

## READING PASSAGE 3

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

### 200 Years of Australian Landscapes at the Royal Academy in London

*This exhibition promises to chart the evolution of a nation through its art, but not everyone agrees with the reasons behind the choice of artwork.*

For the casual viewer, the exhibition of landscapes, *Australia*, selected by the Royal Academy of Art, will be a spectacular guide through Australian art history. Included in the exhibition are a range of artists and styles, dating from the earliest days of colonial art and progressing through expressionism and modernism to the greats of the 20th century, culminating with the current generation of Australian artists. It is hardly surprising, then, that this results in a flexible, wide-ranging notion of landscape.

But this landmark exhibition gives rise to some questions, and perhaps problems, regarding Britain's relationship with its former colony. By choosing a style of painting at which British artists excel, the Academy could be seen as inviting criticism that hints at a telling attitude towards Australian art by comparison. But it is the very theme of landscape that provides the strongest connection to Australian art from Britain. To consider it condescending is perhaps too strong, but for Joanna Mendelssohn, an Australian critic and Associate Professor at the University of NSW's College of Fine Arts (COFA), there is a suggestion that British artistic values have directed this exhibition, rather than allowing Australia the freedom to demonstrate its maturity.

What Mendelssohn found surprising about this exhibition was that the underlying rules for the selection of works seemed to have been so conservative. Since the landscape is a very strong British artistic theme, it appeared to her that when the British looked to the art of a former colony, there was a tendency for them to think that those colonies would continue to be like the British themselves. In reviewing *Australia*, the British insisted on looking at the genre of landscape painting.

Because of colonial ties, it was inevitable during Australian art's formative years that it would reflect Britain's devotion to the beloved landscape before its own character and idiosyncrasies took shape. And while Mendelssohn's concern over the exhibition's conventional selection is valid, the Academy is nevertheless embracing the peculiarities of Australian art from the mid-19th century onward, albeit within the boundaries of landscape.

*Australia* is curated by Kathleen Soriano, director of exhibitions at the Royal Academy. "Certainly the influence of English, French, or German art is much more evident in the early periods, in the early 1800s to mid-1800s," she says. "What I wanted to show was how Australian art develops a real distinctiveness, associated with the landscape and the light."

The fusion of tradition of the European kind with something more specifically Australian, and often personal, is crucial to the exhibition, and extends particularly to some of the more contemporary artists involved. Sydney-born video artist Shaun Gladwell is a good example of this. Gladwell's most famous piece, which is featured in the exhibition, is *Storm Sequence* (2000), a video of Gladwell skateboarding on the Bondi seafront as one of Sydney's signature brutal storms lingers offshore. It is his acknowledgment of landscape (or seascape) tradition, colored by Gladwell's own individualism. "To exhibit my work in this show might make some sense because I was interested in Turner and the idea of atmosphere affecting vision, something I was really interested in around the time of *Storm Sequence*. I was thinking about this tradition of Romantic landscape, but I wanted to make it personal," says Gladwell. But he didn't want to just embark on borrowing imagery from elsewhere. He wanted to bring it to his experience and his world through skateboarding and beach culture.

So while it may seem narrow for Britain to reduce Australian art to the genre of landscape, there can be little denying that British landscape painting is still relevant to a current generation of Australian practitioners, however indirectly.

Visitors to the exhibition encounter Australian Aboriginal art first, the idea being that these works warrant a prominent position because they were 'first'. Over the last couple of decades, London has hosted many successful exhibitions of Aboriginal art in smaller spaces, but for Soriano, *Australia* represents an opportunity to place such art in a broader context, with new relationships to the art of the settlers and white Australia. 'One of the reasons landscape makes sense as being the right theme was because Aboriginal art started in and on the landscape,' she says. '[The exhibition] is a beautiful meshing of the two different kinds of art, that allowed me to bring them together comfortably and honestly within this theme. It was important for me to present Indigenous art to audiences, and I felt it was most authentic that it was seen as part of Australian art history, rather than a separate area with a world of its own.'

Meanwhile, Australian critic Mendelssohn also points out that London is increasingly less important to today's generation of artists, and this somewhat weakens the ceremony surrounding the exhibition in London. 'China is the most important art market in the world,' she says. 'If you've made it in Shanghai, you've made it. The world has changed. My students in Australia, who come from all over the world, really want to see Venice Biennale and Art Basel, but they're less interested in going to London. When I was growing up, London was the destination, and then when I was at university all the smart young things wanted to go to New York,' she added. 'Now they want to go everywhere. There's no such thing as the centre and the periphery like there used to be. It's much more complicated.'

**Questions 27–31**

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

*In boxes 27–31 on your answer sheet, write*

**YES**      *if the statement agrees with the views of the writer*

**NO**      *if the statement contradicts the views of the writer*

**NOT GIVEN**      *if it is impossible to say what the writer thinks about this*

- 27** As expected, the artworks chosen for the exhibition reflect a narrow interpretation of landscape.
- 28** The Academy rejected Australian suggestions for the subject of the exhibition.
- 29** The colonial relationship meant that early Australian landscape painting followed the traditions of English landscape painting.
- 30** The exhibition reflects the fact that Australian art developed its own particular qualities.
- 31** Contemporary Australian artists have generally rejected British landscape traditions.

*Questions 32–36*

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

*Write the correct letter in boxes 32–36 on your answer sheet.*

**32** What is the writer's main point in the second paragraph?

- A** Australian landscape painting derives from the British tradition.
- B** Australian landscape painting is more highly regarded than British.
- C** Britain is still imposing its principles on Australian art.
- D** British art cannot be compared to Australian art.

**33** What does Joanna Mendelssohn find surprising?

- A** Modern Australian landscape painting has great variety.
- B** The guidelines for the choice of work were very traditional.
- C** Landscape painting remains a popular subject for British artists.
- D** The British find the Australian landscape unsuitable as a subject.

**34** Shaun Gladwell's work is included in the exhibition because

- A** it adopts a subjective approach to depicting the landscape.
- B** skateboarding is an inspiration to many Australian artists.
- C** storms are a significant feature in the Australian landscape.
- D** Bondi is an iconic Australian location.

**35** What was the reason for Soriano including Aboriginal art in the exhibition

- A** It is not well known in London art circles.
- B** Aboriginal landscape painting influenced Australian settlers.
- C** It is part of the Australian art tradition and not independent of it.
- D** Modern Aboriginal painting deals with changes to the landscape.

**36** By referring to China, Mendelssohn is making the point that

- A** having an exhibition in London is not as important as it used to be.
- B** young artists in Britain are not interested in Australian art.
- C** art from Shanghai is more important than Australian art.
- D** New York is still a preferred destination for young artists.

**Questions 37–40**

Complete each sentence with the correct ending, **A–F**, below.

Write the correct letter, **A–F**, in boxes 37–40 on your answer sheet.

**37** In spite of its conservatism, the Royal Academy exhibition

**38** Australian art of the early to mid-1800s

**39** The modern work by Gladwell chosen for the exhibition

**40** Including Aboriginal art in the exhibition

- A** reflects the mood created by the natural environment.
- B** demonstrates that the dominant art form in Australia is landscape painting.
- C** demonstrates an understanding of the historical importance of the land.
- D** showcases a very small number of artists.
- E** demonstrates a strong European flavour.
- F** shows an acceptance of the unique qualities of Australian art.

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### Questions 27–31 判断题 (YES/NO/NOT GIVEN)

题号	答案	题干翻译	详细定位 (第 X 段 + 原句关键信息)	定位句翻译	详细解释
27	NO	不出所料，本次展览所选作品体现了对“风景 (landscape)”狭窄的理解。	第1段：作者说展览带来的是“a flexible, wide-ranging notion of landscape”。	因此，这 (样的选择) 导致对“风景”这一概念形成一种灵活且范围广的理解。	题干说“狭窄解释”，而原文明确是“灵活、广泛”。属于反向信息 → NO。
28	NOT GIVEN	皇家艺术学院拒绝了澳大利亚方面关于展览主题的建议。	第2段–第3段：谈到“British artistic values have directed this exhibition... rather than allowing Australia the freedom...”，以及英方坚持认为风景画体裁来看澳洲艺术。但没有出现“澳方提出建议—被拒绝”的具体信息链。	—	文中最多是“可能由英方价值导向/英方坚持风景体裁”，这≠“拒绝澳方建议”。题干需要“澳方确实提出建议且被拒绝”的事实，原文未交代 → NOT GIVEN。
29	YES	殖民关系意味着：早期澳大利亚风景画遵循了英国风景画传统。	第4段：“Because of colonial ties, it was inevitable... it would reflect Britain's devotion to the beloved landscape before its own character.”	由于殖民纽带，在澳大利亚艺术的形成期，它不可避免地会先反映英国对钟爱风景的执着，然后才逐渐形成自身特色。	题干核心是“殖民关系 → 早期跟随/受英式传统影响”。原文明确说“因殖民纽带而不可避免地反映英国对风景的偏好”，等同于“沿袭/遵循英式风景传统” → YES。
30	YES	展览反映了澳大利亚艺术后来发展出了自身独特的特质。	第4段：“the Academy is nevertheless embracing the peculiarities of Australian art...”；第5段：Soriano要展示澳洲艺术如何发展出“a real distinctiveness”。	(第4段) 学院仍在接纳/呈现澳大利亚艺术的独特之处.....(第5段) 我想展示澳洲艺术如何发展出真正的独特性.....	两处都表明：展览不仅有早期受欧洲影响，也呈现了澳洲艺术后期形成的独特性 → YES。
31	NO	当代澳大利亚艺术家总体上拒绝了英国风景画传统。	第6段–第7段：当代作品体现“fusion of European tradition with something... Australian”；并且“British landscape painting is still relevant to a current generation...”。	(第7段) 几乎无法否认，英国风景画对当代一代澳大利亚从业者仍然有关联/仍具相关性（尽管是间接的）。	题干说“普遍拒绝”，原文恰恰说“仍然相关、融合传统、承认风景/海景传统”。属于矛盾 → NO。

### Questions 32–36 单选题 (A/B/C/D)

题号	答案	题干翻译	详细定位 (第 X 段 + 原句关键信息)	定位句翻译	详细解释 (含排除)
32	C	作者在第2段的核心观点是什么？	第2段：展览引发关于英澳殖民关系的问题；“British artistic values have directed this exhibition...”。	有一种暗示是：英国的艺术价值观主导了这次展览，而不是让澳大利亚自由展现其成熟。	第2段重点是“英方的价值/视角可能主导了展览框架”，对应 C（英国仍在把自身原则施加于澳洲艺术）。A更像“起源于英式传统”（第4段更贴）；B、D文中无依据。
33	B	Mendelssohn 觉得惊讶的是什么？	第3段：“underlying rules... seemed to have been so conservative.”	她惊讶的是：作品筛选背后的规则似乎非常保守。	原文直接点明 “surprising”=“rules... conservative”。选项 B 是同义改写 (traditional=conservative)。A/C/D 都不是她 “surprising”的对象。
34	A	Gladwell 的作品为何被纳入展览？	第6段：作品承认风景传统但被其个人主义 “colored”；他想把浪漫风景传统“make it personal”，带入自身经验与世界。	这是一种对风景 (传统) 的承认，但被他个人化的表达所染色；他希望把它变得更个人化、贴合自己的经验。	题干问“纳入原因”，段落强调“传统+个人化融合/主观经验转译”，对应 A (以更主观的方式呈现风景)。B/C/D 都是段落里的“内容细节”，但不是作者给出的“入选逻辑”。
35	C	Soriano 把原住民艺术放进展览的原因是什么？	第8段：她认为把原住民艺术放到更大语境；“most authentic... seen as part of Australian art history, rather than a separate area...”。	她认为最真实/最地道的是：把原住民艺术作为澳大利亚艺术史的一部分来呈现，而不是把它当作一个自成一体的独立领域。	选 C：强调“属于澳大利亚艺术传统的一部分，而非独立分区”。A/B/D 原文均未说。
36	A	Mendelssohn 提到中国，是为了表达什么观点？	第9段：伦敦对当代艺术家 “increasingly less important”；“China is the most important art market... If you've made it in Shanghai... students... less interested in going to London...”。	她指出：世界变了，伦敦不再像过去那样是“必去之地”；如今中心/边缘更复杂。	关键词是“伦敦的重要性下降”。因此选 A (在伦敦办展不如从前重要)。B/C/D 都属于过度推断或与原文不符。

### Questions 37–40 句子配对 (A–F)

题号	答案	题干翻译	详细定位 (第 X 段 + 原句关键信息)	定位句翻译	详细解释 (含排除)
37	F	尽管它很保守，皇家艺术学院的展览还是.....	第4段：“concern... valid, the Academy is nevertheless embracing the peculiarities of Australian art...”	虽然她对展览选择过于传统的担忧有道理，但学院仍然在接纳/呈现澳大利亚艺术的独特之处。	“in spite of conservatism” 后面对应“仍然接纳独特性”= F shows an acceptance of the unique qualities...。D/B 等与“尽管保守但仍...”不贴合。
38	E	19世纪初到中期的澳大利亚艺术.....	第5段：“influence of English, French, or German art is much more evident in the early periods... early 1800s to mid-1800s.”	在早期 (19世纪初到中期)，英国/法国/德国艺术的影响更加明显。	这就是“欧洲风味浓厚”的同义改写 → E demonstrates a strong European flavour。
39	A	入选的 Gladwell 现代作品.....	第6段：他关注“Turner... atmosphere affecting vision”；作品呈现暴风雨海岸的氛围与感受。	他对“氛围影响视觉”的兴趣、以及作品中暴风雨带来的气氛体验，是其核心表达之一。	A “reflects the mood created by the natural environment” 与 “atmosphere / storm / mood” 高度对应。其余选项如 F/C 更像展览总体或原住民段落的逻辑。
40	C	将原住民艺术纳入展览.....	第8段：“Aboriginal art started in and on the landscape”；并强调把它放回澳大利亚艺术史语境。	原住民艺术起源于土地/风景之中；展览让观众在更大的历史语境中理解它。	“historical importance of the land” 对应原住民艺术与土地的起源关系 → C。B “澳洲主导艺术形式是风景画” 原文没有这么下结论。