

國立臺灣藝術大學九十九學年度研究所博士班招生考試試題

系所別：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。

- 一、後現代主義(postmodernism)是什麼？台灣有沒有「後現代現象」？為什麼？請從學理角度舉例論證。(30%)
- 二、針對下面選文摘述其大要，並進一步評析其爭論點(argument)及意涵(藝術與文化的時代關係)、效應等(30%)

Before 1800 the population of Europe was an estimated 180 million; by 1900 this figure had risen to 460 million. The increase of population and the industrial revolution that paced it has, as everybody knows, changed the world. In arts, however, traditional ideas have persisted, to limit the definition of later developments...As a result the élite, accustomed to set aesthetic standards, has found that it no longer possesses the power to dominate all aspects of art. It is in this situation that we need to consider the arts of the mass media. It is impossible to see them clearly within a code of aesthetics associated with minorities with pastoral and upper-class ideas because mass art is urban and democratic...The definition of culture is changing as a result of the pressure of the great audience, which is no longer new but experienced in the consumption of its arts. Therefore, it is no longer sufficient to define culture solely as something that a minority guards for the few and the future (though such art is uniquely valuable and as precious as ever). Our definition of culture is being stretched beyond the fine art limits imposed on it by Renaissance theory, and refers now, increasingly, to the whole complex of human activities. Within this definition, rejection of the mass produced arts is not, as critics think, a defense of culture but an attack on it.

(背面仍有試題)

The new role for the academic is keeper of the flame; the new role for the fine arts is to be one of the possible forms of communication in an expanding framework that also includes the mass arts.
(Lawrence Allway, 1958, "The Arts and the Mass Media.")

三、一般認為，藝術必需和其它領域保持一定距離，尤其是政治與經濟。請就此夾敘夾議地延伸：

1. 我們如何看待「美學政治化」與「政治美學化」的問題？(20%)
2. 藝術與資本主義的問題？(20%)

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- 一、博物館以及藝文機構的營運必須隨著時代而調整其方式與策略。有學者提出以下的範式轉移(paradigm shift)的概念，將傳統的博物館與當代的博物館加以比對。請以中文摘要說明此一對照的重點以及如此對照在博物館乃至當代藝文機構營運發展所呈現的意義。(25%)

<i>Traditional Museum</i>		<i>Reinvented Museum</i>
	Governance	
Mission as document	.....	Mission driven
Elitist	.....	Equitable
Exclusive	.....	Inclusive
Reactive	.....	Proactive
Ethnocentric	.....	Multicultural
Internal focus	.....	External focus
Singular vision	.....	Shared vision
Single visionary leader	.....	Shared leadership
Top-down management	.....	Bottom-up management
Assumed value	.....	Earned value
Good intentions	.....	Public accountability
Social activity	.....	Social responsibility
Paternal	.....	Mutual respect and stewardship
Managing	.....	Governing
	Institutional Priorities	
Management	.....	Leadership
Various activities	.....	Mission-related activities
Collection driven	.....	Audience focused
Limited representation	.....	Broad representation
Internally based	.....	Community based
Open to the public	.....	Visitor oriented
Business as usual	.....	Institutional assessment
Voice of authority	.....	Multiple viewpoints
Focused on past	.....	Relevant and forward looking
	Management Strategies	
Inwardly driven	.....	Responsive to visitor needs
Isolated and insular	.....	Participant in marketplace
Selling	.....	Marketing
Assumptions about audiences	.....	Knowledge about audiences
Hierarchical structure	.....	Learning organization
Unilateral decision making	.....	Shared decision making
Compartmentalized goals	.....	Hollstic, shared goals
Cautious	.....	Informed risk taker
Fund development	.....	Entrepreneurial
Individual work	.....	Teamwork
Static role	.....	Strategic positioning
	Communication Style	
Privileged information	.....	Open communication
Suppressed differences	.....	Welcomed differences
Debate/discussion	.....	Dialogue
One-way communication	.....	Two-way communication
Keeper of knowledge	.....	Exchange of knowledge
Protective	.....	Welcoming

From: Gail Anderson (2004), *Reinventing the Museum*, p. 2.

(背面仍有試題)

- 二、我們的時代經常透過各種的機制與管道將藝術品以介入大眾的日常生活的方式被展現。請說明你對於此一現象的觀察與看法。又，也請你以實際的案例說明你對於公共藝術品的公共性的看法並請著重說明你認為應如何拿捏藝術品的自主性與使觀者具有詮釋空間的交流可能性。(25%)
- 三、文化政策通常指的是針對藝術與文化所制訂的相關政策。但如果「文化立國」的說法可以成立，那麼文化政策應該如何重新認識自己？就產業而言，應如何以文化做為其基礎（而非裝飾）？請舉實例說明（請舉非文化產業類別之產業）。(25%)
- 四、你是否同意以下的看法？文化政策的制訂應如何回應其所提狀況？(25%)

If the major forces promoting the growth of the cultural industries are economic in nature, it follows that the balance between economic and cultural value production will tend to be shifted in favor of the former, and policy will be under pressure to reflect the economic rather than the cultural content of the goods and services produced. In other words, the revenue potential or employment-creating effects of growth in the cultural industries will tend to dominate in policy decisions, and the cultural messages conveyed by television programs, video games, and so on will take a back seat, or be disregarded altogether.... As governments become more focused on justifying public expenditure programs in terms of measurable performance outcomes, support for the arts must increasingly be argued by reference to the economic and social benefits that cultural activity bestows on the community through such avenues as employment creation, wealth generation, urban revitalization, increased social cohesion and so on. Valid though these claims may be, publicly-supported theater companies, orchestras, dance ensembles, art galleries etc. may feel that funding authorities look to economic sustainability rather than cultural viability as a basis for continued funding.