

2021 年度 京都精華大学大学院  
芸術研究科 博士前期課程(理論系) 2期入学試験  
英語

試験時間 13:00～14:00

辞書の持ち込み可。ただし電子辞書の持ち込みは不可。

#### 問題

下記の問1、問2について、それぞれ解答してください。

問1 下線部(1)を日本語に訳せ。

問2 下線部(2)について、巨匠の傑作を一同に集め観客に示すことが、芸術の見方をどのように変えたのか。例を挙げて英語で説明せよ。(字数制限なし)

Miles above us jets speed through the skies carrying their freight of Titians and Poussins, Van Dycks and Goyas. Below, meanwhile, curatorial staff in museums and galleries scattered over much of Europe and the United States are supervising the transfer of pictures that usually hang on their walls to inaccessible and crowded storage rooms and are busy preparing large new explanatory labels. (…)

The Old Master exhibition is by now as well established among the institutions of the western art world as are the public museum and the illustrated monograph – both of which sometimes seem to depend on the popularity of this comparative newcomer to the field for their own continuing vitality. (1) Indeed, the holding of an Old Master exhibition to commemorate the centenary of an artist's birth or death has become a moral imperative – to be neglected at the cost of scholarly and public opprobrium.

But much more significant than the economic and political impact of exhibitions – on tourism, for instance, or on publishing or on the promotion of national or personal prestige – have been the many changes introduced by them to the ways that we now look at art. (2)

[Francis Haskell, *THE EPHEMERAL MUSEUM Old Master Paintings and the Rise of the Art Exhibition*, New Haven & London, Yale UP, 2000. p. 1.]