

國立臺北藝術大學 94 學年度研究所碩博士班招生考試
美術學系美術創作碩士班、造形研究所
美術學系碩士在職專班
美術史與美學 試題

注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有兩頁，請考生於作答前務必檢查清楚，如有缺漏、字跡不清等疑問，請當場提出，考後不得再行提出任何異議。
3. 試題必須隨試卷繳回。
4. 請在試卷上作答，否則不予計分；試卷請務必標明題號。

一、簡答題：(每題 8 分，40%)

1. 名詞解釋：「台灣總督府美術展覽會（簡稱『府展』）」。
2. 名詞解釋：「畫外畫會」。
3. 請寫出中國美術史上「明末四畫僧」。
4. 試舉出二十世紀初之五個現代主義美術譜系。
5. 試將下文翻譯成中文：

Pittura Metafisica (It. 'Metaphysical Painting') Term coined by the Italian artists Giorgio de Chirico and Carlo Carrà for the calm, empty architectural scenes enlivened by mysteriously inappropriate objects such as tailor's dummies, which they both produced during the First World War. Pittura Metafisica influenced both Veristic SURREALISM and MAGIC REALISM.

二、申論題：(每題 20 分，60%)

1. 請將下列文章翻譯成中文，並加以評論。

We will begin with the basic contrast of spirit and matter. In the west the gulf between them has been impassable. For us spirit belongs to the life of prayer and worship, matter is the concern of science. This has directed our art to the extremes of religious meaning and naturalistic representation. The Chinese, by not carrying empirical method far enough, failed to develop the natural sciences; and, by not pursuing the nature of spirit to the ultimate of a personal God, they never evolved a real religion in our sense of that word. Instead, the Chinese created a unique conception of the realm of the spirit which was one with the realm of matter. This meant that their painting would never become as religious, imitative, or personally expressive as our painting; and it also meant that art would tend to take over the functions of religion and philosophy and would become the prime vehicle for man's most profound thoughts and his feelings about the mystery of the universe. This unique conception of spirit and matter was embodied in the notion of the Tao.

2. 試申論「浮世繪 (Ukiyo-e Prints)」之時代背景及由來。

3.試闡釋「自己的藝術—生活即藝術 (life-as-art) —大眾藝術 (folk art)」這一組以「生活即藝術」作為中介所嵌結出來的嵌結關係 (connection) 的美學涵義 (aesthetic implications)。