

國立臺南藝術大學

99 學年度藝術史與藝術評論碩士班甄試招生考試試題

科目：中西藝術史

考試時間：100 分鐘

※注意：不必抄題，作答時請將試題題號及答案依照順序寫在答案卷上，於本試題上作答者，不予計分。

1. 你認為心理學、社會學或統計學有助於藝術史的研究嗎？為什麼？請舉例說明並評論相關學者在研究中國藝術史時對這些學科及其研究方法的應用。
(20%)
2. 在 2008 年台北故宮的〈追索浙派〉大展中，許多過去被定為宋代的作品，都改歸屬在明代浙派畫家的名下，提供中國畫史相當不同的看法。請你就明代浙派的發展，舉出兩位代表的畫家及兩位狂態邪學的畫家及其作品藝術特質，及他們在中國繪畫史上的地位影響為何？最後，請簡單論述你認為浙派消失了？為什麼？(15%)
3. 概述外來宗教對中國藝術發展的影響。在所撰寫的答案中，至少需列舉五件的作品實例，並且每件作品皆需說明其理由為何。(15%)
4. 請闡述浪漫主義與表現主義之特色與兩者之異同。(25%)
5. The mixed societies that have emerged as the result of migration have benefited enormously from the arrival of people from many different cultures. Cities have become more heterogeneous ('colourful'), music and cinema have been enormously enriched and philosophy gratefully uses the potential offered by thinking along the lines of - and through metaphors relating to - migrancy. This has been the case for much longer, as Mary Jacobus argues for psychoanalysis. Theorizing itself opens up its creativity thanks to the need to shed the limitations harboured by local habit. There is an aesthetic to thought as much as to, say, fashion, film or food. In short, this project examines: the positive import on the everyday that comes with migration, the now-common state of hybridity (where speaking of origins becomes almost forced and often impossible) and the 'small' aesthetics. It focuses on the utterly small yet significant aspects of everyday culture and academic thought that are 'foreign' in origin but not 'foreign' any longer. In a sense, these aspects are 'beyond' identity but carry traces of 'foreignness'.
請翻譯以上段落，並評論以上藝術議題在台灣的發展情形。(25%)