

一、英文閱讀：請以中文闡述本段文意主旨，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。出題來源及人名不用翻譯。

People themselves can be image icons. For example, Marilyn Monroe was a pop icon of the 1950s and 1960s, a star who was regarded as the embodiment of female glamour. Her wavy blond hair, open smile, and full figure were stereotypical components of an American beauty ideal. What counts as glamorous or sexy changes over time and across cultures, .... The preference for full-figured women was replaced in the late twentieth century by an idealization of the thin, athletic body. Pop artist Andy Warhol, who made works about postwar consumer culture, mass manufacture, and commercial reproduction, worked with an iconic photograph of Marilyn Monroe that was familiar to virtually the entire nation. He printed multiple versions of this same image in a colorful grid. This print, *Marilyn Diptych* (fig. 1.25), comments not only on the star's iconic status as a glamorous figure but also on the role of the star as media commodity -- as a product of the entertainment industry. Marilyn the icon can be infinitely reproduced for mass consumption, thanks to the technologies of photography and commercial printing. Warhol's work emphasizes one of the most important aspects of contemporary imaging technologies: they offer us the capacity to reproduce images many times and in different contexts, thereby changing their meaning and altering their value -- and that of the objects or people they represent -- as commodities. In this work, the multiple images of Monroe emphasize that: cultural icons can and must be mass distributed in order for the star herself to have mass appeal. These copies do not refer back to the original so much as they indicate the endless reproducibility of Monroe as a product to be consumed in many forms.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, pp. 41-42.) 40%

二、英翻中：請以中文翻譯出下列文字，出題來源及人名不用翻譯。

1. [T]he “political modernism” emerging in the late 1960s encouraged a socially critical use of the experimental techniques. Borrowing principally from versions of Brecht's early writings, critics and theorists argued that

modernism could subvert orthodox conceptions of social reality. Formal experimentation challenged the illusion-based pleasures of Hollywood entertainment.

(David Bordwell, *On the History of Film Style*, Cambridge, MA: Harvard University Press, 1997, p. 93.) 20%

2. In addition to being defined by its power to control women and their bodies, the masculinity of men and the male body is characterized by its power to control and manipulate (other) things. The seemingly natural activity of the male body – performing physical labor – is the ostensible subject of *Bolting Up a Big Turbine* (渦輪), a 1920 photograph by Lewis Hine that shows a laborer at work. His thighs, back, and head link with the wrench he wields to form a curve in harmony with the bold geometries of the turbine itself, an aesthetic statement by which Hine, a committed liberal reformer, argues the potential harmony of man with the machine.

(John Pultz, *Photography and the Body*, London: Orion Publishing Group, 1995, p. 79.) 20%

三、中翻英：請以英文翻譯出下列文字，出題來源及人名不用翻譯。

《撒達拿波勒斯之死》(*Death of Sardanapalus*) 由龐大的質量構成，像火爐中竄出的煙雲般席捲整個畫面。空間關係朦朧，傳統的透視法則被捨棄，解剖學被刻意扭曲，紮實的幻象來自大膽的色彩關係，肌肉色調上有藍與灰亮點，而非來自確實的輪廓與精細分層的立體法。這幅畫可說宣告了藝術的自主與浪漫主義的信念，藝術家乃是藝術與生命的創造者與毀滅者。

(Hugh Honour、John Fleming 著，吳介禎等譯，《世界藝術史》，台北縣：木馬文化，2001，頁 727。) 20%