

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。

Questions 33–37 解析表

题号	正确答案	题干中文	精准定位 & 原文关键词句	定位句翻译	详细解析 (含同义改写 & 错误选项排除)
33	B	Luke Martin 计划通过什么方式来促进塔斯马尼亚的旅游业?	第 3 段末 – 第 4 段开头: “According to Martin, possibilities for packaging up MONA with visits to other galleries around Tasmania are being investigated.... 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.”	“据马丁所说, 正在探讨把参观 MONA 和塔斯马尼亚其他画廊组合打包成行程的可能性。.....此外, 这个州还有多达二十家高质量的现有画廊。所以来看这里的, 绝不只有 MONA 一处可看。”	同义改写: “packaging up MONA with visits to other galleries” = 把参观 MONA 和其他画廊一起打包成旅游产品, 就对应选项 B combining trips to MONA with visits to other galleries。 **排除: **A 强调“更多聚焦 MONA”, 而原文强调的是“not just MONA”; C 说做与画廊无关的活动, 原文恰恰是“other galleries”; D 说改进宣传信息质量, 原文完全没提宣传资料, 只说行程组合。
34	C	根据作者所说, MONA 最特别、有趣的地方是什么?	第 6 段前半: “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. ... This is because the gallery engages all of the senses, and visitors often pause to experience the effect each artwork has on them.”	“和父母一起去参观一个展出如此具有冲击力作品的画廊, 是一段很有趣的经历; 父母对这些展品的开放态度让我很惊喜。.....这是因为, 这座画廊调动了所有的感官, 参观者经常会停下来, 去体验每一件作品对自己的影响。”	**关键: **题干有“according to the writer / especially interesting”, 所以要作者用第一人称 I 的地方, 即第 6 段。“interesting experience”接着解释的就是: 画廊如何让参观者停下来, 感受每件作品对自己的“effect”。这就是 C visitors’ responses to the gallery spaces——参观者在这个空间里被作品触动、产生各种反应。 A: E 段确实讲 Walsh, 但作者并没说“我觉得这个人特别有意思”, 而是说建筑如何体现他的 vision; 重点不在“这个人”, 而在“人们在馆里的体验”。 B: 仅一句“sitting ... on the edge of the Derwent River”, 是地理背景, 没有任何“interesting”的评价。 D: 文章一开始就说“the building is rather nondescript”, 与 striking (显眼的) 相反, 说明外观并不“特别抢眼”。
35	D	为什么参观者会在画廊里待很长时间?	第 6 段中部: “My father... 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.”	“我父亲平时参观画廊总是匆匆而过, 可他在 MONA 却心满意足地待了将近五个小时; 在这里, 人们都有一种想多停留一会儿的冲动, 这是非常普遍的感觉。 这是因为, 这座画廊调动了人们所有的感官, 参观者经常会停下来, 去体验每一件作品对自己的影响。”	同义改写: 画廊“engages all of the senses”, 作品对参观者有“effect”, 让人“urge to linger”(忍不住想多待), 即画廊对参观者有很强的感官/身体上的影响。 这对应 D the gallery has a physical effect on visitors (画廊对参观者有身体/感官上的作用)。 A: 没说作品“数量很多”。 B: 作者只是举“我和父母”这一家, 没说大家都“成群结队的家庭”来, 也不是原因。 C: 文中没有说作品“难以理解”, 反而是直接、直白地探索 human condition; 停留久是因为“感官体验强烈”, 不是“看不懂”。
36	B	作者对 MONA 的参观者有什么评价?	第 6 段后半: “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.”	“这就引出了一个问题: 究竟是谁在参观 MONA ——显然绝不仅仅是那些平时常逛画廊的普通参观者。来自各种社会经济背景的人都对这座地下迷宫般的 MONA 里究竟有什么感到好奇。许多保守的头脑正在被打开, 而这种事在任何地方都是好事。”	同义改写: “not just the normal gallery-goers” + “people from all kinds of socioeconomic backgrounds” = 来的人种类很多、非常多元, 刚好对应 B a wide variety of people are interested in MONA。 A: 并无“老年人比年轻人待得久”的年龄对比。 C: 没有说“多数参观者是年轻人”, 只说“各种背景”; 反而提到“conservative minds” (不少保守的人), 隐含有不少原本不常看展的人。 D: 题干说“代表一般画廊爱好者”, 而原文正好说“definitely not just the normal gallery-goers”——恰恰不是典型的画廊发烧友群体。
37	D	作者为什么要特别提到 MONA 里的那些硬币?	第 7 段: “Walsh’s antiques 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 antiques 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 antiques were the great contemporary artists of their time.”	“沃尔什的古董收藏非常出色, 但他知道, 那些古钱币会在观众注意力和那些在体量与题材上更具挑战性的当代作品相互竞争, 于是他采用了一种布展手法: 把古董摆放在 20 世纪和 21 世纪作品之间。 对我来说, 这种策略带来的一个有趣结果是: 这种布展方式进一步强化了这样的感觉——这些钱币和古物的制作者, 曾是他们那个时代最伟大的当代艺术家。”	考点: 题干问“Why does the writer mention the coins at MONA?”——作者提到硬币, 是为了说明一种策展 / 陈列方式。 原文: 硬币本身会和新作品抢注意力, 因此 Walsh 想出“把古物放在现代作品之间”的办法; 作者说这是一个“strategy”, 让她感觉那些古代匠人像当时的“当代艺术家”。 所以她是在赞叹这种“展品呈现方式”的巧妙。 对应 D to express admiration for the way that the exhibits are presented (赞赏展品呈现的方式)。 A: 并不是在说“硬币对现代观众有多有趣”, 反而说它们会“compete for attention”; 焦点是如何处理这种竞争。 B: 不是“放在单独的区域 (separate section)”, 相反是“setting antiques among twentieth- and twenty-first-century works”——混在一起展出。 C: 虽然说收藏“superb”, 但她用硬币的例子不是为了证明“世界最好”, 而是聚焦在“strategy / device”这种布展手法。

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 。