

國立臺灣師範大學 111 學年度博士班招生考試試題

科目：英文(美術類)

適用系所：美術學系美術創作理論組-
文物保存維護科技

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。

一、請將下述中文翻成英文。(30 分)

在從前的封建社會中，藝術與良工巧匠是王公貴族專有的奢侈品，藝術的標準要依人喜好來量身訂做，屬於「工匠藝術」而非「藝術家藝術」。著名的社會學者伊里亞斯¹²，認為從「工匠藝術」到「藝術家藝術」的演變過程，就是一種「文化的轉變」。因此在明治國粹主義還是西化政策的自我定義爭論中，「文化的轉變」已悄然降臨，「明治維新」已經在不知不覺的洗禮中達到了文化轉型的目的。然而緊接其後，對歐美輸出工藝品的「投其所好」政策，又再一次地考驗日本人的應變智慧。這種看似又要「依人喜好來量身訂做」的政策確實使得一部分的商品淪為手工藝品，這也是現在有些人一談及明治美術便產生很大誤解的原因。但是從這個時代遺留下的作品中，仍然創造了一批令人尊敬的作品，並且清楚可見—從這些作品中，或是從其背後的材料技法中，可以看到一種不投機取巧、兢兢業業的態度，和屬於民族根性與堅持的特質被完整地保留下來。

一件代表時代的文物能讓我們認知自我、緬懷古代，如何與古文物共存、如何珍惜尊重僅存的文化、如何將歷史訊息傳遞交接，是每一個現代知識份子必須重視之人文關懷。盼望這一篇文章能起拋磚引玉之功，引發更多人、更多藝術創作者思考明治美術與台灣美術之間的對話與互動。

(請翻下頁繼續作答)

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二、請將下述英文翻成中文。(30 分)

There were three important factors underlying the direction of this trend in art collecting:

The first important factor was education. American scholar Ernest Francisco Fenollosa (1853-1908) and Japanese scholar Okakura Tenshin (1862-1913), together helped found the Tokyo Fine Arts School (now known as the Tokyo National University of Fine Arts and Music) in 1887. Previously in 1880, the Kyoto School of Painting (now known as the Kyoto Municipal College of Fine Arts) was also established as proposed by Tanomura Chokunyo and Mochizuki Gyokusen. From their initial establishment until today, these two schools' impact on Japanese art has been deeply influential.

The second important factor was government policy. The Meiji government felt that in order to encourage and promote education in the arts, it was necessary to follow in the footsteps of the West, and hold national art-related expositions. Thus, in 1877 (the 10th year of the Meiji period), Japan held its first *Nai Koku Kan Kyoku Ye* Exposition. Up until 1903 (the 36th year of the Meiji period), when the fifth *Nai Koku Kan Kyoku Ye* Exposition was held, this was the most influential and important venue for Meiji period master craftsmen to exhibit their works. Besides receiving a subsidy for exhibiting their work, if a craftsman won a prize he received immediate fame and further remuneration. The Japan Fine Arts Exhibition of 1907 (the 40th year of the Meiji period), 1919 (the 8th year of the Taisho period), and 1937 (the 12th year of the Showa period). (Over the course of its history, the Japan Fine Arts Exhibition underwent several name changes. In 1907 it was called *Bunten*; 1919, *Teiten* [or Imperial Art Exhibition]; and in 1937, the name was changed back to *Bunten*.)

The third important factor was the system of artistic distinctions. The Meiji emperor was an avid supporter of the arts, and the Imperial Household would purchase and collect prize-winning works of art from domestic art expositions. Doing so not only elevated the social status of the artists and craftsmen in Japanese society, but also greatly improved their economic livelihood. In 1888 (the 21st year of the Meiji period), Sano Tsunetami of the Japanese Association of the Arts suggested to imperial officials that an imperial system for honoring exemplary craftsmen and artists with the title '*Kunaishou* Craftsmen' be established. The goal was to provide a better livelihood and ensure job stability for outstanding craftsmen and artists. That same year, metalwork craftsman Kano Natsuo and seventeen others were appointed as '*Kunaisho* Craftsmen.' Thereafter, the title was changed to '*Kunaisho* Artist,' and in 1890 (the 23rd year of the Meiji period), the title was officially changed to 'Court Artist.' Between 1890 and its abolishment in 1944, there were a total of thirteen rounds of appointments, giving a total of seventy nine craftsmen being given the title of 'Court Artist,' whose skills encompassed many genres of craftsmanship including drawing and painting (both Japanese and foreign), ceramics, enamelling, lacquerware, dyeing and weaving, metalwork, sword making, sculpture, architecture, photography, and seal carving. This system of rewarding and providing special treatment to artists and craftsmen of outstanding talent played an influential role in the following one hundred years of Japanese artistic culture. Although the appointment of court artists was abolished in 1944, it was succeeded by a system of awarding the honorary title of 'Living National Treasure' to culturally important artists and craftsmen in order to continue the tradition of acknowledging and rewarding them with the country's highest artistic honor.

Education, government policy, and the system of artistic distinctions have each played dominant roles in influencing Japanese life ranging from personal and cultural philosophies, to the visible and tangible aesthetics of everyday life. Present day Japan would not exist without the great achievements brought about by the Meiji Restoration, a sampling of which is displayed in this exhibition.

三、請詳細說明執行繪畫修復的全色（補色）作業時，「可逆性原則」與「可辨識性原則」的意義為何？二者之間的關連性為何？如何操作？請以英文回答。(40 分)