

# 國立臺北藝術大學 98 學年度研究所碩博士班考試試題

系所名稱：藝術與人文教育研究所

考試科目：藝術概論

一、假設你的眼前有一棵松樹，請分別解釋一位植物學家「科學求真」的態度、一位木材商人「經濟求利」的態度、一位藝術家「鑑賞求美」的態度，並進一步論述「審美態度」和其他態度之間的差異。(25%)

二、請以兩位藝術家為例，來對照說明藝術的「風格」與「流派」之間的離合關係。(25%)

三、名詞解釋：(每題 10%，任選三題作答，共 30%)

- (一) 感情移入說 (Empathy)
- (二) 黃金比例 (Golden Proportion)
- (三) 表現主義
- (四) 存在主義
- (五) 拉邦動作分析
- (六) 標題音樂
- (七) 國民樂派

四、英翻中：(20%)

Probably the most celebrated instance of **Environmental Art** in the late 20th century was *7000 Oaks*, an ecological protest staged at Documenta during 1982 by Joseph Beuys, in which the artist and his assistants highlighted the condition of the local environment by attempting to reforest polluted and damaged land with 7000 oak trees. In the last two decades significant environmentally-concerned work has also been made by Rosalie Gascoigne, who fashioned her serene sculptures from rubbish and junk she found discarded in rural areas, Patrice Stellest, who created big installations with junk, but also pertinent items collected around the world and solar energy mechanisms, and John Wolseley, who hikes through remote regions, gathering visual and scientific data, then incorporates visual and other information into complex wall-scale works on paper. **Environmental Art** or **Green Art** by Washington, DC-based glass sculptor Erwin Timmers incorporates some of the least recycled building materials, window glass.