

注意事項：1. 不必抄題，答案請標明題號，依序作答。

2. 題目中少數艱深的英文單字，其後括弧中附有中文字義。

- 壹、 閱讀能力測驗 40% (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)
1. Postmodern feminist practice may question theory – and not only *aesthetic* theory. Consider Mary Kelly's *Post-Partum (產後) Document* (1973-79), a 6-part, 165-piece art work (plus footnotes) that utilizes multiple representational modes (literary, scientific, psychoanalytic, linguistic, archaeological, and so forth) to chronicle the first six years of her son's life. Part archive, part exhibition, part case history, the *Post-Partum Document* is also a contribution to as well as a critique of Lacanian theory. Beginning as it does with a series of diagrams taken from *Ecrits* (diagrams which Kelly presents as *pictures*), the work might be (mis)read as a straightforward application or illustration of psychoanalysis. It is, rather, a mother's interrogation of Lacan, an interrogation that ultimately reveals a remarkable oversight within the Lacanian narrative of the child's relation to the mother – the construction of the mother's fantasies vis-à-vis the child. Thus, the *Post-Partum Document* has proved to be a controversial work, for it appears to offer evidence of *female* fetishism (拜物主義或戀物癖) (the various substitutes the mother invents in order to disavow separation from the child); Kelly thereby exposes a lack within the theory of fetishism, a perversion heretofore reserved for the male. (Adopted from Craig Owens, "The Discourse of Others: Feminists and Postmodernism," 1983)
 2. Roman Jakobson's key concept of the "laying bare of the device" – the inclusion within the work of art of those material or formal elements that reveal its construction – was readily assimilable to a new photographic practice. Much of Rodchenko's most innovative photography from the 1920s is notable for its refusal of "naturalized," conventionalized viewpoints, the insistence that it was a camera lens and not a window pane that yielded the image. Worm's-eye, bird's-eye, oblique, or vertiginous perspectives relate not only to the strategy of defamiliarization, but to an affirmation of the apparatus itself as the agent of this vision. Making the point even more emphatically are photographs by Rodchenko, such as *Chauffeur (汽車司機)*, *Karelia* (1933), in

(背面仍有題目,請繼續作答)

which the photographer himself [and his camera are] represented in the image. ... What is being stressed is the manifest presence of the means of production, and, concomitantly, an implicit rejection of the popular perception of a photograph as either transparent or self-generated. (Adopted from Abigail Solomon-Godeau, "The Armed Vision Disarmed: Radical Formalism from Weapon to Style," 1983)

貳、英翻中 30% (題目出處僅供參考, 不用翻譯)

1. The West has a sort of international rape mentality. ... The West thinks of itself as masculine – big guns, big industry, big money – so the East is feminine – weak, delicate, poor ... but good at art, and full of inscrutable wisdom – the feminine mystique. ... Her mouth says no, but her eyes say yes. The West believes the East, deep down, *wants* to be dominated – because a woman can't think for herself. (Adopted from David Henry Hwang, *M. Butterfly*, 1988)
2. The globalization of world music is a phenomenon with both geographical and historical dimensions. The temporal and narrative qualities of music notwithstanding, globalization theory has emphasized the geographical dimensions of world music, even reveling in the fact that wherever one searches in the ethnographic present – in the tautologically unbounded world of the global – world music is a phenomenon of our own time. (Philip V. Bohlman, "World Music at the 'End of History'," 2002)
3. Joseph Beuys locked himself inside the gallery space. His performance was visible to the public only through the doorway and street window. He covered his head with honey and gold leaf and cradled a dead hare in his arms, silently mouthing words to it. He carried the hare over to the paintings hung on the gallery walls and talked about them. ... "I explained to him because I do not really like explaining them to people. ... A hare comprehends more than many human beings with their stubborn rationalism." (Adopted from Tracey Warr and Amelia Jones, *The Artist's Body*, 1988)

參、 中翻英 30% (題目出處僅供參考，不用翻譯)

1. 繪畫史上畫體結構的演變，唐代以前到元朝的山水畫，可說是從圖案式到立體空間表現的過程。……明畫漸趨向於畫面的裝飾，到明末清初，更轉向抽象的處理空間方法。(摘錄自方聞，〈山水畫結構之分析〉，1969)
2. 林明弘……將台灣傳統花布上的豔麗圖案放大，再以手工一筆一筆的描繪於灰色牆壁上，這樣的觀念在某種程度上受到美國「普普藝術」的影響，例如：局部放大、多重拷貝、色彩鮮豔、平圖無筆觸等手法。(摘錄自姚瑞中，〈台灣裝置藝術〉，2002)
3. 藝術類的博物館在 1980 年代自「新博物館學」的潮流衝擊下，營運方向也從「以物為中心」轉移到「以人為中心」，或者說從「以展品為中心」轉到「以觀眾為中心」的博物館發展重點。(摘錄自許功明，〈藝術類博物館與人類學〉，2002)