國立台北藝術大學 98 學年度研究所碩博士班招生考試
美術史研究所 乙組
西洋美術文獻 試題

注意事項:
1. 試卷（答卷卷）僅有一冊，不再添頁，請斟酌作答。
2. 本試題共有 3 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、請述說 Erwin Panofsky 在 Renaissance and Renascences in Western Art 一書中所列舉的西洋美術史之 Renaissance 和 Renascences 有哪些？他所謂的歷代文藝復興之定義為何？請逐項解說之。（25%）

二、請將下列文字翻譯為中文，並申論其意義（作者為 Walter Benjamin，文中討論藝術作品複製性）。（25%）

Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership. The traces of the first can be revealed only by chemical or physical analyses which it is impossible to perform on a reproduction; changes of ownership are subject to a tradition which must be traced from the situation of the original. The presence of the original is the prerequisite to the concept of authenticity. Chemical analyses of the patina of a bronze can help to establish this, as does the proof that a given manuscript of the Middle Ages stems from an archive of the fifteenth century. The whole sphere of authenticity is outside technical – and, of course, not only technical – reproducibility.
三、請將下列文字翻譯為中文，並另以100字評述之。（25%）

‘Artists should pay much attention to this, for experience shows that all things which are far removed, be they paintings, sculptures, or whatever, have more beauty and greater force when they are a beautiful sketch [una bella bozza] than when they are finished.’

‘And quite apart from the distance which has this effect, it also frequently appears in sketches which arise all of a sudden in the frenzy of art that expresses the idea in a few strokes, while, a labored effect and too much industry sometimes deprive of force and skill those who cannot ever leave their hand from the work they are doing.’

Vasari’s account is so interesting because it shows his awareness of the link between the imagination of the artist and that of his public. Only works that are created in a state of heightened imagination, he said in effect, will appeal to the imagination. In the context of Renaissance theories and prejudices, insistence on inspiration and imagination goes hand in hand with emphasis on art as the high intellectual activity and the rejection of mere menial skill. Careful finish betrays the artisan who has to observe the standards of the guild. The true artist, like the true gentleman, will work with ease. This is Castiglione’s famous doctrine of sprezzatura, the nonchalance which marks the perfect courtier and the perfect artist. ‘One single unlaboured line, a single brushstroke, drawn with ease so that it seems that the hand moved without any effort or skill and reached its end all by itself, just as the painter intended it, reveals the excellence of the artist.’

四、請將下列文字翻譯為中文。（25%）

Mary Kelly(2007 Documenta XII)

“The personal political” was one of the most iconic and radical slogans of the women’s movement after 1968, coined to describe the ideological potential of private space. Mary Kelly frees the slogan from the way in which it has been evacuated of significance historically by staging the personal sphere as an already politicized site of collective resistance. Love songs utilizes the expression of an attitude—out of fidelity to the event, as philosopher Alain Badiou put it—to link the past to the present day without lapsing into a nostalgic view of history. Projected on the wall is WLM Demo Remix, Kelly’s re-enactment of archival photograph of the WLM (Women Liberation Movement) demonstration in the New York City, 1970, that marked the 50th anniversary of the Nineteenth Amendment. The words on the original banner, “Unite for women’s emancipation”, are replaced by a line from Sylvia Plath’s 1960 poem
Love Letter (also referred to in the installation title). These words — “From stone to cloud” — precisely articulate the sense of connection to an event in which the activist, consciousness-raising energy of the time finds a new mode of expression in broad-based self-awareness. The direct dialogue between two generations of the movement is established here, as well as in Multi-Story House, place in the center of the room.