

國立臺灣師範大學 112 年度博士班招生考試試題

科目：英文

適用系所：美術學系美學、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。

考試時間:112 年 4 月 28 日(週五)9:30-12:00；同一時間考生一併進行「專業領域」考科考試

1. 請將以下英文內容，翻譯為中文。(20 分)

Barthes's depiction of structure is, in a sense, a narrative rendering of Ferdinand de Saussure's definition of language as pure difference, the definition that can be seen as having initiated structuralism. Barthes's *substitution* refers to this system of differences. But his notion of *nomination* calls on that part of the definition of language that Saussure considered even more important. Observing that differences are generally the function of two positive terms that are set in comparison, Saussure insisted that, to the contrary, in the case of language "there are only differences *without positive terms*." With this definitive rejection of "positive terms" Saussure blocked the way for meaning to be understood as the outcome of a correlation between a sound (or word) and an object for which the word is the label. Rather, meaning came to be seen as the result of an entire system by which the use of that word, say, *rock*, can be deployed instead of a large set of possible alternatives or substitutions, say, *stone, boulder, pebble, crag, agate, lump of ore*...The choice one makes within this system of substitutions betrays a whole array of assumptions keyed to vastly difference, and in order to enter this system the word *rock* cannot be tied uniquely to this lump of matter at one's feet. Meaning is not the label of a particular thing; nor is it a picture of it. Meaning, for the structuralist, is the result of a system of substitutions.

2. 請將以下英文內容，翻譯為中文。(20 分)

When Alfred Barr and his patrons established the Museum of Modern Art in New York in 1929, the mid/nineteenth/century principle of hanging by school gave way to a principle of hanging by movement. Barr was exceptional in the breadth of his interests and during his initial period as Director the Museum collected widely in Europe and Latin America. But after the war the vision of the Museum narrowed. With few exceptions it was slow to respond to advanced American art and until the late 1950s continued to regard Paris as the fountain/head. Nevertheless, the Museum of Modern Art, largely because of its

exemplary early twentieth/century collection, the strength of its exhibition programme and the economic power of America, became the model to be followed by museums were continuing to build collections which aimed for complete representation of the major movements hung in chronological sequence, though with less breadth of vision than the early Barr.

In 1981, the Tate Gallery explained its acquisitions policy over the previous thirty years in the following terms: ‘what we have been trying to do is to form a collection which is both fine in quality and shows the richness and variety of modern art, with representation of all the major movements and with the greatest artists each represented by several works, or groups of works.

3. 請將以下英文內容，翻譯為中文。(20分)

Abstraction was the grand adventure of modern art. In its “irruptive,” primitive, original phase, be it expressionist or geometric, it was still part of the heroic history of painting, a deconstruction of representation and breaking down the object. By dissolving its object, the subject of painting itself moves to the limits of its own disappearance. However, the multiple forms of contemporary abstraction (and this is also true of New Figuration) have moved beyond this revolutionary episode, beyond this disappearance “in action” –they only bear the trace of the undifferentiated, banalized, diluted field of our daily life, of the banality of images that have entered our customs. New abstraction and new figuration are only opposed in appearance—in fact, they each retrace the utter disarm-bodiment of our world in both its dramatic and its banal phases. The abstraction of our world is now a given, it has been for some time, and all the art forms of an indifferent world carry the same stigma of indifference. This is neither a denial nor a condemnation, it is the state of things: an authentic contemporary painting must be as indifferent to itself as the world has become—once the essential implications gave disappeared. Art as a whole is now merely the metalanguage of banality. Can this de-dramatized simulation go on forever? Whatever the forms we have to deal with may be, we have embarked for the duration on the psychodrama of disappearance and transparency. We must not be fooled by false continuity in art and its history.

4. 請將以下英文內容，翻譯為中文 (20 分)；以英文(250 字以內)延伸討論古代中國文化關於「nature」的概念(20 分)。

We have first to remember that by the eighteenth century the idea of nature had become, in the main, a philosophical principle, a principle of order and right reason. Basil Willey's account of the main bearings of the idea, and of the effects and changes in Wordsworth, cannot, I think, be improved upon. Yet it is not primarily ideas that have a history; it is societies. And then what often seem opposed ideas can in the end be seen as parts of a single social process. There is this familiar problem about the eighteenth century: that it is seen as a period of order, because order was talked about so often, and in close relation to the order of nature. Yet it is not only that at any real level it was a notably disorderly and corrupt period; it is also that generated, from within this disorder, some of the period; it is also that it generated, from within this disorder, some of the most profound of all human changes. The use of nature, in the physical sense, was quite remarkably extended, and we have to remember --which we usually don't, because a successful image was imposed on us-- that our first really ruthless capitalist class, taking up things and men in much the same spirit and imposing an at once profitable and pauperizing order on them, were those eighteenth-century agrarians who got themselves called an aristocracy, and who laid the real foundations, in spirit and practice (and of course themselves joining in), for the industrial capitalists who were to follow them.