

## 2019年大学院入試

### 芸術研究科 博士前期課程〈実技系〉

#### 【小論文】試験問題

実施日	2018年11月24日
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時間	90分
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※解答する言語は、出願時に「日本語」また「英語」を選択してください。

解答する言語で記載された問題用紙が試験当日に配布されます。

辞書および電子辞書の持ち込みは不可です。

## 問 題

芸術作品における形態と感情の関わりについて、15歳の中学生に説明せよ。

字数に制限はありません。

# 2019 年度大学院入試

## 芸術研究科 博士前期課程〈理論系〉

### 【論述】試験問題

実施日	2018 年 11 月 24 日
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時 間	90 分
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※解答する言語は、出願時に「日本語」また「英語」を選択してください。

解答する言語で記載された問題用紙が試験当日に配布されます。

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## 問 題

近代・現代の美術の具体的な事例を挙げながら、芸術と食の関係について自身の考えを述べよ。

字数に制限はありません。

# 2019 年度大学院入試

## 芸術研究科 博士前期課程〈理論系〉

### 【英語】試験問題

実施日	2018 年 11 月 24 日
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時 間	60 分
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※辞書の持ち込み可。ただし、電子辞書の持ち込みは不可です。

以下の文章を読み、2つの設問のうち、どちらか1つだけ選び、指定された言語で回答してください。

設問1：以下の文章の下線部を日本語に訳してください。

設問2：State your opinion on the education of fine art and design in ENGLISH.

The Bauhaus was founded in 1919 in the city of Weimar by German architect Walter Gropius (1883–1969). Its core objective was a radical concept: to reimagine the material world to reflect the unity of all the arts. Gropius explained this vision for a union of art and design in the Proclamation of the Bauhaus (1919), which described a utopian craft guild combining architecture, sculpture, and painting into a single creative expression. Gropius developed a craft-based curriculum that would turn out artisans and designers capable of creating useful and beautiful objects appropriate to this new system of living.

The Bauhaus combined elements of both fine arts and design education. The curriculum commenced with a preliminary course that immersed the students, who came from a diverse range of social and educational backgrounds, in the study of materials, color theory, and formal relationships in preparation for more specialized studies. This preliminary course was often taught by visual artists, including Paul Klee (1877-1945), Vasily Kandinsky (1866–1944), and Josef Albers (1889-1965), among others.

Following their immersion in Bauhaus theory, students entered specialized workshops, which included metalworking, cabinetmaking, weaving, pottery, typography, and wall painting. Although Gropius' initial aim was a unification of the arts through craft, aspects of this approach proved financially impractical. While maintaining the emphasis on craft, he repositioned the goals of the Bauhaus in 1923, stressing the importance of designing for mass production. It was at this time that the school adopted the slogan “Art into Industry.”

In 1925, the Bauhaus moved from Weimar to Dessau, where Gropius designed a new building to house the school. This building contained many features that later became hallmarks of modernist architecture, including steel-frame construction, a glass curtain wall, and an asymmetrical, pinwheel plan, throughout which Gropius distributed studio, classroom, and administrative space for maximum efficiency and spatial logic.

Excerpted from “The Bauhaus, 1919-1933” by Alexandra Griffin Winton, in the Heilbrunn Timeline of Art History published by The Metropolitan Museum of Art, New York © 2008-2019. Reprinted by permission.