

國立臺中教育大學 102 學年度研究所碩士在職專班  
及國民小學教師在職進修教學碩士學位班招生考試

藝術理論試題

適用學系：美術學系碩士在職專班（創作組）

- 一、普普藝術家瓊斯(Jasper Johns)作品《當代色彩的美國國旗》〈American Flag in Contemporary color〉利用「補色殘像」原理創作了此幅作品，試問何謂「補色殘像」，另外試舉例其他「補色殘像」之範例。(25%)
- 二、請從下列圖示這幅組照攝影作品中，依其表現類型、美學形式、攝影技法、創作動機與理念、及喜好程度評斷理由等項，說明你的藝術鑑賞內涵。(25%)



- 三、康丁斯基 (Wassily Kandinsky) 所寫的《藝術的精神性》和《點線面》，被譽為現代藝術理論的經典名著，對二十世紀繪畫深具影響力。請簡述其理論內容與特色。(25%)

四、請閱讀下列引用文章，並以中文敘述其內容概要。(25%)

Michelangelo's David is a Renaissance interpretation of a common ancient Greek theme of the standing heroic male nude. In the High Renaissance, contrapposto poses were thought of as a distinctive feature of antique sculpture. In David, the figure stands with one leg holding its full weight and the other leg relaxed. This classic pose causes the figure's hips and shoulders to rest at opposite angles, giving a slight s-curve to the entire torso. In addition, the head turns to the left while the left arm is raised to his left shoulder with his sling flung down behind his back. Michelangelo's David has become one of the most recognized works of Renaissance sculpture, becoming a symbol of both strength and youthful human beauty. It was the colossal size of the statue that impressed Michelangelo's contemporaries, however. Vasari described it as "certainly a miracle that of Michelangelo, to restore to life one who was dead," and then listed every ancient colossal statue he had ever seen, concluding that Michelangelo's work excelled "all ancient and modern statues, whether Greek or Latin, that have ever existed."-- John T. Paoletti, Gary M. Radke, *Art in Renaissance Italy*, Pearson; 4 edition, 2011.