## **UNIT 24**

#### **Questions 68 – 70**

The questions in this unit are based on the painting, 'Art Students', on the opposite page, and the short passage below.

One contemporary critic described *Art Students* painted by E. Phillips Fox in 1895 as a work that lacked 'composition'. Another contemporary critic described the piece as 'in its unconventional way, very cleverly composed'.

### **Question 68**

A critic might see Art Students as seeming to be 'cleverly composed' because it

- **A** focuses attention to the left.
- **B** focuses attention to the right.
- C suggests action and interaction.
- **D** has a realism that does not seem posed.

#### **Question 69**

Art Students is best described as being

- **A** both a scene and portraits.
- **B** portraits rather than a scene.
- **C** a scene rather than portraits.
- **D** neither a scene nor portraits.

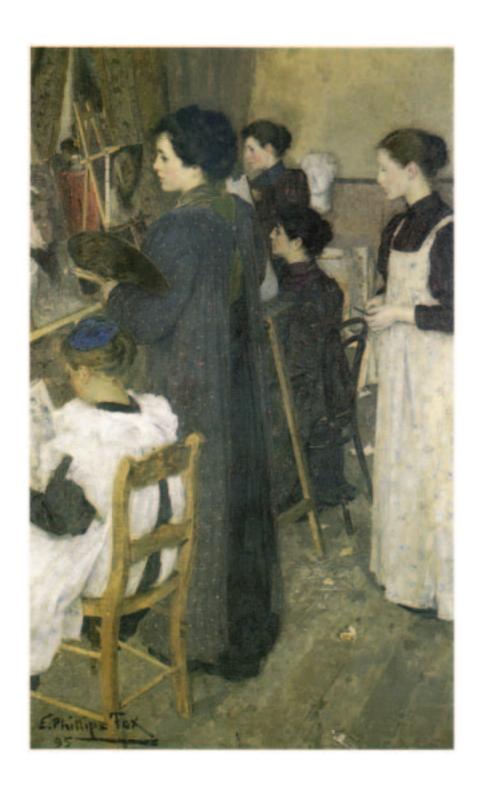
#### Question 70 is based on the painting and the following additional comments.

The critic Robert Hughes described *Art Students* as 'the first major impressionist work painted in Australia'. He stated that 'its ordinary subject, stained smocks, and the dirty studio, especially affronted Melbourne taste in 1895'. Hughes described the paintwork of *Art Students* as austere, the tonality as low-keyed and sober, and the construction as beautiful.

# **Question 70**

Robert Hughes suggests that Art Students 'affronted Melbourne taste in 1895' because it

- **A** was an everyday scene.
- **B** lacked Australian content.
- **C** presented women as artists.
- **D** was concerned with art rather than life.



ACKNOWLEDGMENTS: Australian Institute of Family Studies website, for Michael Bittman, Social Participation and Family Welfare and Violet Kolar, Leisure and Recreation; Australian Science, June 2002 for the extract by B.D. Mooney, 'Fins of the Flesh'; CSIRO Information Services for the extract by G.J. Walker, Nutritional value of processed food, 1979; CSIRO Marine Research for the extract by P.D. Nichols et al, 'Seafood the Good Food, 1998, and for the extract by B.D. Mooney et al, 'Seafood the Good Food II, 2002; Doubleday, Sydney, for the graph of fossil fuels from The Gaia Atlas of Planet Management, edited by Norman Myers, 1994; Far Works Inc., Andrews McMeel Publishing, for the cartoon from Gary Larson, The Far Side Last Impressions 2002 Off-the-Wall Calendar, Kansas, 2001; Gale Research, for the extract adapted from How Products Are Made, Vol. 2, edited by Kyung-Sun Lim, Detroit, 1996; Murray Darling Basin Commission, ACT, for the extract from CSIRO, Land and Water, Rivers as Ecological Systems: The Murray Darling Basin, edited by W.J. Young, 2001; New Scientist, 14 December 2002, for the particle adapted from 'Fur flies over possum trapping' on page 13; NTC Publishing Group, Lincolnwood, Ill., for the extract adapted from 'Paseo', by Jose Donoso and translated by Lorraine O'Grady Freeman, in World Literature: An Anthology of Great Stories, edited by Donna Rosenberg, 1992, page 615; Penguin Books, Harmondsworth, Great Britain, for the poem 'In the Night', by Elizabeth Jennings, in The Penguin Book of Contemporary Verse, 1962, page 359; Penguin Books, Melbourne for material from J. Clark and B.Whitelaw, Golden Summers, Heidelberg and Beyond Melbourne, 1985, p179, and R. Hughes, The Art of Australia, 1966; Phaidon Press Limited, London, for the illustration of Huang Yong Ping, 'The History of Chinese Art and a Concise History of Modern Art after Two Minutes in a Washing Machine', in the Twentieth Century Art Book, 1996, page 214; Routledge, London and New York for the extract from Work, Leisure and Well-Being by John T. Haworth, 1997 Scientific American, September 1998, for the extract from 'Counting the Pyramid Builders', by I. Stewart; The Australian, 31 October 1995 for material used in Writing Task 1; The Reprint Society, London, for the extract from The Young Melbourne and Lord Melbourne (in one volume), 1955; Weidenfeld and Nicolson, London, for the map in Michael Grant, Ancient History Atlas (cartography by Arthur Banks), 3rd edition, 1986; The Age, 27 November 2002, for the cartoon by Tandberg.

## **END OF QUESTION BOOK**