

國立臺灣藝術大學九十五學年度博士班招生考試試題

所別：藝術與文化政策管理研究所博士班

科目：文化與社會理論

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、「現代主義是一種基於美學需要而生的精神錯亂。」試舉一你所知道的文藝作品與社會理論家的理論評論此一觀點(30%)。

二、請自選一種你所知道的後現代或後殖民理論，針對以下文章的「亞洲第一高樓台北 101」情境進行評論(30%)：

「亞洲第一高樓」的 shopping mall 的台北 101 的巨大，人們只有從近距離才能感受，那設計上號稱「建築造型宛若象徵中國哲思生生不息的綠竹，勁拔柔韌，節節高昇，連結世貿中心，君悅飯店與紐約紐約的空中渠道，創造出光彩漫遊，虛實交錯的量體。頂樓的觀景台更提供了一個嶄新的平台讓人們跳脫以往習慣的水平，以全新的視野層次觀看生活場域。」

而台北市政府，以一種幾何學的精神，一種構造與合成的精神，迫不及待地將這代表進入全球的「標準化繁華」的 101 與其旁的建築群以空中走廊連成一氣，成為「信義商圈」的西方的在地經驗，以飛行船的二〇〇六跨年活動自戀炫耀注意到千萬煙火秀的尾端原形畢露打出 BY SONY。你只要看看有多少人搶進台北 101 觀景台等待第一道曙光與那幾十萬人聚集信義商圈的二〇〇六年第一天就知道，亞洲城市間競爭有多激烈，忙著蓋摩天高樓，忙著招商，忙著絢爛製造建築奇觀以與全球接軌。而摩天樓玻璃帷幕牆在落日餘燼中閃著冰稜般的光芒。

三、下面這一段引文可能是誰的主張？其內涵為何？所意指的時代、文化、社會背景又是什麼？作者(們)的意圖、理想、批判又是什麼？其立論淵源為何？請綜合回應之，無須依問題順序

〈背後尚有試題〉

回答(但請務必精準掌握文意，勿想像猜測)。最後並花一點時間思考：用這一段引言來比較

台灣近年來倡導的「文化創意產業」政策。(40%)

The entire practice of the culture industry transfers the profit motive naked onto cultural forms. Ever since these cultural forms first began to make a living for their creators as commodities in the marketplace they had already possessed something of this quality. But then they sought after profit only directly, over and above their autonomous essence. New on the part of the culture industry is the direct and undisguised primacy of a precisely and thoroughly calculated efficacy in its most typical products. The autonomy of works of art, which of course rarely ever predominated in an entirely pure form, and was always permeated by a constellation of effects, is tendentially eliminated by the culture industry, with or without the conscious will of those in control. The latter include both those who carry out directives as well as those who hold the power. In economic terms they are or were in search of new opportunities for the realization of capital in the most economically developed countries. ...Culture, in the true sense, did not simply accommodate itself to human beings; but it always simultaneously raised a protest against the petrified relations under which they lived, thereby honoring them. Insofar as culture becomes wholly assimilated to and integrated in those petrified relations, human beings are once more debased. Cultural entities typical of the culture industry are no longer also commodities, they are commodities through and through.

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後現代藝術為何鼓勵觀者參與藝術家之創作，請敘述其美學原理？（30%）

二、敘述與批評臺灣解嚴後的藝術現象？（30%）

三、下列英文文本所說的班雅明（Walter Benjamin）的兩點美學主張是什麼？並請根據此一英文文本以及你自己的理解，闡明班雅明的美學與十八世紀後期以來的傳統美學有何不同？和一般的分析比較起來，他的藝術社會學的分析又有何更為深入之處？文章的最末提到「聖光」（aura），請你由此一觀點來討論藝術品的生產、藝術品的收受與藝術品的流通在機械複製（mechanical reproduction）時代的變革。並請你討論班雅明與前衛藝術理論的關係。（40%）

Walter Benjamin's essay can be regarded as a turning point in the history of aesthetics, not only because of the acuteness of its analysis of a new phase in the history of art, but also because it decisively breaks with the direction that aesthetics had taken at least since the later eighteenth century and the work of Immanuel Kant. Benjamin views art and aesthetics through the lens of history, politics, and economics. He sees art as a part of a large human world rather than as an autonomous realm of independent value……. The heart of Benjamin's analysis comes from his understanding of the more basic Marxist insight into the relation of material conditions, economic forces, and the technological possibilities offered by science……. Benjamin sees a deeper division, however, than that naïve class analysis. He captures it in the division he makes between what he calls "cult art" and mass art. Regardless of which limited audience art presumes, cult art appeals only to a select audience that can access it……. The crucial shift, therefore, was to mechanical production……. When mechanical reproduction becomes sufficiently widespread, cult art is replaced by mass art because the nature of art itself will have changed according to the dominant means of producing it. But a second element in this argument is that with mass art, the distinction between elite groups implied by cult art also disappears. Art in the age of mechanical reproduction appeals directly to its audience. In Benjamin's terminology, it loses its "aura".

（出自：Dabney Townsend, *Aesthetics: Classic Readings from Western Tradition*, p. 282-283）