

# 國立臺灣藝術大學 101 學年度研究所博士班招生考試試題

系所別：藝術管理與文化政策研究所 科目：藝術管理與文化政策

說明：

- 一、本試題紙上請勿作答。
  - 二、答案請依序寫在試卷上並標明題號。
  - 三、本試題紙應與試卷一併繳回。
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- 一、試論公民美學的理念與台灣公共藝術的實踐。(25%)
  - 二、藝術管理是一門新興的學科，請試說明藝術與管理的界定，藝術管理的研究方法及藝術管理的研究範疇。(25%)
  - 三、文建會新任主委龍應台女士本年二月十七日邀集該會全體同仁提示其今後推動文化政策的三大方向，分別為「泥土化」、「國際化」、「雲端化」。前述「泥土化」、「國際化」、「雲端化」，究竟所指為何？試申其義。(25%)
  - 四、依據現行法令，公有建築物應設置公共藝術 (public art)。請問政府推動設置公共藝術之政策目的為何？設置預算有何規定？又公共藝術設置計畫至少應包括哪些主要內容？(25%)

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科目：藝術與文化理論

說明：

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1. 何謂「多元文化主義(multiculturalism)」？請舉例討論臺灣近三、四十年來「多元文化」的發展，以及所面臨的問題與挑戰，並提出可能的解決之道。(25%)
2. 阿多諾(Theodor Adorno)與霍克海默(Max Horkheimer)在《啟蒙的辯證》(Dialectic of the Enlightenment)一書中討論了二十世紀的「文化工業(culture industry)」。何謂「文化工業」？請簡述二人觀點，再舉例討論其觀點是否仍適用於本世紀的文化工業發展，並提出自己對目前「文化工業」的觀點與意見。(25%)
3. 下段選文乃關於數位媒體技術、文化機構與使用者的討論，請簡述其觀點。你認為在數位化時代文化機構與使用者正面臨哪些變化與挑戰，又該如何因應？

Exhibition has remained a relatively uncontested site within digital cultural heritage discourse. One reason for this is that while new media technologies have become increasingly important in the rhetoric of museum programs, there is yet to be established a critical literacy for describing the functional link between technology and the experience it affords the audience. Therefore, while interactive and immersive technologies have become commonplace in audience expectations, the way in which cultural interactive experiences are formulated and designed has changed very little. For these to evolve, a framework which allows a two-way interaction between institution and community needs to be developed. Cultural institutions must look at how best to deliver future services that are audience focused and provide learning opportunities. A new literacy must be devised to deliver interdisciplinary messages and connect content to context. This literacy must privilege audiences in the construction of meaning and address the

(背面仍有試題)

changing status of audiences in their interaction with the museum as an institution. (Angelina Russo and Jerry Watkins, 2007, “Digital Cultural Communication: Audience and Remediation”) (25%)

4. 下段選文乃關於藝術機構在後攝影博物館(post-photographic museum)時代的討論，請簡述其觀點。你認為藝術機構應如何面對及回應因網路與資訊技術發展所產生的新型態作品？

Art museums, now major presences on the Web themselves, have yet to respond directly to these technological changes with shifts in their basic philosophy towards the display and interpretation of works of art. For the most part, despite the transfer of masses of art-related material to electronic media, the uses museums make of digital photography to interpret and assess art remain similar if not identical to those made of “analog” photographs in the late nineteenth century. Online material and other digital publications produced by art museums still closely resemble printed catalogs and exhibition brochures, with a few technological flourishes rather than a fundamental change in approach.

But the new museum Web sites are only the first manifestation of the post-Internet museums. Now fully engaged in a new electronic world, art museums are being pressured to move in new, yet-to-be-defined directions, as they were by photography one hundred and fifty years ago. Like photography when it appeared on the scene, digital technology is, simultaneously, a new art medium, a new way of interpreting and publicizing art, and a distinct challenge to art itself. (Peter Walsh, 2007, “Rise and Fall of the Post-Photographic Museum: Technology and the Transformation of Art”) (25%)