

國立臺灣師範大學 108 學年度博士班招生考試試題

領域：西方美術史

適用系所：美術學系美學、媒體藝術與藝術史組

注意：1.本試題共 1 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。

一、藝術史研究有各種不同的研究方法，請舉風格研究和藝術社會關係史的研究為例，說明這領域裡的藝術史學代表性人物和這些學說的主要理論。(20 分)

二、從造型理論而言，二十世紀初期立體派畫家畢卡索(P. Picasso)與新造型主義(Neo-Plasticism)蒙德里安(Piet Mondrian)在再現物之形象或抽象的性質上有何差異？(20 分)

三、翻譯下面段落為中文，並從視覺理論和繪畫技法的層面延伸簡要討論這段文字的意涵。(30 分)

In a landscape flooded with light... where the academic painter sees nothing but a broad expanse of whiteness, the Impressionist sees light as bathing everything not with a dead whiteness, but rather with a thousand vibrant struggling colours of rich prismatic decomposition. Where the one sees only the external outline of objects, the other sees the real living lines built not in geometric forms but in a thousand irregular strokes, which at a distance, establish life.

四、翻譯下列英文段落為中文。(30 分)

It seems appropriate to vary Wölfflin's examples to some extent to bring out different factors covered by his terms. The first pair of concepts in the book designed to characterise the shift from High Renaissance to seventeenth-century painting, is that of 'linear' and 'painterly':

The meaning of seeing linearly is that the sense and beauty of things are sought first of all in outlines — interior forms also have their outlines — so that the eye is led along the outer limits and drawn to a sense of the tangible edge of objects....

What Wölfflin is picking out with his notion of linearity is, first of all, a *relation* between medium and object: it is not a matter of drawn lines of edges, but a correspondence, a use of one to pick out the other. And it is not merely a certain kind of equivalence between object and medium, but one with a particular purpose: to achieve clarity in the spatial separation and relation of objects. This notion of a lucid outline therefore implies that figures or forms must be presented to the eye in a position from which they are readily intelligible.