

國立陽明交通大學 114 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 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。

一、 閱讀能力測試 40%(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內容融會貫通，而非生硬的字面翻譯)

Benjamin noted that an original artwork's meaning changes when it is reproduced because its subsequent value comes not from its uniqueness but rather from its status as being the original from which copies derive. Reproduction thus plays an essential role in the dissemination of knowledge about an original work and the maintenance of its value. It is commonplace today for famous paintings to be reproduced in art books and on websites, posters, postcards, coffee mugs, and T-shirts.

Exposure to original artworks remains a relatively rarefied experience, an option for those with the means and the incentive to travel to the museums and collections in which highly valued originals are displayed. Reproducibility thus means that viewers may come to know, love, and even own a copy of a valued work without ever having seen the original in which meaning and value are still understood to reside. The reproduction, paradoxically, becomes the form through which meaning and value are maintained in original works.

Leonardo da Vinci's *Mona Lisa* [...] is one of the most famous and most visited paintings in the world. [...] Even those who have never seen the original have seen its reproductions. Christie's auction house, discussing Andy Warhol's reproduction of the icon in his *Colored Mona Lisa* (1963), has called the painting the "ultimate Pop icon." The painting has been subject to countless parodies and remakes. For instance, in 1919 Marcel Duchamp took a cheap postcard version of the painting and drew a moustache and goatee on the famous portrait. [...] He(Duchamp) named the work *L.H.O.O.Q.*, which, when spoken

quickly in French, sounds like 'Elle a chaud au cul,' vulgar slang for 'She has a hot ass.'

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2018, pp. 193-194.)

二、英翻中 40% (請以英文翻譯出下列文字，出題來源及英文人名不需譯出。)

1. Two major points of blindness in the study of the Chinese diaspora lie in the inability to see beyond Chineseness as an organizing principle and the lack of communication with the other scholarly paradigms such as ethnic studies in the United States[...], Southeast Asian studies [...]and various language-based postcolonial studies such as Francophone studies [...]. In most of the scholarship on the Chinese diaspora, the "Chinese American" is a missing person, and even the Hong Konger or Taiwanese are missing persons who are recognized only as Hong Kong Chinese or Chinese in Taiwan.

(Quoted from Shih Shu-Mei, *Visuality and Identity: Sinophone Articulations Across the Pacific*, Berkeley, Los Angeles, and London: University of California Press, 2007, p. 21.) (20%)

2. Although film theory had known since Mulvey that spectatorship was gendered, 1980s theory was also beginning to recognize that spectatorship was also sexualized, classed, raced, nationed, regioned, and so forth. The culturally variegated nature of spectatorship derives from the diverse locations in which films are received, from the temporal gaps of seeing films in different historical moments, and from the conflictual subject-positionings and community affiliations of the spectators themselves.

(Quoted from Robert Stam, *Film Theory: An Introduction*, Malden, Mass. : Blackwell Publishers, 2000, p. 232.)(20%)

三、中翻英 20% (請以英文翻譯出下列文字，出題來源不需譯出。)

塞尚(Cezanne)耽於色彩以及對實體結構的熱情，使他在靜物繪畫(still-life painting)上創造出前所未有的質和量的效果。而在主題更不易捕的風景畫方面，以色彩來描繪空間的層次深度便成為重要的問題。線性透視法(Linear perspective)以及色調(colour tone)的塑型都會使其偏離視覺印象所看到的真實，因而必須避免。他說道：「色彩必須要表達深度的每一間格」，而這可以透過冷色系的後退，暖色系的前進，以及強度的變化表現出來。

(Hugh Honour、John Fleming 著，吳介禎等譯，《世界藝術史》，台北縣：木馬文化，2001，頁 727。) 20%