

國立陽明大學 107 學年度碩士班暨碩士在職專班
招生考試筆試試題

所組別： _____ 視覺文化研究所 _____

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。

一．閱讀能力測試：請以中文闡述以下英文論文段落的要點，出題來源與人名不需譯出。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。

Gender has been a crucial aspect of concepts of the gaze. In the history of art, the fact that paintings were for the most part geared toward male viewers, as art historian Griselda Pollock has noted in her work on modernity and the spaces of femininity, had as much to do with the commerce of art as it did with the social roles and sexual stereotypes of men and women. Until quite recently, most collectors of art were men, and the primary viewing audience of art was composed overwhelmingly of men. In a typical depiction of a female nude, a woman is posed so that her body is on display for the viewers' easy appreciation. There is a long tradition in art of understanding the female nude as the project and procession of the male artist. In these paintings, the women are posed as objects of an active or "male" gaze, and their returning looks are more often downcast, indirect, or otherwise coded as passive. John Berger wrote that in this history of images, "men act, women appear." Berger notes that the tradition of the nude in painting was almost exclusively about images of nude women who were presented for male viewers.

---Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (New York: Oxford University Press, 2008), pp. 123-4. (40%)

二．英翻中：出題來源與英文人名不需譯出

1. Some people may consider the Impressionists the first of the moderns (現代主義者), because they defied certain rules of painting as taught in the academies. But it is well to remember that the Impressionists did not differ in their aims from the traditions of art that had developed since the discovery of nature in the Renaissance. They, too, wanted to paint nature as we see it, and their quarrel with the conservative masters was not so much over the aim as over the means of achieving it.

---E.H. Gombrich, *The Story of Art* (Oxford: Phaidon, 1950/1995), p. 427. (15%)

2. Fashion, it seems, is the domain of the woman. There are good reasons for this; since the nineteenth century, woman's clothing has been vulnerable to the most radical, most visible shifts. The fashion

principle is most strongly 'at work' in women's clothing. Men's clothing has been stable since the nineteenth century, less susceptible and imaginative, more and more neutral in terms of colour and concept - in short, dull, dark and disappointing.

---Nanda van den Berg et al, *The Power of Fashion: About Design and Meaning* (Warnsveld : Uitgeverij Terra), 2006, p. 17. (15%)

3. During the 1920s and 1930s Modernism denied that photographers were involved with what they photographed. It established them as impartial observers, recording what lay before them with a passive eye. Formalist Modernists, like Stieglitz and Weston, kept their distance by presenting pristine abstractions, drawn from reality but independent of the visible world. They photographed seemingly without judgment and with no involvement in their subjects.

---John Pultz, *Photography and the Body* (London: Weidenfeld & Nicolson, 1995), p. 143. (15%)

4. Film forms an ideal site for the orchestration of multiple genres, narrational systems, and forms of writing. Most striking is the high density of information available to the cinema. If the cliché phrase suggests that an "image is worth a thousand words" how much more worthy are the typical film's hundreds of shots (...) as they interact simultaneously with phonetics sound, noises, written materials, and music?

---Robert Stam, *Film Theory: An Introduction* (Malden, Mass. : Blackwell Publishers, 2000). p. 12. (15%)