

國立臺灣師範大學 113 學年度碩士班招生考試試題

科目：藝術史與藝術理論

適用系所：美術學系

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，否則依規定扣分。

※說明：問答題總分共 100 分。各組考生必須回答題序：

繪畫組為一、二、三 題；

水墨畫組為四、五、六題；

自由選題一題，需共答四大題，

每一大題配分皆為 25 分。如自由選題多答則以高分者計算。

一、名詞釋義(每小題 5 分，共計 25 分):

(一)、結合繪畫

(二)、社會雕塑

(三)、離散

(四)、超前衛

(五)、包浩斯

二、請論述後現代主義影響下的繪畫創作及其特質，並舉出三位藝術家為例論証之。(25 分)

三、請翻譯以下有關藝術家 Peter Doig 的繪畫特色(15 分)。並評述他在當代繪畫上的貢獻(10 分)

A leading figure in the revival of figurative painting, Peter Doig has given the 21st century some of its newest icons. His solitary figures, ethereal landscapes, night scenes and otherworldly lights, reflect century-old modernist questions, while suggesting a new visual language suited for the uniqueness of the

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contemporary experience.

Like his nineteenth and early twentieth century predecessors, Peter Doig draws his inspiration from his everyday life. His subjects come from his immediate world: the view from his studio window, a passerby, scenes from his commute into Port of Spain (Trinidad and Tobago), his wife, and children. Doig reconstructs these places and moments from memory and snapshots that he has taken with his mobile phone. It is a personal vocation, where the artist grapples with how his real-life encounters live within himself. A melancholic pursuit where he asks how time can transform an occurrence, a situation, a moment, into a thing.

四、吳冠中曾論「筆墨等於零」，後來引來了萬青芳教授「無筆無墨等於零」的反駁。試評論筆墨在當代中國繪畫整體發展的重要性。(25 分)

五、大都會博物館策展人 Maxwell K. Hearn 與芝加哥大學教授巫鴻於 2013 年舉辦了一個名為《Ink Art: Past as Present in Contemporary China》的水墨大展，當中展出了一些在媒介上與「水墨」大相徑庭的作品。試評論這種策展現象。(25 分)

六、劉國松於五十年代起確立了「現代水墨」的概念，但臺灣於七十年代卻興起了「鄉土運動」，提倡「回歸本土、認同臺灣」，你認為這兩種概念是互相衝突，還是可以相依共存的？試述之。(25 分)