

# 國立臺灣師範大學 108 學年度博士班招生考試試題

科目：英文

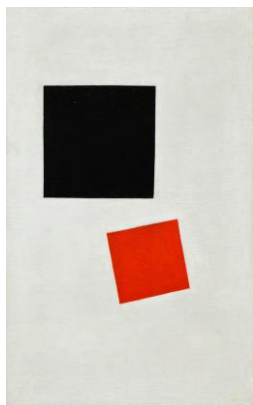
適用系所：美學、媒體藝術與藝術史組

注意：1.本試題共 3 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則依規定扣分。

## 1. 請將下面段落英文翻譯為中文。(30%)

For Documenta (文件展) itself, we may consider how few Asian artists have been in fact selected for exhibition there. If we take this into consideration when exploring the links between northern European and North America critical discourse and a restricted curatorium — a selected group of curators whose opinions and subsequent selections have canon-making effects; one could also call it a "curatoriate" indicating its quasi-ruling functions — then the actual hegemonic intent of this exhibition becomes clear. Even despite Documenta's own antihegemonic claims and procedures in 2002, when it appointed a U.S.-resident director of Nigerian origin, Okwui Enwezor, Documenta went on to expand the intellectual positioning away from Kassel itself and arranged various non-German sites for critical "platforms." However, these platforms were by invitation only and had the curiously hegemonic effect of privileging only some but not all of international critical discourse presumed to have a local site where the platform was held. It will be quite easy to make such events antihegemonic by *not* selecting as speakers or artists *anyone* who had been previously active on the circuit, but this aleatory placement would be against the systemic need to create a counter-system, however structured.

## 2. 用英文描述下面作品 a. 和 b. 在藝術史、藝術理論、或藝術評論等層面，(或即使你認為這二件作品都沒有前述這些理論層面) 所可能涉及的議題，文長各不超過 150 字。20 分



a. Kazimir Malevich, *Color Masses in the Fourth Dimension*, 1915.



b. 黃土水, 〈甘露水〉, 1919.

Color Masses in the Fourth Dimension, 1915

3. 以下文字摘自 Walter Benjamin 的 *The Work of Art in the Age of Mechanical Reproduction* 第二段落，請考生仔細閱讀，進行重點摘要，並評論此段文字的意義。(50%)

Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership.<sup>1</sup> The traces of the first can be revealed only by chemical or physical analyzes which it is impossible to perform on a reproduction; changes of ownership are subject to a tradition which must be traced from the situation of the original.

The presence of the original is the prerequisite to the concept of authenticity. Chemical analyzes of the patina of a bronze can help to establish this, as does the proof that a given manuscript of the Middle Ages stems from an archive of the fifteenth century. The whole sphere of authenticity is outside technical—and, of course, not only technical—reproducibility.<sup>2</sup> Confronted with its manual reproduction, which was usually branded as a forgery, the original preserved all its authority; not so vis à vis technical reproduction. The reason is twofold. First, process reproduction is more independent of the original than manual reproduction. For example, in photography, process reproduction can bring out those aspects of the original that are unattainable to the naked eye yet accessible to the lens, which is adjustable and chooses its angle at will. And photographic reproduction, with the aid of certain processes, such as enlargement or slow motion, can capture images which escape natural vision. Secondly, technical reproduction can put the copy of the original into situations which would be out of reach for the original itself. Above all, it enables the original to meet the beholder halfway, be it in the form of a photograph or a phonograph record. The cathedral leaves its locale to be received in the studio of a lover of art; the choral production, performed in an auditorium or in the open air, resounds in the drawing room.

One might subsume the eliminated element in the term “aura” and go on to say: that which withers in the age of mechanical reproduction is the aura of the work of art. This is a symptomatic process whose significance points beyond the realm of art. One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it

substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced. These two processes lead to a tremendous shattering of tradition which is the obverse of the contemporary crisis and renewal of mankind. Both processes are intimately connected with the contemporary mass movements. Their most powerful agent is the film. Its social significance, particularly in its most positive form, is inconceivable without its destructive, cathartic aspect, that is, the liquidation of the traditional value of the cultural heritage. This phenomenon is most palpable in the great historical films. It extends to ever new positions. In 1927 Abel Gance exclaimed enthusiastically: "Shakespeare, Rembrandt, Beethoven will make films . . . all legends, all mythologies and all myths, all founders of religion, and the very religions . . . await their exposed resurrection, and the heroes crowd each other at the gate."

Presumably without intending it, he issued an invitation to a far-reaching liquidation.