

國立臺灣師範大學 109 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。

申論題。從下列五題挑選四題作答；若答五題，只計算分數高者四題核分。

一、十七、十八世紀西方藝術學院(academy)教育對初學者該由「臨仿入手」(antique)或「寫生入手」(life)有不同觀念的主張，請說明你贊成何者？理由是什麼？延伸前面問題，討論中國歷代畫院的教學機制，與文人畫體系在「臨仿」與「寫生」的概念，和西方藝術學院體系的異同。(25 分)

二、解釋下面西文段落之大意，並和唐代張璪所說的「外師造化、中得心源」與明代董其昌所曾說的「畫之道，所謂宇宙在於手者，眼前無非生機」之意涵比較討論。(25 分)

...Thus different forms conform with different people, as beauty is nothing else but what makes things as they are in their proper and perfect nature, which the best Painters choose, contemplating the form of each. In addition to which we must consider that Painting being at the same time the representation of human action, the Painter must keep in mind the types of effects which correspond to these actions,These emotions must remain more firmly fixed in the Artist's mind through a continual contemplation of nature, since it would be impossible for him to draw them by hand from nature without first having formed them in his imagination;It is therefore necessary to form an image of nature, observing human emotions and accompanying the movements of the body with moods, in such a way that each depends mutually upon the others. ...

三、說明印象派(Impressionism)和新印象派(Neo-Impressionism)在視覺的和科學性的理論，並參考延伸討論宋朝沈括謂董源畫「近視之幾不類物象，遠觀則景物燦然」的藝術學問題？(25 分)

四、說明影響二十世紀初期立體派(Cubism)和野獸派(Fauvism)誕生的藝術環境因素。(25 分)

五、下面圖 a 為英國畫家 John Constable 的 *The Hay Wain* (1821 ,130.2 cm × 185.4 cm)，圖 b 為法國畫家 Claude Monet 的 *Impression, Sunrise* (1872 ,48 cm × 63 cm)。請以一種你熟悉的藝術史學方法和寫作模式撰寫 400 字以內的藝術史短文討論它們顯著的差異。(25 分)

