear high above his wild-haired head. The image of boxing alone naturally leads one to conjure up images of struggle, challenge, resistance, and undoubtedly victory and strength. Without question, these would become the unmistakable touchstones of Basquiat's work. They defined him not only as a breaker of cultural and professional barriers but as the first contemporary black art star.

Jean-Michel Basquiat became a shining star in the art world of the '70's and '80's Neo-Expressionist movement. He has long since been endowed with the crown he so often depicted in his work, taking his rightful place as self-proclaimed king of the art world. It was no surprise then, that once Basquiat had been given his long overdue retrospective at Bilbao Guggenheim's galleries that Martin Luther King's *I Have A Dream* could be heard resoundingly over the speakers.



A by-product of both the Harlem Renaissance¹ and the civil rights movement, Basquiat's work bleeds history. It carries with it a myriad of African American experiences and inevitably transformed the way the art world interpreted African American art as a whole. Basquiat was challenging western histories by depicting saints and kings as black. Furthermore, his heroes were not only black, but they were also majestic, strong, and poetic, proving that his artistic lineage stemmed from beyond any geographical confines. His art broadened the field. It converged elements of African-American, African and Aztec influences paired with classical themes and contemporary heroes like musicians and athletes. He was honoring black men and women from all parts of the world who had shaped the greater black collective. Basquiat highlighted a multitude of influential black heroes that, like him, changed the way people perceive black contributions to history. His art bled these truths, coursing new blood into African American art. His paintings read like blues songs, just as colorful, and equally as important to black history. As Italian artist Francesco Clemente so aptly put it, "Jean-Michel's crown has three peaks, for his three royal lineages: the poet, the musician, the great boxing champion." It was this multi-faceted talent that made Basquiat the timeless artist he has become. His work is seemingly unphased by time, transcending it even while remaining as relevant today as ever. (...)

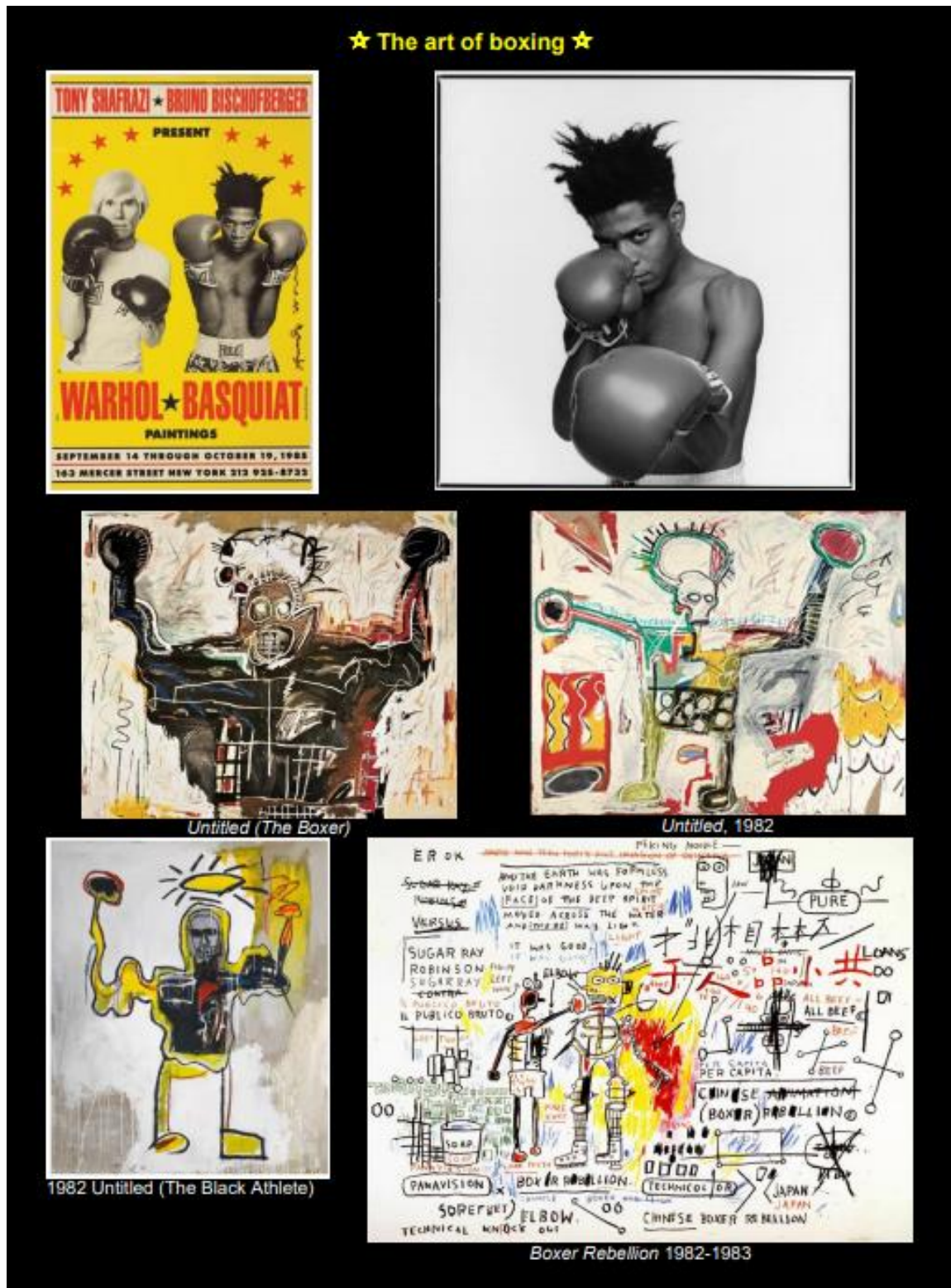
In 2017, Japanese billionaire Yusaku Maezawa bought a single work for \$110 million (*Untitled, 1982*), making the searing expressionist painting the most expensive American artwork of all time.

It goes without saying that Basquiat's vast body of work is timeless, not only as African American art but as world art. It's hard to downplay such a champion of both African American history and art history, and why would one want to? Basquiat was certainly no featherweight in the art ring. He was undoubtedly a full-fledged heavyweight, and in the words of the late, great Muhammad Ali, perhaps even "King of the world."

<https://www.artlife.com/jean-michel-basquiat-broke-barriers/>

¹ The Harlem Renaissance was an intellectual and cultural revival of African American music, dance, art, fashion, literature, theater and politics centered in [Harlem](#), New York City, spanning the 1920s and 1930s.

2. **Observe** this selection of paintings and photos linked to Basquiat and boxing. In your own words (but based on what you have learnt in the article) **explain what makes them powerful**.



c) Race, power, money: the art of Jean-Michel Basquiat

Article from *The Guardian*: team work.

⇒ **Read** the extract you were assigned. **Sum it up** in about 5 lines, keeping the most relevant ideas and vocabulary. Be ready to **recap** for your mates.

Race, power, money – the art of Jean-Michel Basquiat #1



Basquiat's Self-Portrait, 1984

In the spring of 1982, a rumour started swilling around New York. The gallerist Annina Nosei had some kind of boy genius locked in her basement, a black kid, wild and inscrutable, making masterpieces out of nowhere to the accompaniment of Ravel's *Boléro*. "Oh Christ", Jean-Michel Basquiat said when he heard. "If I was white, they would just call it an artist-in-residence." These were the kind of rumours he had to work against, but also the deliberate myth he constructed about himself.

He had come to prominence as a graffiti artist, part of the duo SAMO, short for same old shit, who bombed the doors and walls of the Lower East Side with enigmatic phrases. The paintings started coming right at the moment that the East Village transformed from a burned-out wasteland inhabited by heroin addicts to the epicentre of a startling art boom. There was a marketable glamour to being a down-and-out

15 prodigy then, but it was an act for Basquiat, as much a way of satirising prejudice as the African chieftain outfits he'd later wear to the parties of wealthy white collectors.

20 He was a street kid, true, a teen runaway who had slept on benches in Tompkins Square Park, but he was also a handsome privileged boy from a Park Slope brownstone who had gone to private school, followed by a stint at City-As-School, a destination for gifted children. Though he didn't have a formal art education, he and his mother Matilde had been frequenting museums since he was a toddler. As his girlfriend Suzanne Mallouk recalled of a trip to MoMA, "Jean knew every inch of that museum, every painting, every room. I was astonished at his knowledge and intelligence and at how twisted and unexpected his observations could be."

25 There is a graphomaniac¹ quality to almost all of Basquiat's work. He liked to scribble, to amend, to footnote, to second-guess and to correct himself. Words jumped out at him, from the back of cereal boxes or subway ads, and he stayed alert to their subversive properties, their double and hidden meaning. His notebooks, recently published in an exquisite facsimile by Princeton, are full of stray phrases, odd combinations. When he began painting, working up to it by way of hand-coloured collaged postcards, it was objects he went for first, drawing and writing on refrigerators, clothes, cabinets and doors, regardless of whether they belonged to him or not.



35

<https://www.theguardian.com/artanddesign/2017/sep/08/race-power-money-the-art-of-jean-michel-basquiat>

¹ Graphomaniac = obsessed with writing

Race, power, money – the art of Jean-Michel Basquiat #2

A Basquiat alphabet: *alchemy, an evil cat, black soap, corpus, cotton, crime, crimée, crown, famous, hotel, king, left paw, liberty, loin, milk, negro, nothing to be gained here, Olympics, police, sangre, soap, sugar, teeth*. These were words he used often, names he returned to turning language into a spell to repel ghosts. The evident use of codes and symbols inspires a sort of interpretation-mania on the part of curators. But surely part of the point of the crossed-out lines and erasing hurricanes of colour is that Basquiat is attesting to the mutability of language, the way it twists and turns according to the power status of the speaker. Crimée is not the same as criminal, negro alters in different mouths, cotton might stand literally for slavery but also for fixed hierarchies of meaning and the way people get caged inside them.

“Everything he did was an attack on racism and I loved him for this,” Mallouk² says. She describes him in MoMA sprinkling water from a bottle, hexing the temple. “This is another of the white man’s plantations,” he explains.

After Basquiat, Mallouk became involved with another young artist, Michael Stewart, who in 1983 was arrested and beaten into a coma by three police officers after graffitiing a subway station wall. He died 13 days later. The officers, who claimed Stewart had a heart attack, were charged with criminally negligent homicide, assault and perjury but found not guilty by an all-white jury. It is thought he was killed by an illegal chokehold, as Eric Garner would be, in New York, 31 years later.



“It could have been me,” Basquiat said, and set about painting *Defacement (The Death of Michael Stewart)*.

All the time, Basquiat was becoming more successful, more wealthy and famous. And yet he still couldn’t reliably hail a cab in the street. Fine: limos instead. He bought expensive wines, Armani suits to paint in, like any artist who has suddenly made it big, yet the anecdotes about his spending were passed on with a casual glaze of racism, as if there was something unusually revealing about his appetites.

It was lonely, he was lonely, the only black man in the room, his prodigy status like that of a toy. “They’re just racist, most of those people,” he’s quoted as saying. “So they have this image of me: wild man running – you know, wild monkey man, whatever the fuck they think.”

<https://www.theguardian.com/artanddesign/2017/sep/08/race-power-money-the-art-of-jean-michel-basquiat>

² Suzanne Mallouk was Basquiat’s girlfriend in the 1980s.

Race, power, money – the art of Jean-Michel Basquiat #3

5 These days Basquiat is among the most expensive artists in the world; these days his images are franchised, replicated everywhere from Urban Decay¹ blusher pots to Reebok trainers. You could scorn the commercialisation, but isn't it what he wanted, to colour every surface with his runes?

10 "Who do you make a painting for?" he was asked in a filmed interview in October 1985, and he was silent for a long time. "Do you make it for you?" the interviewer continued. "I think I make it for myself, but ultimately for the world you know," Basquiat said, and the interviewer asked him if he had a picture of what that world might be. "Just any person," he said, because he knew that change is coming all the time, from everywhere, and that if those of us who are leaning on the doors get out the way, freedom might be a possibility – yeah, boom for real.



20 All the same, there were ruptures. His parents separated when he was eight. That year, a car hit him while he was playing basketball in the street. He spent a month in hospital with a broken arm and internal injuries so severe his spleen had to be removed. The gift his mother gave him then, a copy of *Gray's Anatomy*², became his foundational text, his talisman. He loved discovering the interior architecture of his body, but he also loved the way a body could be reduced to the clean lines of its component parts. Later he would be similarly drawn to cave art, hieroglyphs and hobo signs, the world resolved into elegant pictorial symbols that encoded complex meanings.

30 As a boy he made cartoons of Hitchcock films, but in 1977 he graduated to making his mark on the skin of New York itself. He travelled the nocturnal city with a spray-can in his overcoat pocket, attacking in particular the high art zone of Soho and the Lower East Side. "ORIGIN OF COTTON," he wrote on a wall in front of a factory in his distinctively loose-jointed capitals; "SAMO³ AS AN ALTERNATIVE TO PLASTIC FOOD STANDS". The statements were so totally poised in their assault on art-world inanities that observers believed they were by a disaffected conceptual artist, someone already famous. "SAMO FOR THE SO-CALLED AVANT GARDE; SAMO AS AN END TO THE POLICE".

<https://www.theguardian.com/artanddesign/2017/sep/08/race-power-money-the-art-of-jean-michel-basquiat>

¹ *Urban Decay* is an American cosmetics brand.

² *Gray's Anatomy* is a textbook of human anatomy intended for medical students.

³ SAMO was the name for a duo of graffiti artists, one of them being JM Basquiat. SAMO = short for *same old shit*

II – Changing the face of art – the enduring legacy of Basquiat

a) It could have been me – *Defacement*, when Basquiat challenged police brutality

BREAKING BARRIERS  **BASQUIAT. THE ARTIST WHO CHALLENGED AMERICA**

Watch & listen – Basquiat’s Defacement: Racist Police Brutality and Property Damage




<https://youtu.be/phiaCywDsac>

- Part 1 – 00:00 ⇒ 01:35 – Michael Stewart

What you learn about Michael Stewart	New York City Transit Police officer’s opinion on graffiti

- Part 2 – 00 :40 ⇒ 02 :55 – NYC Mayor Ed Koch + Jean-Michel Basquiat’s *Defacement*

NYC Mayor Ed Koch	Basquiat’s painting
<p><i>It’s like three-card Monte and pickpocketing and shoplifting and graffiti defacing our public and private walls... They’re all in the same area of destroying our lifestyle and making it difficult to enjoy life and I think it has to be responded to.</i></p>  <p>A three-card Monte game</p>	

- Part 3 – 02:56 ⇒ the end – Analysing the painting

Take notes about the description of the painting. Then organise your notes. Recap.

----- Intermediate task -----

Writing skills ⇒ choose a work of art by Basquiat to illustrate an article about street art and Black Lives Matter on The Guardian website entitled: "Color is not a crime". Write the rest of the article by linking BLM street art with Basquiat's art (180-200 words). Explain your choice (argue).

BREAKING BARRIERS 👑 **BASQUIAT, THE ARTIST WHO CHALLENGED AMERICA**

Color is not a crime: New York's Black Lives Matter street art



Across the US, artists have responded to the death of George Floyd and the ensuing protests with impactful and urgent work. In New York, artworks have appeared supporting the Black Lives Matter movement, and remembering the deaths of, among others, Breonna Taylor, Elijah McClain and Eric Garner.

.....

.....

.....

1. **Write** the rest of the article. **Link** this Black Lives Matter street art to Basquiat's art.
2. **Choose** a work of art by Basquiat as an extra illustration for the article and **explain** your choice (= give arguments based on what you know about Basquiat's work and life).

NB: select the best work of art among the ones we have studied so far.

3. Use the grid below for **self-assessment**.

Contents	Not really	Quite	Yes, completely
My article is 180 to 200-word-long .			
I have written a consistent article linking BLM street art with Basquiat's art.			
I have clearly explained my choice of an art piece by Basquiat to illustrate my article.			
Language			
I have read my article thoroughly to edit it and/or correct the mistakes I usually make (ex: pay attention to the use of tenses, articles, prepositions and to the syntax).			
I have used rich vocabulary , including words I have learnt while studying Basquiat's art.			

b) Be an art critic

☆ "Unlike any other"

Watch the video: *Basquiat exhibit at Boston Museum of Fine Arts First of its kind* three times. **Take notes**. **Organise** your notes. Be ready to **recap**.

⇒ <https://www.youtube.com/watch?v=CiCtn42Z8p8>



☆ Exhibition labelling

You will have to **prepare an object label** for one of the paintings in the exhibition, including a brief introduction to the piece and the themes it deals with.

⇒ **Read** the excerpt below to understand what makes a great object label.

What makes a great museum label?

The best museum labels do more than provide information. A great museum label takes its reader on a revelatory journey, reframing perceptions along the way and provoking a lasting reaction.

Swarupa Anila, Director of Interpretative Engagement at the Detroit Institute of Arts and juror for the American Alliance of Museums Excellence in Exhibition Label Writing Competition, sums up just how powerful a single label can be: 'A brilliant label sweeps you into a bodily experience. Eyes widen. Breath stops. Skin rises to goose bumps. Heartbeat quickens. You look around and feel you're seeing a world that never existed before that moment.'

Effective museum labels anticipate and answer visitors' unspoken questions about the artwork or object they accompany. At the same time they **forge emotional connections** with those visitors. It's obvious, then, that anyone writing gallery or exhibition labels needs detailed knowledge in two areas: the objects themselves and the visitors who will be looking at them. Plus, they need **a clear goal that defines what they hope visitors might think, feel or do in response.**

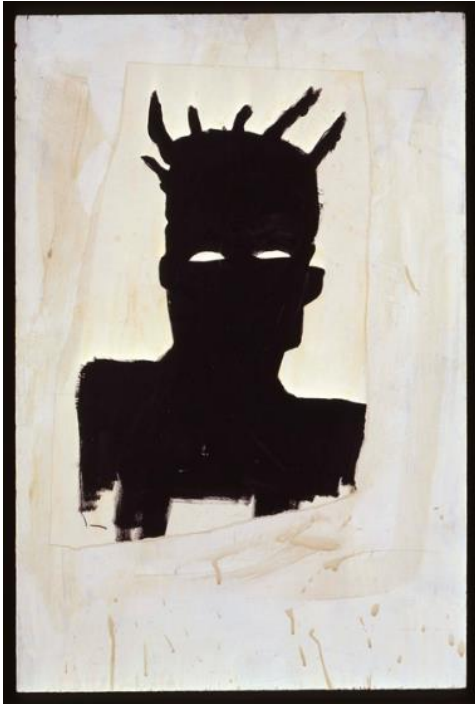
A well-worded label meets the visitor in familiar territory, using **concepts and terminology** that feel like second nature, before **revealing a new, and relevant, perspective.**



<https://www.museumnext.com/article/what-makes-a-great-museum-label/>

⇒ There is a new Basquiat exhibition in your town. As a team of junior curator, you have to write an object label to present one art work.

1. Here is the introduction label for the whole exhibition. **Read** it and **explain** what is highlighted about Basquiat's art.



JM Basquiat, *Self-portrait*, 1983

“To see and understand these paintings, one must be willing to accept the tragic dimensions of black life.”

– Bell Hooks, author, scholar and activist

Like signs recently carried by protesters in Ferguson, Missouri¹, and across North America, Basquiat's works insist that black lives matter. The artist faced racism and social hypocrisy in his everyday life: Basquiat was celebrated by the art world but unable to catch a cab in New York City. He channelled these experiences into powerful paintings that draw on narratives of black history and the African diaspora. His layered canvases explore slavery and colonialism while also connecting these historic persecutions to current racist practices such as police brutality. By taking on these histories, Basquiat becomes an agent of change.

basquiat.guggenheim-bilbao.eus/en/



¹ Demonstrators holding signs protest against the death of Michael Brown, an unarmed 18-year-old shot to death by a white policeman in Ferguson, Missouri in August 2014.

2. **Write** the object label for the artwork you were assigned using the vocabulary toolbox. **Focus on the colours** used as well as on the **symbols** or **body parts** represented. Include **references** to racism, the empowerment of black people, black and Western history. Use both the general vocabulary toolbox and the specific toolbox accompanying your artwork.

NB: Remember the short text *“How to make a great museum label”*: your label should provide more than just information! To create an effective object label, you should *anticipate and answer visitors' unspoken questions about the artwork, forge emotional connections, meet the visitors in familiar territory and reveal a new, relevant perspective.*

When your label is ready, upload it [⇒ Dépôt Pronote] + be ready to recap with the group!



Jean-Michel Basquiat, *Obnoxious Liberals*, 1982

VOCABULARY TOOLBOX *Obnoxious Liberals* 1982

Challenge (vb + noun) – capitalism – exploitation – dollar sign – 'Not for Sale' slogan – cowboy hat – rebellious stance – oppression of African-Americans – social criticism – restriction of creativity in art due to its commercialization



Jean-Michel Basquiat, *Six Crimees* 1982

VOCABULARY TOOLBOX *Six Crimees* 1982

Pair (vb or noun) – tension – double meaning – duality, couple, duo..., black and white – dark and light – good and evil – a saint (noun) – holy (adj.) – a halo – a crown of thorns – opposing forces – (social) class – race -



Jean-Michel Basquiat, *Warrior* (1982)

VOCABULARY TOOLBOX *Warrior* (1982)

challenge (vb and noun) – Western history – empowerment – honour black men – kings and saints – a warrior – a halo – a crown of thorns – bold – strong ⇒ strength – resistance – triumph – triumphant/ victorious – arms raised in victory.



Jean-Michel Basquiat, *La Hara*, 1981

VOCABULARY TOOLBOX *La Hara* 1981

Menacing/ terrifying – heroes and villains – halo, a crown of thorns – policeman’s cap – white pigment – war on graffiti – NY police – black and Puerto Rican identity – urban stereotypes

NB: “*La Hara*” plays on the Puerto Rican word “jara”—slang for “cop” that derives from the surname “O’Hara,” which was common in the predominantly Irish police force of 1940s and ‘50s New York.



Jean-Michel Basquiat, *Irony of the Negro Policeman*, 1981

VOCABULARY TOOLBOX *Irony of the Negro Policeman*, 1981

Criticize (vb)/ question (vb) – a criticism (noun)/ a sharp critique – enslave (vb) – large/imposing, dominant male figure – black mass – working to enforce rules – dominance – control – policing system – a face-like mask – a cage – a pawn – fellow African American citizens – repression

----- Final task -----

Follow these steps to achieve your goals!

Step 1 ⇒ Prepare for your final task: **watch** the video you need to do the voice over for and read the assessment grid below.

Step 2 ⇒ **Write down your ideas** and the outline for your final task: what elements and **references** will you include? Make sure you use the words and concepts from your **vocabulary toolbox**!

Step 3 ⇒ **Check** whether your commentary of the video is **relevant**, in keeping with the rhythm and subject matter of the shots (ex: avoid making references to Basquiat's knowing Madonna and Warhol if the shot shows a self-portrait for example!). Contextualize the art pieces that are displayed by including historical and personal facts about the artist. Describe Basquiat's technique and the meaning of some of his paintings (especially those shown in the video).

Step 4 ⇒ **Record** your commentary of the video, upload it and send it to your teacher!

BREAKING BARRIERS BASQUIAT, THE ARTIST WHO CHALLENGED AMERICA

Final task



Name:

You work for *Chrissie's*, an auction and private sales company. You are asked to do the voice over for this video <https://youtu.be/jY8B6auzWRc> in order to advertise a painting by Basquiat for sale. It was painted in 1983, the same year as *Defacement*. Promote Basquiat's untitled art piece. Include elements about his technique, his message and his life.

Qualité du contenu		Correction de la langue orale		Richesse de la langue		
B2	Je peux développer un point de vue pertinent et étayé par des arguments clairs, je peux nuancer mon propos en incluant des éléments culturels pertinents. (= <i>my speech is well-organised and convincing, I have contextualized Basquiat's work by including historical and personal facts, I have described his art: technique and meaning</i>).	9-10	Je maîtrise les structures phonologiques de l'anglais, l'influence éventuelle du français et les erreurs de langue ne donnent pas lieu à des malentendus. (= <i>My work is understandable as my grammar is correct: syntax, tenses, general vocabulary, my pronunciation, flow and intonation are quite good...</i>).	5	L'éventail du lexique et des structures que j'utilise est suffisamment large pour me permettre un discours précis et une variété dans les formulations (= <i>I have used varied, rich vocabulary, including words I learnt while studying Basquiat</i>).	5
B1	Je peux exposer mon point de vue de façon simple en l'illustrant d'exemples et de quelques références culturelles. Mon discours est structuré (<i>my speech is quite convincing, I have made some relevant references to Basquiat's work and life</i>).	6-8	Je peux m'exprimer de manière intelligible. Je maîtrise les structures simples.	4-3	Pour formuler mes idées, j'utilise des périphrases et des répétitions.	4-3
A2	Je peux exposer un avis en termes simples, dans un discours bref, avec des éléments juxtaposés. (<i>I have made few historical/ cultural references even if they are not connected</i>).	3-5	Je m'exprime de façon claire, mais la compréhension requiert un effort des interlocuteurs.	2	Mon répertoire lexical est limité mais je peux produire un discours qui répond au sujet posé.	2
A1	J'exprime mon avis dans des termes très simples, dans un discours ponctué de pauses, d'hésitations et de faux démarrages. (<i>my speech is like a list there are no or too few historical/ cultural references</i>).	1-2	Je m'exprime de façon globalement compréhensible en utilisant un répertoire très limité de mots et expressions mémorisés.	1	J'ai pu produire un énoncé globalement compréhensible malgré un lexique pauvre.	1