

國立臺灣師範大學 110 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 3 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. (30%)

Arts-based research encompasses a range of research approaches and strategies that utilize one or more of the arts in investigation. Such approaches have evolved from understandings that life and experiences of the world are multifaceted, and that art offers ways of knowing the world that involve sensory perceptions and emotion as well as intellectual responses. Researchers have used arts for various stages of research. It may be to collect or create data, to interpret or analyze it, to present their findings, or some combination of these. Sometimes arts-based research is used to investigate art making or teaching in or through the arts. Sometimes it is used to explore issues in the wider social sciences. The field is a constantly evolving one, and researchers have evolved diverse ways of using the communicative and interpretative tools that processes with the arts allow. These include ways to initially bypass the need for verbal expression, to explore problems in physically embodied as well as discursive ways, to capture and express ambiguities, liminalities, and complexities, to collaborate in the refining of ideas, to transform audience perceptions, and to create surprise and engage audiences emotionally as well as critically. A common feature within the wide range of approaches is that they involve aesthetic responses.

The richness of the opportunities created by the use of arts in conducting and/or reporting research brings accompanying challenges. Among these are the political as well as the epistemological expectations placed on research, the need for audiences of research, and perhaps participants in research, to evolve ways of critically assessing the affect of as well as the information in presentations, the need to develop relevant and useful strategies for peer review of the research as well as the art, and the need to evolve ethical awareness that is consistent with the intentions and power of the arts.

2. Please provide a summary of the following passage in Chinese. (20%)

Recently,there have been calls for radical historiographic visions that extend even beyond extant rhetorics of new histories (Garnet, 2017) and our postparadigmatic era (Tervo, 2017). Concurrently, scholars have modeled strategies for visualizing historic data in art education research (Garnet, 2017;

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Grodoski, 2018; Grodoski et al., 2017). Juuso Tervo (2017) called for art education researchers to “envision other temporalities besides chronological progress” (p. 78). He argued that the field’s historiographic discourses, despite nominally graduating to a “postparadigmatic era” (p. 70), nonetheless fixate on a linear task of building the future-as-new by differentiating it from the past. One theoretical tool Tervo (2017) invoked was Walter Benjamin’s (1955/1968) writing against “historicism” (p. 264). Benjamin (1955/1968) called for historians not to establish causal connections in their constructions of history, but to “stop telling the sequence of events like the beads of a rosary [and instead grasp] the constellation which [their] own era has formed with a definite earlier one” (p. 264).

Mieke Bal (2002) introduced another useful theoretical tool in her discussion of “framing” (p. 134) art histories. Bal articulated how exhibition design, by spatializing art history, invites ways of approaching the past not possible in traditional textual histories, pointedly contending that “a show is not a book” (p. 148). She distinguished the passive reliance on “context” in historiography from the active practice of “framing,” which foregrounds the way that all histories are a product of a curating agent. Like the spatializing act of exhibition design, visualizing history can be an act of framing, intentional and reflecting on its own intentionality, that “opens up rather than shuts down possibilities of analysis” (p. 140), inviting new connections and questions.

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Dustin Garnet (2017) articulated one potential arts-based strategy for shifting from the causal temporal “rosary” to the rhizomal, atemporal “constellation” that Benjamin (1955/1968) described, through the development of a “polyptych framework” (Garnet, 2017, p. 47). Garnet’s polyptych framework, developed to generate a history of Toronto’s Central Technical School, comprised myriad historical narratives. While each individual narrative was a linear temporal account, they were linked by a complex network of relationships that invited multiple nonlinear traversals of the overall constellation. Notably, this polyptych was represented in Garnet’s text as a visual diagram—a history articulated through a combination of Venn diagrams and a dense web of noncausal connections. Tervo (2017) argued that “art educators have not paid much attention to the temporal arrangement of their historiographies” (p. 71). Garnet’s (2017) polyptych demonstrates one way that generating thoughtful visualizations of historical research may help art educators attend to this temporal arrangement through an analogical attention to visual arrangement. In doing so, historical visualization acts as a framing practice (Bal, 2002), performing the dual task of

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foregrounding the constructedness of its historiography, and creating a space that invites new kinds of historical inquiry.

Other scholars within art education, as well as educators, artists, and historians of other disciplines, and record keepers working in cultural contexts not rooted in settler-colonial conceptions of art and history, have deployed visual historiographical methods. By examining recent exemplars of historical visualization....., as well as other exercises in drawing time, the remainder of this commentary aims to illustrate how visualizing history surfaces connections in historical data beyond the causal and temporal, accommodates historiographic traditions outside of linear Western Enlightenment conceptions, and invites participation in histories as spaces and processes in a way that foregrounds their constructedness.

3. ICOM selects each year for International Museum Day a theme that is at the heart of the concerns of society. At the dawn of 2021, as the world continues to grapple with this Covid-19 unprecedented health crisis, museums need to go one step further by reinventing themselves. The theme of International Museum Day 2021, ‘The Future of Museums: Recover and Reimagine’, is a call for museums, their professionals and communities to create, imagine and share new practices of value (co-)creation, new business models for cultural institutions, and innovative solutions for current social, economic and environmental challenges. Please develop a series of programs/events for the NTNU Art Museum(師大美術館) to celebrate the IMD2021. **You may choose to draft your proposal in English or Chinese at your convenience.** (35%)

4. **Please provide a general summary (15%) of the following passages in Chinese.**

Thirty years ago, buying contemporary art was the leisurely pursuit of a cosmopolitan elite. Today, it is more like a competitive spectator sport. The massive growth of the market for new art—driven by the spread of international art fairs, the proliferation of auctions, and the establishment of mega-galleries on multiple continents—has been fueled by the arrival of a wave of new buyers. Today, hedgefund investors keen to diversify their portfolios, property developers looking to add cultural cachet to their buildings, deep-pocketed collectors from non-Western emerging economies, and those simply wanting to gain access to a glitzy social scene all vie to acquire contemporary art.