

Apellidos, Nombre:

D.N.I.:

SEGUNDO EJERCICIO DEL PROCESO SELECTIVO PARA LA PROVISIÓN DE DOS PLAZAS DE GUÍA (prueba de traducción directa)

ADVERTENCIAS:

- Escriba sus datos en el recuadro superior del cuestionario.
- El tiempo de realización del ejercicio es de 60 minutos.
- En esta prueba NO ESTÁ PERMITIDO el uso de diccionario.
- Si observa alguna anomalía en la impresión de su examen, solicite su sustitución.
- Este cuadernillo deberá entregarse al finalizar el ejercicio.

A picture (and a price) from another world

The Symbolist painter Paul Gauguin was raised to be a banker, live like a good bourgeois and marry a beautiful woman. Of these three conditions, he fulfilled only the third. However he soon abandoned his sweet wife, the Danish Mette-Sophie Gad, and their five small children to live out his fantasy of enjoying life in far-flung sunny lands. In 1891 he sailed from the port of Marseille to French Polynesia, ready to '*perpétuer les nymphes*' ('perpetuate the nymphs'), echoing the first verse of Mallarmé's poem *The Afternoon of a Faun*, which inspired the eponymous prelude by Debussy. He travelled light: a few books, some bottles of Beaujolais, cans of sardines, a shotgun and three guitars.

When he reached the South Seas, what he found was not precisely sun-kissed nymphs, but an evangelised people, sexually and economically exploited women and apathetic children. 'These people,' the painter lamented, 'have nothing to do; they just think of drinking. Once there were strange and quaint things here, now no trace remains; it's all gone.' In his stubbornness, Gauguin painted an imagined paradise to restore the ideal of his youth. The only thing truthful in his paintings was the light and colour of the landscape, but even these he exaggerated and made more violent.

One of his finest works, *Nafea Faa Ipoipo* (*When Will You Marry?*, right), which belongs to his Tahitian period, has been sold to an anonymous Qatari buyer for €265m, making it the most expensive painting in history. For more than 50 years, the painting hung in Basel's Kunstmuseum, on loan from the family foundation of Rudolf Staechelin, the Swiss owner of a valuable collection of Impressionist and Post-Impressionist works.

Staechelin has never lived with his paintings because he believes that they're too valuable to hang in the lounge of a private home, and so for years he's been lending his works of

it can be seen from July at Madrid's Reina Sofia Museum in an exhibition featuring the jewels of Basel's Kunstmuseum, closed for renovations for a year. Just as happened to Tahiti



art to museums across the globe. The statutes of the family foundation prohibit the sale of any of the works unless one of his descendants has economic problems. And this is precisely what has happened.

The painting will not be in the hands of its new owner until 2016. For now,

in Gauguin's time, the paradise of the great galleries has given way to the rampant economic colonialism of some countries where, instead of coconut trees and exotic natives, there's oil to be mined and pearls to be hunted.

Ángela Molina is an art critic for El País