

READING PASSAGE 3

You should spend about 20 minutes on **Questions 27-40**, which are based on Reading Passage 3 below.

Tasmania's Museum of Old and New Art

Katelin Butler, returning to her home city of Hobart, reflects on how a new museum has brought about change.

As an eighteen-year-old living in the small Australian island state of Tasmania, moving to the 'mainland' could not happen soon enough. Now, ten years later, I look forward to going home. This is probably because I've grown up, but also perhaps because the cultural landscape of Tasmania has matured. The latest addition to Tasmania's cultural scene is David Walsh's Museum of Old and New Art (MONA), a museum that has established Hobart, the capital city of Tasmania, on the global art circuit.

This building is an example of how art and architecture can have an instant impact on the social and cultural reputation of a place. Andrew Bain of *The Sydney Morning Herald* wrote, 'In a virtual blink, Hobart's cultural landscape has been transformed, with art, wine, fine food and stylish accommodation becoming integral features of the city ... If Hobart's makeover has an origin, it's the opening of MONA – the Museum of Old and New Art.' MONA is said to have been solely instrumental in the reinvention of Hobart as a cultural hub.

MONA made the national press and international blogs before it opened. After that, Tourism Industry Council of Tasmania's chief executive, Luke Martin, claimed that MONA was proving so popular it was underpinning the tourism industry in Tasmania. However, MONA's effect on Hobart has broader ramifications for Tasmania's tourism industry. As reported in Hobart's local paper, *The Mercury*, there is concern about how long people are staying in Tasmania. Rather than spending a week in the state and hiring a car to experience the beauty of the Tasmanian landscape, people are making short stays in Hobart only to visit the gallery. The next challenge for the state is how to entice holiday-makers to stay longer, and to venture further afield. Tasmania is more than a one-hit wonder.

According to Martin, possibilities for packaging up MONA with visits to other galleries around Tasmania are being investigated. Although not directly related to these investigations, the 1891 Queen Victoria Museum and Art Gallery at Royal Park in Launceston is currently being restored to its original condition; there are also plans to extensively redevelop the Tasmanian Museum and Art Gallery in Hobart. In addition to this, there are up to twenty other existing quality galleries in the state. So there is more to see than just MONA.

Although large, the building is rather nondescript, sitting heavily on the edge of the Derwent River. MONA's 'wow factor' comes from the notoriety of David Walsh, the museum's millionaire founder, and his choice of unusual artworks. The architecture has more depth of meaning and does exactly as it should: it supports the vision of the museum, essentially the vision of Walsh. It's a new building in the context of a maturing city. The dark, moody labyrinth of gallery spaces could be likened to the mind of the eccentric founder himself. Each artwork appears to be integrated into the dark materiality of the architecture – the interiors are far from light, bright and neutral, as might be seen in a more traditional gallery. The dim lighting and rough, rocky surfaces are a reminder that visitors are three levels underground.

The warped, mirrored surface at the museum's entry could be seen as the start of a journey of reflecting on one's existence. Much of the art explores the human condition – there are uninhibited artistic descriptions of human relationships, death, and even the digestion process. Going to a gallery with such confronting artworks with your parents is an interesting experience; I was pleasantly surprised by my parents' openness to the exhibitions. My father, who normally whisks through a gallery while my mother likes to take her time, happily spent almost five hours at MONA; the urge to linger is a common feeling here. This is because the gallery engages all of the senses, and visitors often pause to experience the effect each artwork has on them. This raises the question of who is actually visiting MONA – and it's definitely not just the normal gallery-goers. People from all kinds of socioeconomic backgrounds are curious about what lies within the subterranean maze of MONA. Conservative minds are being opened, which is a good thing anywhere.

Walsh's antiquities collection is superb, but he knew that old coins would compete for attention against new works that are more challenging in scale and subject matter, hence the device of setting antiquities among twentieth- and twenty-first-century works. For me, one of the intriguing outcomes of this strategy was an intensified feeling that the makers of the coins and antiquities were the great contemporary artists of their time.

The so-called Bilbao Effect has worked its magic on Hobart because, just as Frank Gehry's Guggenheim Museum has transformed the city of Bilbao in Spain, MONA has been a magnet for tourists in Hobart. However, the architectural 'wow' factor of the Guggenheim was the most famous component of that city's transformation, whereas Fender Katsalidis's MONA does not have the same spectacular impact as the shimmering metal surfaces of Gehry's building. Walsh himself abhors descriptions of MONA as the Bilbao of the south, saying that Fender Katsalidis solved a problem when he designed MONA, in executing a project of this scale in an underground location. Walsh contrasts this with what he describes as the "architectural self-indulgence of Gehry when designing the Guggenheim in Bilbao." Call it the Bilbao Effect, but this phenomenon has been around for thousands of years – good public architecture forms the centrepiece of a city. This is probably true, but like the Guggenheim, MONA has initiated something very important for Tasmania, and for Hobart in particular. Now the question is how Tasmania will build on David Walsh's input into its cultural setting.

Questions 27–32

Do the following statements agree with the claims of the writer in Reading Passage 3?

In boxes 27–32 on your answer sheet, write

YES	<i>if the statement agrees with the claims of the writer</i>
NO	<i>if the statement contradicts the claims of the writer</i>
NOT GIVEN	<i>if it is impossible to say what the writer thinks about this</i>

- 27 The writer changed her mind about spending time in Tasmania.
- 28 Andrew Bain believes that the effect MONA had on Hobart was immediate.
- 29 Other factors have contributed as much as MONA to Hobart's transformation.
- 30 The Tourism Industry Council of Tasmania works closely with the director of MONA.
- 31 Many local residents are writing to *The Mercury* expressing concern about the length of tourists' stays in Hobart.
- 32 Tourists now regard MONA as a starting point for longer trips in Tasmania.

Questions 33–37

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

Write the correct letter in boxes 33–37 on your answer sheet.

- 33** Luke Martin plans to promote tourism in Tasmania by
- A** focusing more on MONA as the leading attraction.
 - B** combining trips to MONA with visits to other galleries.
 - C** encouraging visitors to do activities that are not connected with art galleries.
 - D** improving the quality of promotional information about Tasmania's galleries.
- 34** According to the writer, what is especially interesting about MONA?
- A** the man who founded the gallery
 - B** its location close to a river
 - C** visitors' responses to the gallery spaces
 - D** the striking architecture of the building
- 35** Why do visitors spend a long time at the gallery?
- A** There is a great number of exhibits.
 - B** Visitors tend to come in family groups.
 - C** Many of the works are difficult to understand.
 - D** The gallery has a physical effect on visitors.
- 36** What does the writer say about the visitors to MONA?
- A** Older people spend longer there than younger people do.
 - B** A wide variety of people are interested in MONA.
 - C** The majority of visitors are young people.
 - D** The visitors are representative of gallery enthusiasts generally.
- 37** Why does the writer mention the coins at MONA?
- A** to illustrate how interesting they are to visitors to modern galleries
 - B** to explain why they are displayed in a separate section of the gallery
 - C** to argue that Walsh's collection is among the best in the world
 - D** to express admiration for the way that the exhibits are presented

Questions 38–40

Complete the summary using the list of words, **A–H**, below.

Write the correct letter, **A–H**, in boxes 38–40 on your answer sheet.

The Bilbao Effect

MONA has huge appeal for visitors to Hobart, just as Gehry's Guggenheim Museum has for Bilbao. While MONA may lack the **38** _____ effect of the Guggenheim, David Walsh explains that MONA's architect had a different objective when designing MONA: unlike the architectural showcasing of the Guggenheim, with MONA there was a major **39** _____ that needed to be dealt with; the gallery was set beneath the ground. In any case, both galleries have transformed their cities, just as successful public buildings have for thousands of years. It remains to be seen how the **40** _____ of David Walsh will be expanded upon in Tasmania.

- | | | | |
|--------------------|--------------------|-------------------|-----------------------|
| A challenge | B pipe | C visual | D contribution |
| E lasting | F essential | G ambition | H attraction |

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判断题 (27–32)

题号	正确答案	题干 (中译)	精准定位句 (英→中)	详细解析
27	YES	作者对在塔斯马尼亚停留的看法发生了改变。	“As an eighteen-year-old ... moving to the ‘mainland’ could not happen soon enough. Now, ten years later, I look forward to going home. (第1段) → “18 岁时我巴不得立刻去 ‘大陆’。而今十年后, 我反而盼望回家。”	先 “急着离开” 到 “期盼回去”, 态度反转 = 改变主意, 故 YES 。
28	YES	Andrew Bain 认为 MONA 对霍巴特的影响是立竿见影的。	“Andrew Bain ... wrote, ‘ In a virtual blink, Hobart’s cultural landscape has been transformed ... If Hobart’s makeover has an origin, it’s the opening of MONA. .’” (第2段) → “Bain 写道: ‘几乎一眨眼, 霍巴特的文化景观就被改变了其源头就是 MONA 开馆。’”	“in a virtual blink” = 瞬间 / 立即, 与题干一致, YES 。
29	NO	其他因素对霍巴特的变化与 MONA 一样重要。	“MONA is said to have been solely instrumental in the reinvention of Hobart as a cultural hub.” (第2段) → “据说霍巴特重塑为文化枢纽主要就靠 MONA。”	“solely instrumental” ≈ 单独 / 最关键; 否定 “其他因素同样重要”。与题干相反, NO 。
30	NOT GIVEN	塔斯马尼亚旅游业委员会与 MONA 的馆长密切合作。	“Tourism Industry Council of Tasmania’s chief executive, Luke Martin, claimed that MONA was ... underpinning the tourism industry ...” (第3段); “According to Martin, possibilities for packaging up MONA with visits to other galleries ... are being investigated.” (第4段)	仅说该委员会的观点与计划, 并无 “与 MONA 馆长密切合作” 的信息; 信息缺失, NOT GIVEN 。
31	NOT GIVEN	很多当地居民写信给《The Mercury》表达对游客停留时长的担忧。	“As reported in Hobart’s local paper, <i>The Mercury</i> , there is concern about how long people are staying in Tasmania.” (第3段) → “正如霍巴特地方报纸《水星报》报道的, 人们对停留时长有担忧。”	文中只说 “被该报道有担忧”, 未说 “很多居民写信到报社”。既未肯定也未否定, NOT GIVEN (不是 NO)。
32	NO	游客如今把 MONA 作为在塔州进行更长旅行的起点。	“...people are making short stays in Hobart only to visit the gallery . The next challenge ... is how to entice holiday-makers to stay longer, and to venture further afield. ” (第3段) → “游客常短暂停留只为看馆。接下来的挑战是如何让他们待更久并走得更远。”	现实恰是 “短停只看馆”, 并非 “以 MONA 开启更长行程”, 故 NO 。

单选题 (33–37)

题号	正确答案	题干 (中译, 选项略)	精准定位句 (英→中)	详细解析 (含错误项排除)
33	B	Luke Martin 计划如何促进塔州旅游?	“According to Martin, possibilities for packaging up MONA with visits to other galleries around Tasmania are being investigated. ” (第4段) → “正在研究把参观 MONA 与其他画廊打包组合。”	B=“把去 MONA 与其他画廊结合”。A “更聚焦 MONA” 文中无; C “鼓励非画廊活动” 无; D “提升宣传信息质量” 无。
34	A	作者认为 MONA 特别有意思的是?	“MONA’s ‘wow factor’ comes from the notoriety of David Walsh, the museum’s millionaire founder ... The dark, moody labyrinth ... could be likened to the mind of the eccentric founder himself. ” (第5段) → “‘哇’点来自创始人 Walsh 的名声与个性; 空间可比作这位古怪创始人的心灵。”	反复把焦点落在创始人及其愿景上, 故 A。C 是第6段用来解释 “为何停留久” 的线索; B 靠河只是客观位置; D 建筑被称为 “rather nondescript” (并不 “惊艳”)。
35	D	为何游客在馆内待很久?	“The urge to linger is a common feeling here. This is because the gallery engages all of the senses, and visitors often pause to experience the effect each artwork has on them. ” (第6段) → “人们普遍流连, 因为画廊调动所有感官, 常停下来体会作品对他们们的作用/效果。”	体现身体/感官层面的影响, 故 D。A “展品多” 未提; B “家庭组团” 仅个案 (作者父母), 非因果; C “难懂” 也未说。
36	B	作者如何评价 MONA 的参观者?	“People from all kinds of socioeconomic backgrounds are curious ... Conservative minds are being opened ... ” (第6段) → “来自各类社会经济背景的人都好奇; 保守的心态被打开。”	指人群多元, 故 B。A “老年更久” 无; C “多数年轻人” 无; D “典型画廊迷代表性” 相反, 文章强调的是超越常规观众。
37	D	作者为何提到馆内的 “钱币”?	“...hence the device of setting antiquities among twentieth- and twenty-first-century works. For me, one of the intriguing outcomes of this strategy was ... ” (第7段) → “因此把古物与当代作品交错陈列。就我而言, 这种策展方式带来的效果很耐人寻味……”	强调对陈列方式的欣赏, 故 D。A “说明古币对现代观众多有趣” 非重点; B “单独成区” 相反 (是交错陈列); C “世界最佳收藏” 未言。

摘要填空 (38–40)

| 题干区块《The Bilbao Effect》——请从 A–H 选词。

题号	答案	题干缺词 (中译)	精准定位句 (英文) → (中译)	解析
38	C	(与毕尔巴鄂古根海姆相比, MONA 可能缺少那种) 视觉 效果	“...the architectural ‘wow’ factor of the Guggenheim was the most famous component ... whereas ... MONA does not have the same spectacular impact ...” → “古根海姆的建筑 ‘哇’ 效果最出名, 而 MONA 并没有同样炫目的冲击。” (第8段)	“‘wow’/spectacular impact” 指 视觉冲击, 对应 C visual。
39	A	MONA 需要处理的一个重大 挑战 (地下建馆)	“...Katsalidis solved a problem when he designed MONA, in an underground location. ” → “建筑师在地下选址的条件下解决了一个难题。” (第8段)	“solved a problem” 本质是 挑战/难题 → A challenge。
40	D	如何扩展 David Walsh 的 贡献	“...MONA has initiated something very important for Tasmania ... Now the question is how Tasmania will build on David Walsh’s input ...” → “问题在于塔州将如何在 David Walsh 的投入/贡献之上继续建设。” (第8段)	“input”= 贡献, 对应 D contribution。