

國立臺北藝術大學 99 學年度研究所碩博士班招生考試

系所名稱：美術史研究所 乙組

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 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、請解釋「De Stijl」和「Néo-Plasticism」兩個藝術運動的創立經過與創作理念，並請說明兩者間的關係。(25%)

二、解釋名詞：

- (一) Collage Cubism (5%)
- (二) Gothic Classicism (5%)
- (三) Atomspheric Perspective (5%)
- (四) Renaissance (10%)

三、試將下列一段英文譯成中文並討論之。(25%)

Style in architecture is a way of building codified in imagistic form. Since the Renaissance – which left us the notion of individual style – architects have often been perplexed by the twofold nature of their calling: building as service and building as art – the eternal tension between form and function. But it was the eighteenth-century philosophy of the Picturesque which turned perplexity into

dilemma by multiplying the range of stylistic options. Pugin, Ruskin, and Viollet-le-Duc – in different ways – compounded that dilemma by giving it a moral dimension. During the late nineteenth and early twentieth century, the problems created by the need to choose a style – Gothic, Renaissance, or some sort of vernacular – accelerated two complementary trends: the cult of eclecticism and the concept of modernity. The Modern Movement tried – and failed – to abolish style by abolishing choice. Post-Modernism – or rather Post-Functionalism – has recreated the dilemma by resuscitating choice. Today the wheel of taste has turned full circle. The twentieth century has had to rediscover what the nineteenth century learned so painfully: eclecticism is the vernacular of sophisticated societies; architecture begins where function ends.

四、請翻譯下列節錄 Michel Foucault “Of Other Spaces” 的文字。（25%）

I shall call them, by way of contrast to utopias, heterotopias. I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror. The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute

myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.