

# 國立臺北藝術大學 95 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

### 當代藝術思潮與資訊 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. 本試題共有二頁，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（40%，每題 8 分）

1. 名詞解釋：「mass」
2. 簡述版畫的「版種類別」及「製作方式」。
3. 請簡述何謂 Realism？在 21 世紀，Realism 與 Naturalism 兩個名詞指涉之間有何變化與異同？
4. 台灣當代（整體）藝術創作的集體特徵為何，簡述之。
5. 試翻譯下列文句成中文：

Much of Arman's focus in recent decades was on public art, and his cumulative process easily lent itself to monumental outdoor works. Among his best-known public sculptures are *Long Term Parking* (1982), a stack of 59 cars embedded in concrete on the outskirts of Paris, and *Espoir de Paix* (Hope for Peace), a giant stack of tanks and other military vehicles that he created in Beirut in 1995. Although he is not usually cited as an influence on recent art, some of the most prominent contemporary artists, including Jeff Koons, Damien Hirst and Matthew Barney, use esthetic strategies pioneered by Arman. (摘自 Rubinstein, Raphael. 2005, Dec. "Arman, 1928-2005", *Art in America*, 168.)

## 二、申論題（60%，每題20分）

1. 請說明並舉例 *interdisciplinarity* 概念在當代藝術創作潮流中的表現（必要性）
2. 請將下列這段文章翻譯成中文，並申論之。

The term *installation art* has been used increasingly since the 1960s to denote temporary, site-specific artworks designed to surround or interact with the spectator and/or extant architecture in a given exhibition space. Formal and conceptual precedents are most often traced to Dadaist and Surrealist exhibitions of the early twentieth century or to the “environments” and “Happenings” of the late 1950s and early 1960s when artists in western Europe and the United States sought to redefine the role and function of the work of art, rejecting the formalist paradigms and market-oriented production governing more traditional media such as easel painting and freestanding sculpture and embracing the possibilities that ephemeral materials and staged performances could offer.

3. 試論 當代藝術以理念的實在性對抗感官的實在性的概念起因。