

- 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

‘Unlike the body of painting and engravings of ‘exotic’ peoples that had been popular Victorian subjects, photography claimed to be able to create objective, ‘scientific’ records that were free from the bias of human imagination. Carefully contrived and constructed photographs were consumed as though they were unmediated and offered a neutral reflection of the world. They were, however, far from being transparent and dispassionate images, for as Jill Lloyd puts it: ‘both photography as a medium and anthropology as a discipline masked their ideological standpoints and connotative potential with the appearance of scientific objectivity.’ (40%)

(Liz Wells, ed., *Photography: A Critical Introduction*, London and New York: Routledge, 2000, pp. 82-83)

- 二 · 英翻中：出題來源不需翻譯

- (1) ‘Over the past thirty years or so, materialist art history has focused not on iconography or stylistic classification, but rather on art’s modes of production—that is, it focuses on the labor that produces art and the organization of that labor. Art, in this view, is the product of complex social, political and economic relationships, not something labeled “artistic genius.”’ (20%)

(Anne D’Alleva, *Look! Again: Art History and Critical Theory*, New Jersey: Prentice Hall, 2005, p. 54.)

- (2) ‘The 1980s and 1990s represented a period of both standardization and a reconsideration of the significance of sound and image relationships. Specifically, the transitions in the film industry brought on by the advent of video and eventually digitization meant that films could circulate further than ever before and have a greater influence on emergent filmmakers.’ (20%)

(William Guynn, ed., *The Routledge Companion to Film History*, London and New York, Routledge: 2011, p. 75.)

- (3) ‘Even though class systems everywhere have become less rigid, the desire to preserve some kind of hierarchy lives on. Now it is more often than not the middle classes who carefully guard the rules that identify class through clothing. It is this exaggerated insistence on dress rules that lies behind the complex regulations of what may or may not be worn in golf clubs, provincial nightclubs.’ (20%)

(Colin McDowell, *The Anatomy of Fashion: Why We Dress the Way we Do*, London, Phaidon: 2013, p. 170.)