

# 國立臺灣師範大學 100 學年度碩士班招生考試試題

科目：專業英文（西方藝術史組）

適用系所：藝術史研究所

注意：1.本試題共 2 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則不予計分。

一、請依照題目之要求，以中文或英文解釋下列各專有名詞。（共 24 分）

1. Annunciation (以中文解釋名詞，若能舉例說明更佳) (4 分)
2. Cubism (以中文解釋名詞，若能舉例說明更佳) (4 分)
3. Icon (English) (4 scores)
4. Collage (English) (4 scores)
5. Relief (English) (4 scores)
6. Art Nouveau (English) (4 scores)

二、將下列這段文字翻譯成中文，並針對文中所言舉例說明之。(26 分)

In general, 'form' has a simple meaning, something like 'shape,' and then a higher meaning, something like 'essence.' In older philosophical language it made perfect sense to talk about 'intelligible form,' which was invisible. The idea underlying this old usage seems to be that 'form' as shape is the means by which things are distinguished and thereby begin to be understood (...), and that because form provides access to the intelligible, it is in fact fundamentally related to that about things which is intelligible. Form in this second, higher sense is by definition more or less abstract and general, and, because it is abstract and general, it is associated with the spiritual (or mental or intellectual). This ambivalent notion of form, combining a visual metaphor with a definition of the intelligible as nonvisual, provided justification for long traditions of both allegory and idealization. (David Summers, 'Form,' Nineteenth-Century Metaphysics, and the Problem of Art Historical Description)

三、Interpret the following passage in English (25 scores)

"Architects, sculptors, painters, we must all turn to the crafts! Art is not a profession. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control of his will, the grace of heaven may cause his work to blossom into art. But proficiency in his craft is essential to every artist. Therein lies a source of creative imagination. Let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier

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between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of million workers like the crystal symbol of new faith.”

Elaborate the vision of artist given in the program of the Bauhaus. There are currents in art and architectural history of that time and before (we are in the year 1919) which are criticized in the text. Describe the general development the author of the text disapproves of. What vision of art the writer evolves against it? Which role does architecture play in this context? (From the “Programme of the Staatliches Bauhaus in Weimar“, 1919, by Walter Gropius.)

- 四、Comment the text and explain more specifically why art history is often reduced to painting. Explain beyond the given text which dimensions and value does challenge the invention of cinema. (25 scores)

“For the sake of internal coherence in regard to my choice of essays, I followed Patrice Rollet’s reminder that art history is often reduced – at least in the popular doxa – to painting. Rollet underlines that the medium of oil painting has historically functioned as the paragon of high art. In recent years painting has been the medium through which models of vision have been best explained. More expensive than watercolor, oil painting participates in the canon of the old masters from the Renaissance. But it is not only a question of canon, register, or medium, it is also a problem of authorship or execution that Rollet is referring to. In this sense, painting is to film what sculpture is to architecture, since both painting and sculpture have traditionally been about manual skills, the single artist, subjectivity, and personal vision. It is precisely all these dimensions based on uniqueness, individuality, originality, and value, which the invention of the cinema challenges because the technology of cinema changed the nature and organization of perception, the individual definition of authorship, and the meaning of key words such as history, medium, and art.”

(From: Angela della Vacche (ed.), “Unexplored Connections in a New Territory”, in: *The Visual Turn. Classical Film Theory and Art History*, New Brunswick: Rutgers University Press, 2003, pp. 1-34. Here pp. 1-2.)