

## Exercises on Mixed Verbal Tense Usage in English for Visual and Performing Arts

### ✓ EXERCISE 1 — Put the verb in brackets in the correct form of *past simple*:

- 1) Picasso's family ..... (to move) to Barcelona in 1895.
- 2) (you / to go) ..... to the Picasso Museum when you ..... (to be) in Barcelona last month?
- 3) We ..... (to eat) seafood in a great restaurant in the Olympic Port.
- 4) Mary ..... (to want) to see all the sights so she ..... (to take) the tourist bus around the city.
- 5) They ..... (to buy) a lot of souvenirs when they ..... (to go) shopping in the *Ramblas*.
- 6) Unfortunately, James ..... (not / to have) time to visit Parc Güell when he ..... (to be) in Barcelona.
- 7) I ..... (to ask) the hotel receptionist for a good place to eat.
- 8) The taxi driver ..... (not / understand) us and ..... (to refuse) to take us to our hotel.
- 9) We ..... (to walk) to the top of *La Pedrera*. The views ..... (to be) fantastic from up there.
- 10) (you / to see) ..... any famous people when you ..... (to visit) Barcelona Football Club?

### ✓ EXERCISE 2 — Complete the texts below with the appropriate form of *present simple*, *past simple* or *present perfect*, sometimes in their passive voice:

The **London Eye** ..... (1. to be) a giant Ferris wheel situated on the banks of the River Thames, in London, England. The entire structure ..... (2. to be) 135 metres tall and the wheel ..... (3. to have) a diameter of 120 metres. When erected in 1999, it ..... (4. to be) the tallest Ferris wheel in the world, until surpassed first by the 160 m Star of Nanchang in 2006, and then the 165 m Singapore Flyer in 2008. The London Eye, or Millennium Wheel, ..... (5. officially / to be called) the British Airways London Eye and then the Merlin Entertainments London Eye. Since January 20, 2011, its official name ..... (6. to be) the EDF Energy London Eye following a three-year sponsorship deal. The London Eye ..... (7. to be located) in the London Borough of Lambeth at the western end of Jubilee Gardens, on the South Bank of the River Thames between Westminster Bridge and Hungerford Bridge. The site ..... (8. to be) adjacent to that of the former Dome of Discovery, which ..... (9. to be built) for the Festival of Britain in 1951.

The London Eye ..... (10. formally / to be opened) by the then **Prime Minister, Tony Blair**, on 31 December 1999, although it ..... (11. not to be opened) to the public until 9 March 2000 because of technical problems. Since its opening, the Eye ..... (12. to become) a major landmark and tourist attraction. **Sir Richard Rogers**, winner of the 2007 **Pritzker Architecture Prize**, ..... (13. to write) of the London Eye in a book about the project: "The Eye ..... (14. to do) for London what the Eiffel Tower ..... (15. to do) for Paris, which ..... (16. to be) to give it a symbol and to let people climb above the city and look back down on it. Not just specialists or rich people, but everybody. That ..... (17. to be)

the beauty of it: it ..... (18. to be) public and accessible, and it ..... (19. to be) in a great position at the heart of London”.

✓ **EXERCISE 3 — Complete the texts below with the appropriate form of *present simple*, *past simple* or *present perfect*, sometimes in their passive voice:**

In the late 1920s, three progressive and influential patrons of the arts, Miss Lillie P. Bliss, Mrs. Cornelius J. Sullivan, and Mrs. John D. Rockefeller, Jr., ..... (1. to perceive) a need to challenge the conservative policies of traditional museums and to establish an institution devoted exclusively to modern art. They, along with additional original trustees A. Conger Goodyear, Paul Sachs, Frank Crowninshield, and Josephine Boardman Crane, ..... (2.to create) The Museum of Modern Art in 1929. Its founding director, Alfred H. Barr, Jr., ..... (3. to intend) the Museum to be dedicated to helping people understand and enjoy the visual arts of our time, and that it might provide New York with “the greatest museum of modern art in the world.”

The public’s response ..... (4. to be) overwhelmingly enthusiastic, and over the course of the next 10 years the Museum ..... (5. to move) three times into progressively larger temporary quarters, and in 1939 finally ..... (6. to open) the doors of the building it still ..... (7. to occupy) in midtown Manhattan. Upon his appointment as the first director, Barr ..... (8. to submit) an innovative plan for the conception and organization of the Museum that would result in a multi-departmental structure based on varied forms of visual expression. Today, these departments ..... (9. to include) architecture and design, drawings and prints, film, media and performance, painting and sculpture, and photography. Subsequent expansions ..... (10. take) place during the 1950s and 1960s, planned by the architect Philip Johnson, who also ..... (11. to design) The Abby Aldrich Rockefeller Garden. In 1984, a major renovation designed by Cesar Pelli ..... (12. to double) the Museum’s gallery space and ..... (13. to enhance) visitor facilities.

The rich and varied collection of The Museum of Modern Art ..... (14. to constitute) one of the most comprehensive and panoramic views into modern art. From an initial gift of eight prints and one drawing, The Museum of Modern Art’s collection ..... (15. to grow) to approximately 200,000 paintings, sculptures, drawings, prints, photographs, media and performance art works, architectural models and drawings, design objects, and films.

In 2000 The Museum of Modern Art and P.S.1 Contemporary Art Center ..... (16. to merge), creating the largest platform for contemporary art in the US—and one of the largest in the world. Ten years later P.S.1 ..... (17. to be renamed) MoMA PS1 to better reflect its relationship with The Museum of Modern Art.

Through jointly curated initiatives like Greater New York, the Elaine Dannheisser Projects Series, and the Young Architects Program; a shared website, and dozens of individually produced exhibitions and programs, The Museum of Modern Art and MoMA PS1 ..... (18. to present) a dynamic and varied offering of some of the most thought-provoking art produced today, together forming MoMA’s leading program of contemporary art. While each

institution ..... (19. to have) its own mission statement, we ..... (20. to work) together on a daily basis, ..... (21. to share) curatorial perspectives and information, and ..... (22. to have) a common goal to provide the most engaging and incisive program possible.