

# 國立臺灣師範大學 112 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。

## 1.請以英文翻譯下文：(30 points)

### 瀬戸肩衝茶入

2009 年日本名古屋市立美術館、東急文化村美術館、兵庫縣立美術館、聯合辦了一場盛大的「視覺的魔術－だまし絵」展，吸引了超過 60 萬人次觀眾湧入參觀，二十世紀以來然藝術泰斗，包含了西班牙的達利、比利時的雷內·馬格特、荷蘭的莫里茲·艾雪、日本的錯覺藝術名家福田繁雄等知名作品齊聚一堂。為什麼這樣的作品能夠引人入勝？無非是人類天生好奇的心理，面對這樣的 Trick ART (トリック・アート) 反而覺得被戲弄是一件令人愉悅的事，就好像在觀看一場魔術表演一樣。

其實在十九世紀酒井抱一、鈴木其一、河鍋曉齋、甚至最享盛名的柴田是真都是箇中老手，俗稱的描表裝作品，無論是飄移出畫框的幽靈或者躍飛出瀑布的鯉魚，也總是令觀者嘖嘖稱奇。

這一件「瀬戸の意茶入」說穿了就是一幅立體繪畫，在極薄的竹胎上面的漆畫（去蓋後的胎體僅重 24 公克，是一般陶製品四分之一重量）。

欣賞品味一件典型瀬戸肩衝茶入，所該具備的特色，包括肩、胴、頸、露、土見、釉際、甕、甕際、各個細部的景色，無一不備。這一些細節都被模仿到唯妙唯肖，肉眼無法分辨，只有在上手之時與眼見所預測的重量差距之大、心中的震撼與感動是難以形容的。

與本作品極為相似的作品（42gm）出現在 2009 年「柴田是真の漆×絵」展覽中，展覽圖錄中(p.113)，除了作品正面與底部照片外另外附上一張側面透視 x 光片顯示出竹胎的可能性。

這種變塗的技法，其實早在 17 世紀的小川破笠已經發揮的淋漓盡致了，鍍塗、青銅塗、墨形塗...交替熟練運用的作品每每令人嘆服。僅憑單一或幾樣的天然材質竟然可以模作出墨條或金、銀、鐵銅的金工象嵌作品。時至今日，小川破笠、柴田是真的作品依舊是東西方藏家的最愛。



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2.請用英文解釋下圖保存修復原則下的各項要點：(40 points)



3.英翻中 (30 points)

When being faced with the challenge of consolidating friable paint layers, conservators can select from a whole range of adhesives. In this context, colour stability of the consolidation media itself and of the pigment layer during consolidation are of crucial importance. Therefore this study explores both the behaviour of adhesives themselves during ageing and also the affects they have on the colour of friable paint layers during application as an aerosol.

Some of the ground, unprepared adhesives such as funori, gelatine and sturgeon glue as well as their films are already slightly coloured. Furthermore, experience has shown that especially protein-based adhesives have a tendency to discolour and become brittle and brown with time when applied as a thicker layer in paper and book conservation. Finding a suitable ageing protocol for film sheets was a key point for this study. In the past, a whole range of cellulose ethers were evaluated by Feller and Wilt (1990). Cellulose ethers were investigated according to industrial standards for conservation requirements. The publication gives an overview over the stability of cellulose ethers during heat ageing. However, no other adhesives commonly used in conservation were included in the study. Within a research project on JunFunori® (Michel et al. 2002), a larger range of adhesives was artificially aged and evaluated. However, a comparative ageing protocol to study the behaviour of different adhesives as films remained a desideratum. In this study, a choice of adhesives was cast as films and was artificially aged in order to better understand and to compare ageing properties. It is easier to study the characteristics of adhesives when they are cast as films than when they are applied to surfaces such as paper in much more diluted concentrations as they would be in real-life situations. A similar variety of adhesives were applied using an aerosol generator to standardized pigment layers without further artificial ageing in order to compare colour changes of the pigment layer due to consolidation procedures.