

國立臺北藝術大學 101 學年度研究所碩博士班考試試題

系所名稱：美術學系碩士班 美術史組

考試科目：中國美術文獻

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 3 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、申論題：

江南中主時，有北苑使董源善畫，尤工秋嵐遠景，多寫江南真山，不為奇峭之筆。其後，建業僧巨然，祖述源法，皆臻妙理。大體源及巨然畫筆，皆宜遠觀。其用筆甚草草，近視之幾不類物象，遠觀則景物粲然，幽情遠思，如睹異境。如源畫《落照圖》，近視無功，遠觀村落杳然深遠。悉是晚景，遠峰之頂宛有返照之色，此妙處也。

山水畫在五代、北宋之際有了重大的發展，對後世的影響深遠。試舉具體作品為例與此段文章相對照，剖析這段期間山水畫發展的特點，並試論其歷史性意義。

（25 分）

二、申論題：

元季四大家，浙人居其三，王叔明湖州人，黃子久衢州人，吳仲圭錢塘人，惟倪元鎮無錫人耳。江山靈氣，盛衰故有時，國朝名士僅戴進為武林人，已有浙派之目，不知趙吳興亦浙人。苦浙派日就漸滅，不當以甜邪俗賴者係之彼中也。

仔細閱讀這段文章後，請先說明這段文章當時的畫壇潮流，再分別從文章作者當時的立場和現代藝術史研究的觀點出發，加以分析評述之。（25 分）

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三、申論題：

被稱為「花鳥冠於代」的邊鸞，既善於描繪富麗的花卉珍禽，也喜愛表現簡淡的山花園蔬。他畫孔雀「翠彩生動，金羽輝灼」，「得婆娑之態度，若應節奏」（《宣和畫譜》）。董道《廣川畫跋》稱他畫牡丹「花色紅淡，若浥露蔬風，光色艷發」。張彥遠在《歷代名畫記》讚揚他「善畫花鳥，精妙之極。至於山花、園蔬，亡不遍寫」。山花、園蔬在繪畫上的出現，標誌著花鳥畫已由表現庭園中的珍禽異獸，發展到表現田野中的自然景色。

1. 文中「山花、園蔬」所指為何？（5分）
2. 就近年大量出土的唐代墓室壁畫中，舉證二、三幅實例作品，以釋「山花、園蔬」的自然景色的表現。（20分）

四、翻譯題：

下列這段文字出自 Stanley K. Abe, *Ordinary Images* (University of Chicago Press, 2002), 請翻譯（20分）並簡要評論（5分）

The book has also been a sustained attempt to provide alternatives to the main explanatory models for early Chinese religious imagery – for example, the progression from a Western-influenced style to fully sinicized Buddhist images. In order to pursue this goal, the study sought to understand the extant works as the result of choices made from a multiplicity of possibilities available to patrons and makers at a specific place and time. This is not to say that the well-known narrative of the sinicization of Buddhist art in China is incorrect but to suggest that such a theoretical scheme subsumes an unruly body of evidence into an easily digestible story, one that continues to have wide acceptance.----

One question that remains is this: at what point does a word or cultural practice

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stop being a loan from a foreign culture and become Chinese? This is not inconsequential – such a question can only be answered by recognizing that essentialist categories such as Han or non-Han as well as theories of influence operate as arbitrary and abstract terms through which a construction of Chinese art history is framed. Without an understanding of why certain choices are made and the processes by which some visual or linguistic elements are used and others ignored, the insistence on the priority of foreign influences or native Han forms, even the insistence on developing an analysis based on such a simplistic division, reduces any effort toward understanding the dynamics of cultural interaction to an intuitive if not political choice.