

注意事項：不必抄題，答案請標明題號，依序作答。

一． 英文閱讀：請以中文闡述本段文意主旨，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。出題來源及人名不用翻譯。

The practice of making viewers aware of the means of production by incorporating them into the content of the cultural product was often a feature of modernism. In most modern work, this was a strategy used by artists as a form of political critique that asked viewers to notice the structure of the show in order to distance them from the surface pleasure of the text. [...] Bertolt Brecht, a well-known German Marxist playwright and critic of the 1920s and 1930s, proposed the concept of distancing as a technique for getting viewers to extract themselves from the narrative in order to see the means through which the narrative of a cultural work (such as a play or movie) gets us to buy into a particular ideological viewpoint. Reflexivity, in which the text refers to its own means of production, undermines the illusion or fantasy aspects of the narrative, encouraging the viewer to be a critical thinker about the ideology conveyed by the narrative.

Postmodern popular culture and art take this modern concept of reflexivity further but with different effect. In many postmodern reflexive texts, much of the political critique of reflexivity has been tempered with humor or is simply not present in the text. Media producers offer us reflexive techniques of disillusionment not as tools for critical and distanced reflection on the real economic and cultural conditions behind the text but as forms of intellectual play.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2008, p. 322.) 40%

二． 英翻中：請以中文翻譯出下列文字，出題來源及人名不用翻譯。

1. There was one branch of painting that profited much by the artist's new freedom in his choice of subject-matter---this was landscape painting. So far it had been looked upon as a minor branch of art. [...] This attitude changed somewhat through the romantic spirit of the late eighteenth century, and great artists saw it as their purpose in life to raise this type of painting to new dignity.

(Ernst Gombrich, *The Story of Art*. Oxford: Phaidon, 1950/1995, pp. 388-389. )

20%

2. In Margiela's clothes, the phases of production are visible down to the smallest details. They reveal an effect whose power lies not least in the fact that it is hidden. The historical development of technical details such as buttons, zippers, and snaps is transformed into aesthetic features [...]. The cut, the tucks, the seams ---everything that used to be hidden-is turned inside out.
- (Nanda van den Berg et al, *The Power of Fashion: About Design and Meaning*. Warnsveld: Uitgeverij Terra, 2006, p. 33.) 20%

三· 中翻英：請以英文翻譯出下列文字，出題來源及人名不用翻譯。

雪曼（Sherman）用她自己的身體重演婦女扮演的社會角色。她關心的不是真實角色的社會學調查，而是這些角色在媒體上如何被呈現—特別是電影與美女雜誌。她最早的作品，從一九七零年代末起，模擬黑白 B 級電影靜照的外觀，而這些《無題電影靜照》（*Untitled Film Stills*）與當中雪曼為自己創作的角色[...]喚起將女人表現為易受傷害、虛弱、甚至瘋狂的一九五零年代電影的記憶。

（John Pultz, 李文吉譯《攝影與人體》，台北：遠流，1997，第 191 頁。） 20%