

國立臺灣師範大學 111 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。

一、翻譯下面一段為英文(20 分)，然後以英文撰寫一段 200 字以內的短文對這段文字內容的延伸討論。(10 分)

In contrast to sculptors who prefer industrial materials and produce enormous, indestructible monuments, the English artist Richard Long uses only natural materials, and also chooses unusual locations for his work. Although he makes some works which can be exhibited in galleries and sold, his outdoor sculptures — a stone line laid out in the Himalayas, or a stone circle in the Andes — are not subject to possession or ownership. They are not even objects added to the landscape, just simple rearrangements of what is already there. His art, he claims, "is about working in the wide world, whatever, on the surface of the earth... . Mountains and galleries are both in their own ways...good place to work." His real concern is to show that radical and robust art can be made in a simple, quite way and with minimal intrusion of the artist' ego. "In the sixties, " Long claims, "there was a feeling that art need not be a production line of more objects to fill the world. My interest was in a more thoughtful view of art and nature, making art both visible and invisible, using ideas, walking, stones, tracks, water, time, etc. in a flexible wayIt was the antithesis of so-called American 'Land Art,' where an artist needed money to be an artist, to buy real estate to claim possession of the land, and wield machinery. True capitalist art. To walk in the Himalayas ... is to touch the earth lightly ... and has more personal physical commitment, than an artist who plans a large earth work.

二、以英文撰述一段 250 字以內分析 Michelangelo 雕刻 *Apollo*/(or *David*) 和 Raphael 的繪畫 *Saint Catherine of Alexandria* (1505-1507) 共同的風格特質，建議關鍵詞 *Contrapposto*、*serpentine line*)。(20 分)



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三、將下列英文翻成中文（20 分）；分析文中的藝術理論特徵（20 分）；並且以英文提出你對此理論特徵的看法（10 分）。

After a fight tooth-and-nail for forty years, he did succeed in knowing an apple, fully; and, not quite as fully, a jug or two. That was all he achieved. It seems little, and he died embittered. But it is the first step that counts, and Cezanne's apple is a great deal, more than Plato's Idea.... If Cezanne had been willing to accept his own baroque cliché, his drawing would have been perfectly conventionally "all right," and not a critic would have had a word to say about it. But when his drawing was conventionally all right, to Cezanne himself it was mockingly all wrong, it was cliché. So he flew at it and knocked all the shape and stuffing out of it, and when it was so mauled that it was all wrong, and he was exhausted with it, he let it go; bitterly, because it was still not what he wanted. And here comes in the comic element in Cezanne's pictures. His rage with the cliché made him distort the cliché sometimes into parody, as we see in pictures like *The Pasha* and *La Femme*.... He wanted to express something, and before he could do it he had to fight the hydra-headed cliché, whose last head he could never lop off. The fight with the cliché is the most obvious thing in his pictures. The dust of battle rises thick, and the splinters fly wildly. And it is this dust of battle and flying of splinters which his imitators still so fervently imitate.... I am convinced that what Cezanne himself wanted was representation. He wanted true-to-life representation. Only he wanted it more true-to-life. And once you have got photography, it is a very, very difficult thing to get representation more true-to-life.... Try as he might, women remained a known, ready-made cliché object for him, and he could not break through the concept obsession to get at the intuitive awareness of her. Except with his wife — and in his wife he did at least know the appleyness.... With men Cezanne often dodged it by insisting on the clothes, those stiff cloth jackets bent into thick folds, those hats, those blouses, those curtains.... Where Cezanne did sometimes escape the cliché altogether and really give a complete intuitive interpretation of actual objects is in some of the still-life compositions.... Here he is inimitable. His imitators imitate his accessories of tablecloths folded like tin, etc. - the unreal parts of his pictures - but they don't imitate the pots and apples, because they can't. It's the real appleyness, and you can't imitate it. Every man must create it new and different out of himself: new and different. The moment it looks "like" Cezanne, it is nothing.