

國立臺灣師範大學 108 學年度博士班招生考試試題

科目：專業英文

適用系所：美術學系
美術教育與美術行政暨管理組

注意：1.本試題共 5 頁，請依序在答案卷上作答，並標明題號，不必抄題。
2.答案必須寫在指定作答區內，否則依規定扣分。

1. Please provide a summary and your own critique of the following passage in Chinese.
(35%)

Within the last decade, post-Internet has become the signifier attached to artworks, artists, exhibitions, and biennales that deal with the relationship between online and offline, digital and nondigital, as well as material and immaterial. Olson (2012) first raised the concept of post-Internet art after reflecting on her own art that seemed to transcend media, time, and conditions:

I felt what I was making was "art after the internet." Pressed for an explanation. I said that both my online and offline work was after the internet in the sense that "after" can mean both "in the style of" and "following." (p. 36)

Others have described post-Internet art as climates, connections, cuts, interruptions, and ruptures manifested through rhizomatic assemblages of popular and mainstream and as random ready-made and found imagery from the endless slipstreams of online and offline material (Connor, 2013; Kholeif, 2017; Petty, 2014; Zhexi, 2015). Vierkant (2010), for example, defined post-Internet art as the collapse of "physical space in networked culture and the infinite reproducibility and mutability of digital materials" (p. 3).

Similar to all forms of art, post-Internet art is after something, as Olson stated, but perhaps that something is the entanglement of the Now and the New without any easily identifiable New to offer. According to Vierkant (2010), in post-Internet art nothing is in a fixed state: i.e., everything is anything else, whether because any object is capable of becoming another type of object or because an object already exists in flux between multiple instantiations... it is assumed that the work of art lies equally in the version of the object one would encounter at a gallery or museum, the images and other representations disseminated through the Internet and print publications, bootleg images of the object or its representations, and variations on any of these as edited and recontextualized. for objects after the Internet there can be no "original" copy. (pp. 4-5)

What Vierkant (2010) referred to is not the death of the original, as post-modern art (Krauss, 1986) and VCAE (Wilson, 2000) once championed through endless reproduction, but instead, the nonexistence of a reproduction itself. In other words, the

post-modern language of representation, and all of its self-referential critique, seems inadequate in the entanglement between the Now and New, where there is no New to find. In addition, post-Internet art seems to entangle the Now of the Internet as culture as opposed to a separate Internet culture, or visual culture. As Smith (in press) argued:

The "post" of post-internet does not indicate a past, or something being "over," but rather, as artist and educator Hito Steyerl exclaims, "it has gone all-out, or more precisely: it is all over!" Most significantly within the context of art education, post-internet art describes the modes of self-learned and community shared (or crowd-sourced) skills, forms, and conventions utilized by artists to not only produce their work, but also to move beyond production into post-production, distribution, circulation, appropriation, mash-ups, and remixes.

Notably, such a move beyond production opens up critical questions about the social relations embedded in these cultural practices. Art critic Elvia Wilk (2017) has pointed out how the term post-Internet art has also come to denote similar awkward fetishization of youthful creativity as the term hipster: Simultaneously rebellious toward and compliant with dominant social relations, the post-Internet hipster endlessly refashions the Now rather than offering any viable critique of it. From this perspective, post-Internet art can be seen to manifest the troublesome liquidity of contemporary capital.

..... This afterness, denoting both reactivity and proactivity, is how post-Internet art might provoke art educators to move within the shadow of change.

2. Please provide a summary of the following passage in Chinese. (15%)

Materials, making, and objects are important parts of an ecology of meaningful learning and teaching in art that must accompany the development of concept and social impact. New materialist theory suggests that matter matters to how life is lived, while emphasizing that animacy is inherent not only to what we think of as animate beings but to all types of matter. The author explores what new materialism is and its relationship with making, materials, and objects in her own practices and in visual art education. Through deepened understandings of their material articulations of the world, makers and learners construct new knowledge and thickened experiences, and they develop firsthand sensitivities to making that help them find the "causal structures" (Barad, 2007) underlying what they do. This "knowing in being" (Hickey-Moody & Page, 2016) can be

transformative with regard to how a maker/student/person interacts with and lives in the world.

3. Please provide a summary and your own comments/critiques of the following passage on the concept of “curating” in Chinese. (35%)

That curatorial practice has developed rapidly over the last few decades is not exactly news. Particularly in Europe, where museums are less dependent on private donors and foundations than in the United States, and thus issues of fundraising are less of a concern to curators, we have seen quite radical programming emerge. Curating has marched forward with big steps and has become increasingly diversified.

This diversification has allowed the field to move beyond traditional ideas of exhibition making. But new tendencies in curating have been less about what novel models of exhibition making could be, and more about how to overcome the idea of exhibition making itself. In some cases the “death of the exhibition” has already been proclaimed! Of particular focus has been the expansion of related programming such as educational events, artistic and curatorial residencies, publications, talks, films, and performances, and how to eventually make all of these activities the core of curatorial undertakings. These trends are the results of a number of developments, among them the expansion and diversification of artistic practices over the last four decades. They are also motivated by a desire on the part of curators, infused with political consciousness and intellectual curiosity, to connect with the broader social and political issues of our times, which inform, and perhaps surpass in importance, artistic practices.

Larger institutions try to attract and widen their audiences through so-called events such as film screenings, lecture series, and performance evenings. While many of these additional programs initially originated from the desire to present art forms that could not be shown in the galleries and to provide context for exhibitions on view, of late this aspect of institutional programming has, for better or worse, taken on a life of its own. It is not surprising that a static display of art objects in the form of an exhibition could be perceived as insufficiently attractive, not dynamic or entertaining enough, since it does not much enable social interaction and it requires not only patience but also effort on the part of the audience to engage with seemingly difficult artistic and curatorial arguments. This is not to say that exhibitions should not be entertaining. But they surely should not be entertainment; looking at a well-curated exhibition should be an effort, an effort that is not easily digestible. It should ultimately be an educational, intellectually stimulating, inspiring experience.

While larger museums have used non-exhibition-centered programming to attract bigger and more diverse audiences, smaller institutions that are less audience-focused and more intellectually and politically minded have discovered that these non-exhibition-based curatorial efforts offer ways to move beyond the traditional concept of exhibitions as displays of artworks in a white cube. In the last twenty or so years, with the academization of curatorial practice and the growth of discourse-oriented artistic practices, theory has become a key aspect not only of the eloquent argument of the premise of a specific exhibition, but also of the analysis of culture and politics at large, with or without any obvious relationship to actual artistic production. Catherine David's Documenta X (1997) was a prime example of an exhibition whose accompanying program, 100 Days – 100 Guests, enabled academic art-world discourses outside the exhibition space. Okwui Enwezor's Documenta XI (2002) took the idea even further with five symposia, the Platforms, which took place around the world. Critical and expanded programming is now a core element of any respectable art institution. Seminars and the publication of academic materials have become standard offerings, often replacing traditional catalogues. One recent trend has been the investigation of new pedagogical modes and alternative education models such as temporary schools, evening workshops, weekend seminars, and traveling libraries within the walls of the museum. The unsuccessful attempt to start an art school by the curators of Manifesta 6 (titled Exhibition as School) in Cyprus in 2006 finally found form in a number of public presentations and educational activities at the United Nations Plaza in Berlin. Initiated by one of the Manifesta 6 co-curators, Anton Vidokle, these lasted from 2006 until 2009 and extended to New York through the New Museum's Night School (2008-9).

Many non-exhibition-based curatorial activities of the last decade were originally connected with New Institutionalism, a term coined in 2003 by the Norwegian curator Jonas Ekeberg and later analyzed by the German curator Nina Möntmann in her 2006 book *Art and Its Institutions: Current Conflicts, Critique, and Collaborations*. New Institutionalism was never a coherent curatorial movement, but rather a short-lived phenomenon triggered by unorthodox curatorial models with a social and political bent. It was associated with the curators Charles Esche, Maria Lind, Maria Hlavajova, Vasif Kortun, and several others, and disappeared quickly but still casts a shadow over how curators today understand institutional programming. While perhaps not directly connected with New Institutionalism, the work of curator Ute Meta Bauer and to a certain extent the programming of the Museu d'Art Contemporani de Barcelona (MACBA) under director Manuel J. Borja-Villel should be mentioned here. Both have, in different ways, strongly advocated a more theoretically conscious, critically aware,

and politically sensitive curatorial approach that often prioritizes non-exhibition-based curatorial undertakings over the display of artworks.

A Plea for Exhibitions by Jens Hoffmann.

<https://afterall.org/books/exhibition.histories/exhibition-histories>

4. ICOM selects each year for International Museum Day a theme that is at the heart of the concerns of society. Theme for IMD2019 is “Museums as Cultural Hubs: The future of tradition.” You may look into official statement from the ICOM in the following, and develop a series of programs/events for the NTNU Art Museum(師大美術館). Please draft your proposal in Chinese. (15%)

【IMD2019_Museums as Cultural Hubs: The future of tradition.】

While preserving their primary missions – collecting, conservation, communication, research, exhibition – museums have transformed their practices to remain closer to the communities they serve. Today they look for innovative ways to tackle contemporary social issues and conflict. By acting locally, museums can also advocate and mitigate global problems, striving to meet the challenges of today’s society proactively. As institutions at the heart of society, they have the power to establish dialogue between cultures, to build bridges for a peaceful world and to define a sustainable future.

As museums increasingly grow into their roles as cultural hubs, they are also finding new ways to honour their collections, their histories and their legacies, creating traditions that will have new meanings for future generations and relevance for an increasingly diverse contemporary audience at a global level. This transformation, which will have a profound impact on museum theory and practice, also forces museum professionals to rethink the value of museums and to question the ethical boundaries that define the very nature of their work.

At once a focal point for the community and an integral part of a global network, museums offer a platform for translating the needs and views of local communities into a global context.

ICOM

<https://icom.museum/en/news/imd2019-museums-as-cultural-hubs-the-future-of-tradition/>