

國立陽明大學 103 學年度碩士班暨碩士在職專班
招生考試筆試試題

所組別： 360 視覺文化研究所不分組

科目： 36030 專業英文 請勾選： 碩士班 碩士在職專班

1. 英文閱讀測驗 (請在詳細閱讀之後，以中文闡釋此段英文的要義重點)

To explore the meaning of images is to recognize that they are produced within dynamics of social power and ideology. Ideologies are systems of belief that exist within all cultures. Images are an important means through which ideologies are produced and onto which ideologies are projected. When people think of ideologies, they often think it in terms of propaganda—the crude process of using false representations to lure people into holding beliefs that may compromise their own interests. In this particular sense, the term *ideology* carries a pejorative cast. However, ideology has come to be understood as a much more pervasive, mundane process in which we all engage and about which we are all for the most part aware, in some way or other. In this book, we define ideologies as the broad but indispensable shared set of values and beliefs through which individuals live out their complex relations in a range of social networks. [...] Ideology is manifested in widely shared social assumptions not only about the way things are but also about the way things should be. Images and media representations are some of the forms through which we engage or enlist others to share certain views or not, to hold certain values or not. (Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2001, p. 23) 30%

2. 英翻中 (出題來源僅供參考，不需翻譯。人名及書名請採用題目中的中文翻譯。)

(1) French sociologist Pierre Bourdieu (皮耶·布赫迪厄) has studied taste in relation to socio-economic class and 'educational capital'. . . in his book, *Distinctions: A Cultural Critique of the Judgment of Taste* (《秀異—對品味判斷的社會批判》) . . . Bourdieu uncovered clear links between class and preferences in art, music, film, and theatre. For instance, people from a lower class background preferred fewer classical composers than people in the higher economic, professional, and educational brackets. These same patterns were repeated in studies about people's preferences for avant-garde theatre or independent 'art' films. Bourdieu sums up: 'Taste classifies, and it classifies the classifier'. (Cynthia Freeland, "Money, Markets, Museums," in *Art History: A Very Short Introduction*. Oxford: Oxford University Press, 2001, p. 81.) 15%

(2) The contradictions about the priorities of vision and representation, presence and sign, are typical of the confusions within surrealist theory. And these contradictions are focused all the more clearly if one reflects on Breton's (布賀東) position on photography. Given his aversion to "the real forms of real objects," and his insistence on another order of experience, we would expect Breton to despise photography. As the quintessentially realist medium, photography would have to be rejected by the poet who insisted that "for a total revision of real values, the plastic work of art will either refer to a *purely internal model* or will cease to exist." (Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, MA: The MIT Press, 2002, p. 97.) 15%

(3) During the history of fashion, one can see the hidden form of the actual woman being virtually replaced by a satisfactory image of the Dressed Woman, often shaped to give her bizarre proportion according to shifts in erotic imagination as fashion kept changing, but always essentially meant to conceal her body in the ancient way, and to replace its plain facts with satisfying mythic and fictional verities. The original expressive aim of ancient female dress had been modesty, as it still is in Islam. Opposing notions of sexual attractiveness were added by fashion, in a tense counterpoint to the original principle of concealment. (Anne Hollander, *Sex and Suits: The Evolution of Modern Dress*. New York: Kodansha International, 1994, p. 47.)
15%

3. 中翻英（出題來源僅供參考，不需翻譯）

攝影做為一種工具，以他人照片的形式對他人的人體塑造刻板印象並施行象徵性的控制，在殖民主義的形成過程中扮演一個中心角色。這種機制在這種過程中並非獨一無二（「東方」題材在浪漫派繪畫中也是充滿刻板印象的）。但是照片與繪畫或版畫這類明顯的手工圖像不同的是，照片堅稱它們具有陳述世界的地位，而且似乎不僅真實，還是那個世界不曾變化的再陳述。（John Pultz, 《攝影與人體》，李文吉譯，台北：遠流，1997，頁 31。） 25%