

一·英文閱讀摘要：請以中文闡述此段文章的主旨，出題來源與人名不需譯出。答題要領為對文章融會貫通的理解，而非模糊的字面翻譯。

The fact that visual technologies emerge out of particular social and epistemic contexts means that their possibility often precedes their development. The elements of the techniques of linear perspective existed prior to its “invention” during the Renaissance, [...] the ancient Greeks understood the basics of perspective, yet they rejected it as a technique because it was in contrast to certain fundamental philosophical ideas that were prevalent in Greek culture—for instance, a drawing using perspective might trick a viewer. The development of perspective as a dominant technique was the outcome of the social views of European culture in the early fifteenth century, of a particular episteme, [...] similarly, many of the chemical and mechanical elements necessary to produce photographic images existed prior to the time that several people working in different countries in the late 1830s “invented” photography simultaneously. [...] As photo historian Geoffrey Batchen writes, the origins of photography raise the question not of who invented photography but “at what moment did photography shift from an occasional, isolated, individual fantasy to a demonstrably widespread, social *imperative*?” In other words, photography emerged as a popular medium not simply because it was invented, but because it fulfilled particular social demands of the early nineteenth century. (40%)

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2008, p. 184.)

二·英翻中：出題來源與英文人名不需譯出

(1) In most accounts of fetishism (not just psychoanalytic accounts), the desirability of objects is related to a conflation of the human and the object world, so that things appear to be inherently desirable or valuable, even animated. Reciprocally, human beings become perceived and represented as objects. [...] Fetishism describes not just a sexual preference of a minority (classified by Freud as one of the ‘perversions’) but a culturally dominant way of seeing both the object world and ourselves. (15%)

(Liz Wells, ed., *Photography: A Critical Introduction*, London and New York: Routledge, 2000, pp. 180-181.)

(2) Whereas Neoclassical artists had striven after a style of impersonal clarity for the expression of universally relevant and eternally valid truths, the Romantics sought to express only their own feelings, beliefs, hopes and fears in all their myriad forms. [...] The poet Charles Baudelaire, [...] remarked that ‘ Romanticism is

precisely situated neither in choice of subject not in exact truth, but in a way of feeling.’ (15%)

(Hugh Honour & John Fleming, *A World History of Art*, London: Lawrence King, 7th edition, 2009, pp. 640-642.)

- (3) Rei Kawakubo defines Western fashion norms with her unconventional ideas about what clothing is and how it relates to the body. She experiments with both natural and synthetic fabrics aided by complex patterns, which she constructs in such a way that some of her garments are more typical of sculpture or architectural objects than fashions. (15%)

(Barbara Vinken, “ Eternity: a Frill on the Dress,” in Nanda van den Berg et al, *The Power of Fashion: About Design and Meaning*, Warnsveld : Uitgeverij Terra, 2006, p. 38.)

三·中翻英: 專有名詞部分以此處原文為準，出題來源不需譯出。

《火車大劫案》(*The Great Train Robbery*, 1903)在美國和全世界都大受歡迎，也造成「五分錢戲院」(Nickelodeon)在 1905 年掀起了狂潮。到了 1907 年，全美已有 3000 家五分錢戲院。不會說英文的移民和文盲勞工喜歡這種新玩意兒，他們藉此了解新大陸和這裡的習俗，[...]許多人一點點地學會了英文。對於大眾來說，電影集合了藝術、科學和教育。(15%)

(Louis Giannetti and Scott Eyman 著，焦雄屏譯，《閃回：世界電影史》，台北：蓋亞文化有限公司，2015，頁 23。)