

國立臺北藝術大學 100 學年度研究所碩博士班考試試題

系所名稱：美術學系碩士班 美術史組

考試科目：西洋美術文獻

注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有__2__頁，請考生於作答前務必檢查清楚，如有缺漏、字跡不清等疑問，請當場提出，考後不得再行提出任何異議。
3. 試題必須隨試卷繳回。
4. 請在試卷上作答，否則不予計分；試卷請務必標明題號。

一、請解釋下列名詞：(25%)

- (一) Neo-Gothic
- (二) Pre-Raphaelites
- (三) Palladianism
- (四) Nabis

二、新藝術（Art Nouveau）是在什麼時候、在什麼樣的時代背景中形成的？它在不同的文化背景下，各有不同的名稱，請寫出英國、法國、德國、奧地利、義大利和西班牙等各國所使用的名稱以及其意義。(25%)

三、請試著將下列一段英文文獻（一）翻譯成中文（二）討論其意義。(25%)

To pass over the effect produced by that general symmetry and proportion, by which the eye is delighted, as the ear is with music, Architecture certainly possesses many principles in common with Poetry and Painting. Among those which may be reckoned as the first, is, that of affecting the imagination by means of association of ideas. Thus, for instance, as we have naturally a veneration for antiquity, whatever building brings to our remembrance ancient customs and manners, such as the Castles of the Barons of ancient Chivalry, is sure to give this delight. Hence it is that *towers and battlements* are so often selected by the Painter and the Poet, to make a part of the composition of their ideal Landscape; and it is from hence in a great degree, that in the buildings of Vanbrugh, who was a Poet as well as an Architect, there is a greater display of imagination, than we shall find perhaps in any other, and this is the ground of the effect we feel in

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many of his works, notwithstanding the faults with which many of them are justly charged. For the purpose, Vanbrugh appears to have had recourse to some of the principles of the Gothic Architecture; which, though not so ancient as the Grecian, is more so to our imagination, with which the Artist is more concerned than with absolute truth.

(Joshua Reynolds, *Discourses*)

四、請試著將下列一段英文翻譯成中文。(25%)

Photographs, films, and television screens normally have no place in the humanities. Indeed, they had no place in academic lectures at all, no matter what the discipline, so long as universities were universities, meaning that the German state was not yet committed to installing audiovisual technology at precisely the same time in courts, prisons, and traffic intersections for police surveillance, as well as in academic lecture halls. The state agreed to supply video cameras and monitors — I am citing from official documents — as “a necessary technical adaptation of public education institutions to the communication level of the times and its financial, organizational, and politico-educational effects.” This is how it came about that the great art historian Heinrich Wölfflin — according to a comment by Horst Bredekamp — attributed his greatness above all to the fact that Wölfflin or one of his assistants invented the dual projection of all the images dealt with in his lectures.

(*Optical Media*, by Friedrich Kittler, Ed. Polity, 2010)