The Official Cambridge Guide to IELTS

Reading

학습목표

- **Practice 1 - Passage 3 (p167 - 170)**

- Multiple questions
- Summary Completion
- Matching Features

Questions 27-30

Choose the correct letter, A, B, C or D.

Write your answers in boxes 27-30 on your answer sheet.

Multiple Questions

1. 문장을 완성하는 형식인지, 의문사로 시작하는 문제인지 파악 후 묻는 바를 명확히 인지한다.

Multiple Questions

1. 문장을 완성하는 형식인지, 의문사로 시작하는 문제인지 파악 후 묻는 바를 명확히 인지한다.
2. 문제에 주어진 단어 중 스캔 할 단어를 선택하여, 본문에서의 답의 위치를 파악한다.

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3. 주어진 보기는 모두 paraphrase되어 있음을 염두에 두고, 본문의 문장과 매칭을 통하여 답을 찾는다.

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4. 단어가 반복되더라도 답이 되지 않을 수 있음을 유의한다.

27 What is the writer's main point in the first paragraph?

A Photography is used for many different purposes.

B Photographers and artists have the same principal aims.

C Photography has not always been a readily accepted art form.

D Photographers today are more creative than those of the past.

IS PHOTOGRAPHY ART?

This may seem a pointless question today. Surrounded as we are by thousands of photographs, most of us take for granted that, in addition to supplying information and seducing customers, camera images also serve as decoration, afford spiritual enrichment, and provide significant insights into the passing scene. But in the decades following the discovery of photography, this question reflected the search for ways to fit the mechanical medium into the traditional schemes of artistic expression.

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28 What public view about artists was shared by the French and the English?

A that only artists could reflect a culture's true values

B that only artists were qualified to judge photography

C that artists could lose work as a result of photography

D that artistic success raised a country's international profile

The much-publicized pronouncement by painter Paul Delaroche that the daguerreotype* signalled the end of painting is perplexing because this clever artist also forecast the usefulness of the medium for graphic artists in a letter written in 1839. Nevertheless, it is symptomatic of the swing between the outright rejection and qualified acceptance of the medium that was fairly typical of the artistic establishment. Discussion of the role of photography in art was especially spirited in France, where the internal policies of the time had created a large pool of artists, but it was also taken up by important voices in England. In both countries, public interest in this topic was a reflection of the belief that national stature and achievement in the arts were related.

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29 What does the writer mean in line 59 by 'the handwriting on the wall'?

A an example of poor talent

B a message that cannot be trusted

C an advertisement for something new

D a signal that something bad will happen

Artists reacted to photography in various ways. Many portrait painters – miniaturists in particular - who realized that photography represented the 'handwriting on the wall‘ became involved with daguerreotyping or paper photography in an effort to save their careers; some incorporated it with painting, while others renounced painting altogether. Still other painters, the most prominent among them the French painter, Jean Auguste-Dominique Ingres, began almost immediately to use photography to make a record of their own output and also to provide themselves with source material for poses and backgrounds, vigorously denying at the same time its influence on their vision or its claims as art.

The second widely held view, shared by painters, some photographers, and some critics, was that photographs would be useful to art but should not be considered equal in creativeness to drawing and painting. Lastly, by assuming that the process was comparable to other techniques such as etching and lithography, 50 a fair number of individuals realized that camera images were or could be as significant as handmade works of art and that they might have a positive influence on the arts and on culture in general.

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A The most educated worried about its impact on public taste.

B It helped artists appreciate the merits of photography.

C Improvements were made in photographic methods.

D It led to a reduction in the price of photographs.

These writers reflected the opposition of a section of the cultural elite in England and France to the 'cheapening of art' which the growing acceptance and purchase of camera pictures by the middle class represented. Technology made photographic images a common sight in the shop windows of Regent Street and Piccadilly in London and the commercial boulevards of Paris. …

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Questions 31-34

Write your answers in boxes 31-34 on your answer sheet.

Complete the summary of Paragraph 3 using the list of words, A-G, below.

A inventive	C beneficial	E mixed	G inferior
B similar	D next	F justified	

Camera art

In the early days of photography, opinions on its future were 31 ……., but three clear views emerged. A large number of artists and ordinary people saw photographs as 32 …….. to paintings because of the way they were produced. Another popular view was that photographs could have a role to play in the art world, despite the photographer being less 33 ……. . Finally, a smaller number of people suspected that the impact of photography on art and society could be 34 ……. .

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From the maze of conflicting statements and heated articles on the subject, three main positions about the potential of camera art emerged. The simplest, entertained by many painters and a section of the public, was that photographs should not be considered 'art‘ because they were made with a mechanical device and by physical and chemical phenomena instead of by human hand and 40 spirit; to some, camera images seemed to have more in common with fabric produced by machinery in a mill than with handmade creations fired by inspiration. …

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Questions 35-40

Look at the following statements and the list of people, A-E, below.

Match each statement with the correct person.

Write the correct letter, A-E, in boxes 35-40 on your answer sheet.

35 He claimed that photography would make paintings more realistic.

36 He highlighted the limitations and deceptions of the camera.

37 He documented his production of artwork by photographing his works.

38 He noted the potential for photography to enrich artistic talent.

39 He based some of the scenes in his paintings on photographs.

40 He felt photography was part of the trend towards greater mechanisation.

A Jean-Auguste-Dominique lngres

B Francis Wey

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D Eugene Delacroix

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C Charles Baudelaire

D Eugene Delacroix

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Artists reacted to photography in various ways. Many portrait painters – miniaturists in particular - who realized that photography represented the ‘handwriting on the wall’ became involved with daguerreotyping or paper photography in an effort to save their careers; some incorporated it with painting, while others renounced painting altogether. Still other painters, the most prominent among them the French painter, Jean Auguste-Dominique Ingres, began almost immediately to use photography to make a record of their own output and also to provide themselves with source material for poses and backgrounds, vigorously denying at the same time its influence on their vision or its claims as art.

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The view that photographs might be worthwhile to artists was enunciated in considerable detail by Lacan and Francis Wey. The latter, an art and literary critic, who eventually recognised that camera images could be inspired as well as informative, suggested that they would lead to greater naturalness in the graphic depiction of 80 anatomy, clothing, likeness, expression, and landscape. By studying photographs, true artists, he claimed, would be relieved of menial tasks and become free to devote themselves to the more important spiritual aspects of their work.

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Wey left unstated what the incompetent artist might do as an alternative, but according to the influential French critic and poet Charles Baudelaire, writing in response to an exhibition of photography in 1859, lazy and untalented painters would become photographers. Fired by a belief in art as an imaginative embodiment of cultivated ideas and dreams, Baudelaire regarded photography as 'a very humble servant of art and science'; a medium largely unable to transcend 'external reality'. For this critic, photography was linked with 'the great industrial madness' of the time, which in his eyes exercised disastrous consequences on the spiritual qualities of life and art.

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Eugene Delacroix was the most prominent of the French artists who welcomed photography as help-mate but recognized its limitations. Regretting that ‘such a wonderful invention’ had arrived so late in his lifetime, he still took lessons in daguerreotyping, and both commissioned and collected photographs. 110 Delacroix's enthusiasm for the medium can be sensed in a journal entry noting that if photographs were used as they should be, an artist might 'raise himself to heights that we do not yet know'.

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…The most important statement on this matter was an unsigned article that concluded that while photography had a role to play, it should not be ‘constrained’ into ‘competition’ with art; a more stringent viewpoint led critic Philip Gilbert Hamerton to dismiss camera images as 'narrow in range, emphatic in assertion, telling one truth for ten falsehoods'.

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