

國立陽明大學 104 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。

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。）

Working to change visual culture can shape life anew in all sorts of professions in ways that can change everyday life. Visual culture is not limited to the domains of art, photography and media production. This is a new way to understand convergence. We saw this approach in the work of Duchamp, with his readymades that incorporated everyday objects and not just new technologies, and we see it enacted every day in the street art and institutional interventions of contemporary artists, ranging from Fred Wilson, who mined the historical museum, using its mundane artifacts to retell the history of racism, to Shepard Fairey, who mines the styles of poster art of the Soviet revolutionaries and the 1960s to find new ways of expressing political change through street art and cheap T-shirts, to the Guerrilla Girls, who became fed up with the continued exclusion of female artists from museums and tool their practices into public performance and institutional critique.....Everyday life and the public sphere of the borders, streets, the Web and the malls become sites not just where we can post signs but where we can also use visual culture to speak, act, build and work to engineer social change. (Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 426.) (15%)

2. 貳 英翻中(題目出處僅供參考 不用翻譯) 45%

(1.) Rather than assuming a stable identity for artists, an identity embedded in the work of art that can be revealed through art historical analysis, feminist art historians envision a more fragmented and multiple subject, one situated within and shaped by not only history and culture but also by the psyche and individual experience. (Quoted from Anne D'Alleva, *Methods and Theories of Art History*, London: Laurence King Publishers, 2009, p. 64.) (15%)

(2.) The landscape painting, perhaps the most important British contribution to

the visual arts of the eighteenth century, could be regarded as a symbol of liberty, in contrast with the rigidly formal gardens of Versailles, in which the domination of nature could be equated with autocracy. (Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1<sup>st</sup> edition. 1984; 7<sup>th</sup> edition 2009, p. 623. ) (15%)

(3.) In the realm of film, cultural studies was a reaction both against screen theory and against quantitative (number crunching) mass communications audience studies...Unlike screen theory, cultural studies does not focus on any one medium such as film, but rather on the larger spectrum of cultural practice. ( Quoted from Robert Stam, *Film Theory: An Introduction* , Malden, Mass. : Blackwell Publishers, 2000, p. 226.) (15%)

參 中翻英 (題目出處僅供參考 不用翻譯)

荷蘭的藝術購買大眾，對於描繪日常生活的室內畫的愛好，與風景畫和靜物畫之間，不分軒輊。這種十八世紀後期定名的風俗畫(genre pictures)，尺寸小，細節清楚，再現熟悉的世界，非常適合掛在中產階級住家的起居室，.....但是這些繪畫的現實主義本身並非目的，它們絕大多數原帶道德的訊息，而且有時表現得含糊不清...。(引自 Hugh Honour & John Fleming 著，吳介禎等譯，《世界藝術史》，台北：木馬文化，2001，頁 608。)(20%)