

Brief History of Art and design

20th-21st century

O5 CONCEPTUAL AND RADICAL DESIGN AND ART

(1965–1980)

SPEAKING
for English lesson



Co-funded by
the European Union



Materials created within Erasmus+ Small-scale partnership project "EmpowerED: Fostering Employability, Cultural Understanding, and Digital Resilience in VET Education" No 2023-2-LV01-KA210-VET-000178458 Implemented from 1.04.2024. till 31.03.2026. by coordinator MIKC "Liepājas Mūzikas, mākslas un dizaina vidusskola" (Latvia) and project partner Střední umělecko průmyslová škola Uherské Hradiště (Czech Republic), total project budget is 60 000 euro.

SPEAKING

ROLE – PLAY ACTIVITIES

1. Artist & Critic Interview

Pairs of students take on the roles of:

- **Conceptual Artist** (who “created” the artwork)
- **Art Critic** (who is reviewing it for a famous magazine)

The critic asks questions like:

- *“What inspired you to create this piece?”*
- *“Some say this isn’t real art—how do you respond?”*
- *“What materials did you use, and why?”*
- *“How do you want the audience to feel?”*

2. Artist & Critic Interview

Pairs or small groups act as:

- **Museum Director (deciding whether to buy an artwork for their museum)**
- **Art Collector/Buyer** (who wants to invest in or reject the artwork)

The Museum Director must persuade the buyer that the conceptual artwork is valuable, explaining its deeper meaning, historical impact, and relevance. The collector can ask critical questions and negotiate its price

3. Public Reactions: Journalist & Visitors

One student plays a journalist reporting on a conceptual art exhibit. Others play different types of museum visitors (e.g., an excited art student, a sceptical tourist, a passionate art lover, someone who thinks it’s all nonsense).

- *“What do you think this artwork means?”*
- *“Do you think conceptual art is important? Why or why not?”*
- *“Would you pay to see more exhibitions like this?”*

4. Art Protest: Supporters vs. Critics

Some students act as fans of conceptual art, while others are protesters who think it’s meaningless. Each side must argue their stance outside a museum, trying to convince a passerby (a third student) to support their opinion.

They must use strong arguments, historical references, and emotional appeals to make their case. The passerby then decides who was more convincing.