

國立陽明大學 102 學年度碩士班暨碩士在職專班
招生考試筆試試題

所組別： 360 視覺文化研究所 不分組

科目： 專業英文

請勾選：碩士班 碩士在職專班

注意事項

1. 不必抄題，答案請標明題號，依序作答。
2. 題目中少數艱深英文單字，其後括弧中附有中文字義。

壹 閱讀能力測試 35%(請以中文闡述以下英文論文段落的要點，答題要領在於對文章融會貫通的理解，而非模糊的字面翻譯)

1. For Warhol, there was no hierarchy of art or design forms. Fashion was not condemned for its commercial imperative, or its transience. Instead, there inherent qualities were flaunted in his ward, as part of his fascination with the fast pace of contemporary life. Thus, the dazzling surface of *Diamond Dust Shoes* (1981) celebrated fashion's focus on outer appearance and spectacle, while his boutique brought attention to the commercial transactions and consumerist drive at the heart of fashion, and indeed much of the contemporary art market. In Warhol's art, fashion's supposed flaws of ephemerality and materialism become comments on the culture that spawned it. For Warhol, elements of mass culture and high-end luxury could coexist, in the same way that they did in fashion magazine or Hollywood films. In his work, multiples and one-offs were given equal status and he moved easily from one medium to another, fascinated as much by the possibilities of film as of screen printing(網版印刷) or graphic design(平面設計).(Quoted from Rebecca Arnold, *Fashion: A Very Short Introduction*, Oxford: Oxford University Press, 2010.) (20%)
2. Some of the mental equipment a man orders his visual experience with is variable, and much of this variable equipment is culturally relative, in the sense of being determined by the society which has influenced his experience. Among these variables are categories with which he classifies his visual stimuli, the knowledge he will use to supplement what his immediate vision gives him, and the attitude he will adopt to the kind of artificial object seen. The beholder must use on the painting such visual skills as he has, very few of which are normally special to painting, and he is likely to use those skill his society esteems highly. The painter responds to this; his public's visual capacity must be his medium. Whatever his own specialized professional skill, he is himself a member of the society he works for and shares its visual experience and habit. (Michael Baxandall, "The Period Eye," in *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*, Oxford: Oxford University Press, 1972/1988, p. 40.) (15%)

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貳 英翻中 45% (題目出處僅供參考，不用翻譯)

1. It was through printing that the world was translated into images, bringing the far-away and the unknown closer to Europeans and therefore closer to knowledge of the 'other' via linguistic and visual representation. In this way the dressed and adorned, often foreign, bodies represented in costume books (服裝書) fulfilled both the desire and the need of European to locate the features of their own culture and identity. (Quoted from Eugenia Paulicelli, 'Mapping the World: Dress in Cesare Vecellio's Costume Books', 2010.) (10%)
2. To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them that they can never have; it turns people into objects that can be symbolically possessed. Just as a camera is a sublimation of the gun, to photograph someone is a subliminal murder - a soft murder, appropriate to a sad, frightened time. (Susan Sontag, *On Photography*, 1977.) (10%)
3. The problem lies not so much with some feminists' concept of what femininity is, but rather with their misconception-shared with the public at large-of what art is: with the naive idea that art is the direct, personal expression of individual emotional experience, a translation of personal life into visual terms. Art is almost never that, great art never is. (Linda Nochlin, *Have There Been No Great Women Artists?*, 1971.) (10%)
4. Goya witnessed tumultuous political events when Napoleon's army invaded Spain; he painted many scenes of battles, revolts, and assassinations, such as his famous *The Executions of May 3, 1808*, where innocent civilian are gunned down by an inexorable, faceless row of Napoleon's Soldiers. At the Centre stands a man, arms outflung in mortal terror a moment before the bullets will hit. Another man lies dead in a pool of blood. Monks hides their faces in horror at the massacre. Some would say this scene of death is not so unusual in Western art. The artist drew on religious imagery of martyred saints to depict new political martyrs. (Cynthia Freeland, *Art History: A Very Short Introduction*, Oxford: Oxford University Press, 2001, p.15.) (15%)

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參 中翻英 20%(題目出處僅供參考，不用翻譯)

1. 「視覺文化」研究的對象包括所有的影像(images)、觀看器具、技術或活動，以及與視覺有關的論述；討論的議題如影像的複製與傳播、視覺在某一文化脈絡中的位置、各式視覺表述(visual representations)以及觀者的凝視與角度等；所運用的研究方法可有多種，不限於各學門的傳統，在近年人文社會學理論化的趨勢中，適可與各式理論交會對話。如此看來，在傳統學科分類下便有藝術史、社會史、文化史、人類學等學門與「視覺文化」息息相關，遑論新興學科中以各式影像為研究對象的電影研究、媒體分析等；而 1970 年代崛起於英國的「文化研究」，在大量運用理論解釋近現代與當代文化現象時，自然更少不了「視覺」部分。（王正華，〈藝術史與文化史的交界：關於視覺文化研究〉，《近代中國史研究通訊》，第 32 期，2001 年 9 月，頁 77。）(20%)