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：西洋美術文獻

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、請解釋下列名詞，並寫出年代和風格特徵。

(1) Carolingian Art（8 分）

(2) Mannerism（9 分）

(3) Pop Art（8 分）

二、申論題：（25 分）

請敘述 Otto Benesch 著《北方文藝復興：藝術與精神及知識運動的關係》（*The art of the Renaissance in northern Europe: its relation to the contemporary spiritual and intellectual movements*, Phaidon Publishers, 1965）一書的內容。

三、請將下列引文譯成中文。（25 分）

Rodin said very wisely, « Il is the artist who is truthful, while the photograph is mendacious ; for, in reality, time never stops cold. » The photograph keeps open the instants which the onrush of time closes up forthwith ; it destroys the overtaking, the overlapping, the « metémorphosis » [Rodin] of time. But this is what painting, in contrast, makes visible, because the horses have in them that « leaving here, going there, » because they have a foot in each instant. Painting searches not for the

outside of movement but for its secret ciphers, of which there are some still more subtle than those of which Rodin spoke. All flesh, and even that of the world, radiates beyond itself. But whether or not one is, depending on the times and the « school, » attached more to manifest movement or to the monumental, the art of painting is never altogether outside time, because it is always within the carnal.（Merleau-Ponty, « Eye and Mind ». in The primacy of perception, 185-186.）

四、請將下列英文翻譯成中文並做簡要評述。（25 分）

Serota at the Tate

In Thatcherite Britain there emerged a new breed of museum director, what Antony Thorncroft referred to as “scholarly business managers”. They included Neil Cossons at the Science Museum, with a background of running a commercial museum (Ironbridge), and, especially important for our purposes, Nicholas Serota at the Tate Gallery. They are, like their American counterparts, entrepreneurial, if somewhat less ruthless. This is not to say that they are necessarily Thatcherite in a political sense, but they are nonetheless ready to market aggressively the institution in their care. Belated as it was in terms of the broader change described here, the change at the Tate Gallery, which Serota replacing Sir. Alan Bowness in 1988, was clearly a sign of the times. Although he played his part in courting sponsors, Bowness openly declared that “to think the American system is the panacea” is “sheer nonsense”. “My colleagues in the United States often envied me – even in these straitened times,” says Bowness. “I believe in state funding. I don’t think it’s possible – I don’t think it’s desirable, for the arts to be left to the private sector.” This is hardly an attitude that Number Ten would have been prepared to countenance forever.

While Bowness's Tate, which Lord Gowrie once described as "a bit of a maiden aunt", was not seen as "a hit", Serota's task at the Tate was to make it the biggest art fun-palace in Europe". Prior to becoming director of the Tate, Serota, as has been noted above, was director of the Whitechapel Art Gallery from 1976 to 1988. Young and enthusiastic, he was known as an adventurous exhibition organizer. But equally impressive was his skill in establishing a portfolio of corporate sponsors for the Whitechapel. Serota was quoted as complaining in 1980 that "the amount of my time spent on fund-raising certainly affects the quality of our exhibitions, because I can spend far less time on the actual show, on ideas, on artists. One works very hard for peanuts…", but by the time left the Whitechapel, he had already acquired substantial sums from over eighty companies.

(Privatising Culture by Wu Chin-Tao, 2002, p.136-137)