

國立臺灣藝術大學 98 學年度研究所博士班考試招生試題

所別：藝術與文化政策管理研究所

科目：藝術與文化理論

說明：一、本試題紙上請勿作答。

二、答案請寫在試卷上並標明題號。

三、本試題紙應與試卷一併繳回。

1. 德國藝術理論家班雅明(Walter Benjamin)在〈機械複製年代的藝術作品〉(The Work of Art in the Age of Mechanical Reproduction)一文中，曾經提到「關於攝影我們不應該只是在討論攝影到底是不是一種藝術，更應該討論攝影的發明是否改變了藝術的整個本質，而不僅僅是提高了藝術再現真實的程度」。請提出你的看法，並具體說明攝影對視覺藝術產生了甚麼影響？(25%)
2. 請簡要回答以下五個簡答題，只需回答(1)哪位理論家提出這觀念？(2)這個觀念的主要論點為何？(25%)
何謂「文化工業」(Culture Industry)？
何謂「符號消費」(Symbolic Consumption)？
何謂「文化資本」(Cultural Capital)？
何謂「作者之死」(The Death of Author)？
3. Please read this paragraph, then, try to summarize your understanding into some points and comment it in Chinese. (25%)

Works of art are received and valued on different planes. Two polar types stand out: with one, the accent is on the cult value, with the other, on the exhibition value of the work. Artistic production begins with ceremonial objects destined to serve in a cult. One may assume that what mattered was their existence, not their being on view. The elk portrayed by the man of the Stone Age on the walls of his cave was an instrument of magic. He did expose it to his fellow men, but in the main it was meant for the spirits. Today the cult value would seem to demand that the work of art remain hidden. Certain statues of gods are accessible only to the priest in the cells; certain Madonnas remain covered nearly all year round; certain sculptures on medieval cathedrals are invisible to the spectator on ground level. With the emancipation of the various art practices from ritual go increasing opportunities for the exhibition of their products. It is easier to exhibit a portrait bust that can be sent here and there than to exhibit the statue of a divinity that has its fixed place in the interior of a

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temple. The same holds for the painting as against the mosaic or fresco that preceded it. And even though the public presentability of a mass originally may have been just as great as that of a symphony, the latter originated at the moment when its public presentability promised to surpass that of the mass.

4. Please read this paragraph, then, try to summarize your understanding into some points and comment it in Chinese. (25%)

The issue of public trust for art museums, then, can be seen as a question of responsibility, of balancing public expectation with institutional needs. The degree to which art museum are judged to be acting responsibly is determined in large part by their ability to articulate their role and function in society in a way that the public and media can appreciate and approve of. Within this context it is assumed that art museums will behave in a way that is consistent with the responsibility and trust invested in them by society and codified by the privileges they receive as non-for-profit institutions. This has never been an easy task but it has become increasingly complicated as museums have had to respond to the challenges of increased competition, changing social values, and diminished financial resources, all of which have compelled them to stretch the boundaries of accepted museological practice.

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所別：藝術與文化政策管理研究所 科目：藝術管理與文化政策

- 說明：一、本試題紙上請勿作答。
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三、本試題紙應與試卷一併繳回。

- 一、文化政策的制定，應如何「由下而上」？「下」指的是什麼？請精確定義，並請就景美（人權）文化園區，及苗栗古窯之例說明如何實際操作「由下而上」的文化政策？(25%)
- 二、But 之後可能會有何種補充論點？針對補足後的完整觀點，文化政策有何因應的原則？(25%)

It is important to keep in mind that the factors that ensure the dominance of a particular type of global culture are constantly changing. American dominance today is based on economic and technological advantages that are probably diminishing as a result of technological changes and of changes in other countries. At the beginning of the twenty-first century, the media are on the verge of the digital revolution, which will merge communications, broadcasting, and computer industries. The speed and variety of communications will increase enormously. These changes will have important effects on cultural globalization. They will increase access to all forms of media and reduce the impact of powerful organizations, such as those based in the United States. Specifically, it will reduce their power as distributors of global culture because distribution will become freer and cheaper. Some experts predict that in the future the impact of American programming will be primarily in North America, Europe, and Australia. In other words, its impact will be confined to a specific region, defined more in terms of shared culture than geography. But...

- 三、政府為了獎勵民間參與並減輕支出，陸續將台灣幾座博物館及美術館委外經營(BOT)。試論台灣推動BOT之社會背景與目的，並舉兩個博物館或美術館的具體案例，分析實施BOT對博物館或美術館經營之優缺點與影響。(25%)

〈背面仍有試題〉

四、請閱讀下列文章，以中文摘要其重點。並請依其摘要重點，試論全球化對台灣藝術生態有何影響，並討論台灣的藝術管理在全球化的潮流下應扮演什麼角色。(25%)

It is understandable of course that, despite the idea of culture without borders, cultural organizations concentrate on domestic or regional seats often dominated by regional and national legislation. It is in this environment that mainly regional artists provide culture for local audience with local financiers and regional art and folklore culture are important elements of daily life.

In this paragraph, we will see that the cultural world is changing dramatically towards a real global network. Worldwide information and communication technology (ICT) and the internationalization of economic market with relation to cultural tourism and entertainment, will cause globalization to permeate the cultural sector and influence our stages, impresario offices, exhibition halls, art management classes and, first and foremost, the cultural preferences and tastes of the population, without exception. The main question is not whether we appreciate this cultural sector but how we can consider our cultural organization in a global perspective.

From: Giep Hagoort (2003). *Art Management: Entrepreneurial Style*.