

# 國立臺北藝術大學 102 學年度

## 研究所碩博士班暨碩士在職專班招生考試試題

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、名詞解釋：

請翻譯下列哥德藝術名詞，並舉出一件藝術作品為例。（20%，每題 5%）

- (1) Decorated Style
- (2) Flamboyant Style
- (3) Perpendicular
- (4) International Style

二、申論題：

請解釋 Nicholas Bourriaud 的「關係美學」並評論之。（25%）

三、翻譯題：

請將下列文字翻譯為中文。（25%）

If I speak of love in the context of dandyism, the reason is that love is the natural occupation of men of leisure. But the dandy does not consider love as a special aim in life. If I have mentioned money, the reason is that money is indispensable to those who make an exclusive cult of their passions, but the dandy does not aspire to wealth as an object in itself; an open bank credit could suit him just as well; he leaves that squalid passion to vulgar mortals. Contrary to what a lot of thoughtless people seem to believe, dandyism is not even an excessive delight in clothes and material elegance. For the perfect dandy, these things are no more than the symbol of the aristocratic superiority of his mind. Thus, in his eyes, enamored as he is above all of distinction, perfection in dress consists in absolute simplicity, which is, indeed, the best way of being distinguished. What then can this passion be, which has crystallized into a doctrine, and has formed a number of outstanding devotees, this unwritten code that has molded so proud a brotherhood? It is, above all, the burning desire to create a

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personal form of originality, within the external limits of social conventions. It is a kind of cult of the ego which can still survive the pursuit of that form of happiness to be found in others, in woman for example; which can even survive what are called illusions. It is the pleasure of causing surprise in others, and the proud satisfaction of never showing any oneself. A dandy may be blasé, he may even suffer pain, but in the latter case he will keep smiling, like the Spartan under the bite of the fox. ( Charles Baudelaire, « The Painter of Modern Life », 1863 )

四、申論暨翻譯題：

請將下列文字翻譯為中文，並申論其意義。(30%)

The discursive criteria of participatory and socially engaged art is drawn from a tacit analogy between anti- capitalism and the Christian ‘good soul’; it is an ethical reasoning that fails to accommodate the aesthetic or to understand it as an autonomous realm of experience. In this perspective, there is no space for perversity, paradox and negation, operations as crucial to *aesthesis* as dissensus is to the political. Reframing the ethical imperatives of participatory art through a Lacanian lens might allow us to expand our repertoire of ways to attend to participatory art and its negotiation of the social. Instead of extracting art from the ‘useless’ domain of the aesthetic to relocate it in praxis, the better examples of participatory art occupy an ambiguous territory between ‘art becoming mere life or art becoming mere art’. This has implications for the politics of spectatorship: that Rancière’s ‘metapolitics’ of art is not a party politics is both a gift and a limitation, leaving us with the urgency of examining each artistic practice within its own singular historical context and the political valencies of its era.(*Artificial Hells* by Claire Bishop )