

- 一· 英文閱讀摘要：請以中文闡述此段文章的主旨，出題來源與英文人名不需譯出

The concept of the gaze is fundamentally about the relationship of pleasure and looking. In psychoanalysis, the term scopophilia refers to pleasures in looking and exhibitionism—taking sexual pleasure in being looked at. Both of these terms acknowledge the ways in which reciprocal relationships of looking can be sources of pleasure. Voyeurism is the pleasure one takes in looking while not being seen looking. It carries the negative connotation of a powerful, if not sadistic, position within the gaze. The idea of the cinematic apparatus as a mechanism for voyeurism has been noted by film scholars, because, for instance, the position of viewers of cinema can be seen as voyeuristic. In watching films in a theater, spectators sit in a darkened room, where they cannot be seen looking. Characters on screen can never really return the spectator's gaze. (40%)

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2008, pp. 124-125.)

- 二· 英翻中：出題來源與英文人名不需譯出

- (1) The coming of photography gave rise to a new set of dilemmas around the production of the exotic. On the one hand it displayed image of hitherto unknown and remarkable places and people, but at the same time it had to be recognized that these were *real* places and people. The veneer of exoticism may be confirmed or challenged by the photograph itself. (20%)

(Liz Wells, ed., *Photography: A Critical Introduction*, London and New York: Routledge, 2000, p. 128)

- (2) The concept of 'art for art's sake', of the autonomy of a work of art, without any moral, social, political or any other didactic purpose, was at the centre of much nineteenth-century thought though as often attacked as commended. Its origin can be traced back to Immanuel Kant who[...] broke with traditional aesthetics by analyzing the previously unified notions of the good, the true and the beautiful as discrete categories. (20%)

(Hugh Honour & John Fleming, *A World History of Art*, London: Lawrence King, 7<sup>th</sup> edition, 2009, p. 668.)

- (3) Fashion has to be regarded as not possessing a narrative. It does not follow an evolutionary path progressing from one form to a higher incarnation, a 'better' piece of clothing. [...] there is no discernible progress towards a goal, an aim or a material purpose—apart from, obviously, selling an increasing number of garments each season. (20%)

(Nanda van den Berg et al, *The Power of Fashion: About Design and Meaning*, Warnsveld:

Uitgeverij Terra, 2006, pp. 46-47.)