

# 國立臺灣師範大學 110 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 2 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。

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## 一、將下面段落英文翻譯為中文。(30 分)

During the fall and winter of 1911-12, Duchamp appears to have absorbed fully the stylistic dictates of Cubism, the emergent artistic movement he later claims to have accepted more "as a form of experiment, than conviction." With some variation, however, the complex fragmentation and indeterminate spatial structure common to Analytical Cubism dominate the general appearance of the majority of paintings from this period, a stylistic progression that culminates in the production of his most famous painting, *Nude Descending a Staircase*. As important as this particular work may have been in helping to establish Duchamp's reputation on both sides of the Atlantic, it was not the painting itself, but, rather, its subsequent history that can now be seen to have had the most significant impact on the future development of his work, a development that would not only represent a radical departure from his own earlier work, but one that would also represent a definitive break from the previously established and accepted conventions of the art-making.

## 二、將下面段落英文翻譯為中文(10 分)，並以 150 字以內英文延伸討論這段內容(10 分)。

Susanne Langer argued that a work of art is expressive in the way that a sentence can be said to 'present' or 'express' an idea:

If an idea is clearly conveyed by means of symbols we say it is well expressed. A person may work for a long time to give his statement the best possible form, to find the exact words for what he means to say, and to carry his account or his argument most directly from one point to another. But a discourse so worked out is certainly not a spontaneous reaction.

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三、1.將下列英文翻成中文（15分）

2.分析文中的藝術理論特徵（20分）

3.以英文提出你對下列內容的看法（15分）

Beyond the organism, but also at the limit of the lived body, there lies what Artaud discovered and named: the body without organs. "The body is the body / it stands alone / it has no need of organs / the body is never an organism / organisms are the enemies of bodies." The body without organs is opposed less to organs than to that organization of organs we call an organism. It is an intense and intensive body. It is traversed by a wave that traces levels or thresholds in the body according to the variations of its amplitude. Thus the body does not have organs, but thresholds or levels. Sensation is not qualitative and qualified, but has only an intensive reality, which no longer determines with itself representative elements, but allotropic variations. Sensation is vibration. We know that the egg reveals just this state of the body "before" organic representation: axes and vectors, gradients, zones, cinematic movements, and dynamic tendencies, in relation to which forms are contingent or accessory. "No mouth. No tongue. No teeth. No larynx. No esophagus. No belly. No anus." It is a whole nonorganic life, for the organism is not life, it is what imprisons life. The body is completely living, and yet nonorganic. Likewise sensation, when it acquires a body through the organism, takes on an excessive and spasmodic appearance, exceeding the bounds of organic activity. It is immediately conveyed in the flesh through the nervous wave or vital emotion. Bacon and Artaud meet on many points: the Figure is the body without organs (dismantle the organism in favor of the body, the face in favor of the head); the body without organs is flesh and nerve; a wave flows through it and traces levels upon it; a sensation is produced when the wave encounters the forces acting on the body, an "affective athleticism," a scream-breath. When sensation is linked to the body in this way, it ceases to be representative and becomes real; and *cruelty* will be linked less and less to the representation of something horrible, and will become nothing other than the action offered upon the body, or sensation (the opposite of the sensational). As opposed to a *miserabiliste* painter who paints parts of organs, Bacon has not ceased to paint bodies without organs, the intensive fact of the body. The scrubbed and brushed parts of the canvas are, in Bacon, parts of a neutralized organism, restored to their state of zones or levels: "the human visage has not yet found its face ...."