

# 國立臺南藝術大學 100 學年度碩士班甄試

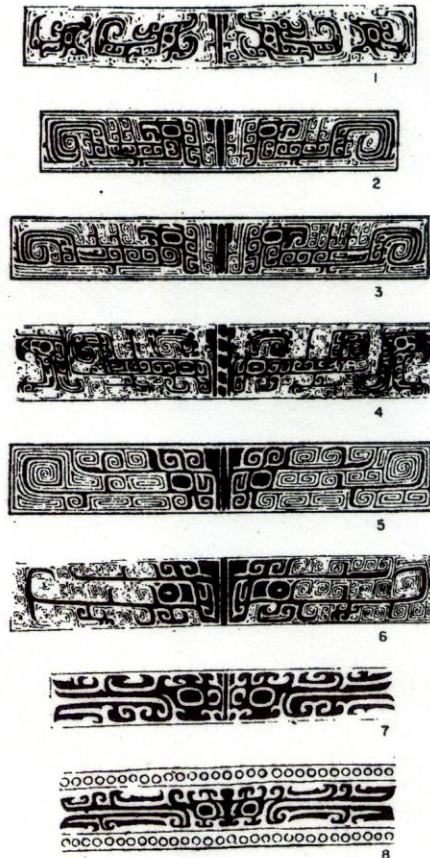
藝術史學系藝術史與藝術評論碩士班

中西藝術史試題

1. 你認為在中國文人畫的發展過程裡，那些藝術家最為重要？請舉出實例及其畫論和影響，並闡述董其昌在文人畫發展中的地位與重要性。(25%)
2. 在論及中國商代青銅紋飾的發展時，西方學者羅樾（Max Loehr）與中國學者李濟分別排出了下面兩種不同的「邏輯序列」，你認為其中哪一種序列比較合理，為什麼？(25%)



羅樾

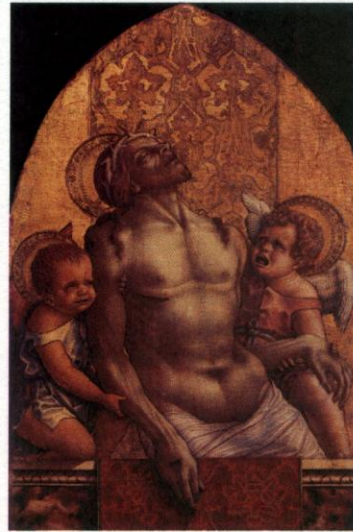


李濟

3. 請就下面兩件繪畫作品進行圖像描寫與闡釋，並就構圖、空間、人物表情、姿態等畫面元素，比較作品間的差異。(25%)



A. Giovanni Bellini, Dead Christ Supported by the Madonna and St John (Pietà), 1460, Tempera on panel, 86 x 107 cm, Brera  
圖版出處 <http://www.wga.hu/index1.html>



B. Carlo Crivelli, Dead Christ Supported by two Angels (Pietà), c. 1470, Panel, 71 X 47 cm, Museum of arts, Philadelphia  
圖版出處 <http://www.wga.hu/index1.html>

4. (a)請翻譯下列內容：(10%)

In the art of Greece during the Classical period the characteristic facial expression of the sculpture was a solemn one. Even in sculptures which depict violent and passionate scenes the faces betray no expression of any kind. This is the case only for noble Greeks because within the same sculptural groups, the enemies (the barbarians) always are depicted with dramatic facial expressions. The reason for this is that ancient Greeks believed that suppression of the emotions was a noble characteristic of all civilized men, while the public display of human emotion was a sign of barbarism. Logic and reason was to dominate human expression even during the most dramatic situations.

- (b)你覺得這段文字內容和藝術史有何關係？(15%)