

國立臺北藝術大學 95 學年度研究所碩博士班招生考試

藝術與人文教育研究所

視覺藝術概論 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、問答題，三選二。（40%，每題 20 分）

- 1.請列舉並說明繪畫作品的基本詮釋原則。
- 2.人類為何創造藝術?從歷史源起和心理動因這兩個角度著眼，請各舉出兩種參考的說法。
- 3.請說明什麼是視覺藝術的「形式分析」(formal analysis)? 並請針對形式分析中的「基本視覺元素」(visual elements)，列舉出其中五個，簡述之。

二、名詞解釋，三選二。（30%，每題 15 分）

- 1.何謂「東方畫會」?
- 2.遠近法
- 3.補色(Complementary colors)

三、英翻中，二選一。(30%)

1. The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for example, stood in a different traditional context with the Greeks, who made it an object of veneration, than with the clerics of the Middle Ages, who viewed it as an ominous idol. Both of them, however, were equally confronted with its uniqueness, that is, its aura. Originally the contextual integration of art in tradition found its expression in the cult. We know that the earliest art works originated in the service of a ritual – first the magical, then the religious kind. It is significant that the existence of the work of art with reference to its aura is never entirely separated from its ritual function. In other words, the unique value of the “authentic” work of art has its basis in ritual, the location of its original use value.

2. Many artists now see their role as sounding the alarm, and have felt the need to alter the direction of their art so that it is more socially and environmentally defined. Such artists incarnate different ideals and a different philosophy of life. Performance artist Guillermo Gómez-Peña states, for example, “Most of the work I’m doing currently comes, I think, from the realization that we’re living in a state of emergency. I feel that more than ever we must step outside the strictly art arena. It is not enough to make art.” In a similar vein, Chicago artist Othello Anderson states: “Carbon and other pollutants are emitted into the air in such massive quantities that large areas of forest landscapes are dying from the effects of acid rain. Recognizing this crisis, as an artist I can no longer consider making art that is void of moral consciousness, art that carries no responsibility, art without spiritual content, art that places form above content, or art that denies the state of the very world in which it exists.”