

國立臺灣師範大學 109 學年度博士班招生考試試題

科目：英文(美術類)

適用系所：美術學系美術創作理論組、
水墨畫、繪畫

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. 請將下列英文翻譯為中文，並以英文論述對於此段文字之看法。(英譯中 5 分，英文論述 15 分，共計 20 分)

Art from the past holds clues to life in the past. By looking at a work of art's symbolism, colors, and materials, we can learn about the culture that produced it.

We also can compare artwork, which provides different perspectives, and gives us a well-rounded way of looking at events, situations, and people. By analyzing artworks from the past and looking at their details, we can rewind time and experience what a time period different from our own was like.

Looking at art from the past contributes to who we are as people. By looking at what has been done before, we gather knowledge and inspiration that contribute to how we speak, feel, and view the world around us.

2. 請將下列英文翻譯為中文，並以英文論述對此段文字之看法。(英譯中 8 分，英文論述 12 分，共計 20 分)

Roland Barthes was a French literary theorist and semiotician. He often would critique pieces of cultural material to expose how bourgeois society used them to impose its values upon others. For instance, the portrayal of wine drinking in French society as a robust and healthy habit would be a bourgeois ideal perception contradicted by certain realities (i.e. that wine can be unhealthy and inebriating). He found semiotics useful in conducting these critiques. Barthes explained that these bourgeois cultural myths were second-order signs, or connotations. A picture of a full, dark bottle is a sign, a signifier relating to a signified: a fermented, alcoholic beverage—wine. However, the bourgeois take this signified and apply their own emphasis to it, making "wine" a new signifier, this time relating to a new signified: the idea of healthy, robust, relaxing wine. Motivations for such manipulations vary from a desire to sell products to a simple desire to maintain the status quo. These insights brought Barthes very much in line with similar Marxist theory.

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3. 將下列英文翻譯成中文。(每段落 5 分，共計 10 分)

The artistic heritage of Taiwan is extremely diverse. Stonecutters of the Changbin culture began to make art on Taiwan at least 30,000 years ago. Around 5,000 years ago jade and earthenware works started to appear. Art was first institutionalized in Taiwan during the Japanese Colonial period and the establishment of public schools dedicated to the fine arts. The Japanese introduced oil and watercolor paintings to Taiwan and Taiwanese artists were heavily influenced by their Japanese counterparts. As was typical of colonial rulers Japanese did not establish tertiary institutions for art education in Taiwan, all students wishing to pursue an advanced degree in the arts had to travel to Japan to do so. (5 分)

Ultramarine has been around for eons, and until synthetic versions of it were produced in the 1800s, it used to be among the most expensive pigments available to painters, where it was used to represent virtue, holiness, and despite its high cost, humility.

Ultramarine is also generally considered to be quite safe. While you can use almost any pigment you want with this recipe, keep in mind that many pigments are very toxic and may contain high amounts of lead, chromium and other nasty chemicals you don't want to be breathing in. Be sure to familiarize yourself with the pigments you're intending to use, and take appropriate safety measures.(5 分)

4. 將下列中文翻譯成英文。(10 分)

臺灣自古以來社會中的藝術成份基本上充滿南島語族的風味，深具藝術張力，大多以雕刻、陶藝、織品等方式呈現；隨著東亞地區漢族移民的到來，一些手工藝隨著漢人的移居逐漸落腳於臺灣，例如寺廟、雕刻、活字、算命、歌仔戲、婚喪喜慶等等文化表現。1987 年解嚴後，臺灣的社會走入開放多元的階段；加上原住民意識的抬頭，使美術發展綻放出多采多姿的面貌。

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5. 將下列英文翻譯成中文。(10 分)

Love is represented in Chinese paintings most commonly through visual images with literary allusions. Many kinds of plants, insects, birds, and animals were encoded with subtle and profound meanings of love in ancient literature because their physical characteristics and life habits could resonate with human emotions and experience. These images were later adopted by Chinese painters to enrich their visual repertoire of the theme.

6. 首先，將下段中文翻譯成英文。然後用英文論述你對中國文人畫的看法。(中譯英 15 分，英文論述 15 分，共計 30 分)

宋代(960-1279)山水畫中的范寬、郭熙、李唐都在既有的典範基礎上推陳出新，成為新的典範。宮廷畫院在宋代藝術帝王的倡導下，發展出空前盛況。當時的畫家講究對自然的觀察，並添加「詩意」以增強繪畫的內涵與意境。對實物的興趣促成了建築、船車等以器械結構為主的繪畫類型，使其在十一世紀後躍上繪畫的舞台。詩意的強調，則於南宋時期發展出書法、詩文、繪畫三者互相搭配的創作。另外宋代文人也將藝術的表現概念擴展到「形似」以外的範疇，文人畫開始成為一種新的風格。