

國立臺灣師範大學 109 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. (35%)

Cooking, eating, and sharing food are about creating, self-creating, and the production and reproduction of human experience and life (Scapp & Seitz, 1998). Food and learning are closely connected, as both allow humans to survive and evolve (Sumner, 2016). Food carries deep social, cultural, economic, and environmental implications that people experience every day. Food is not only an object of learning, but also a vehicle for learning because food consumption is “a cultural, place-based, relational and social practice” (Flowers & Swan, 2012, p. 421). According to alimentary pedagogy, we are introduced to new food through families, friends, schools, or community events, which enable “an intense and ‘personshaping’ pedagogy that is essentially social” (Highmore, 2008, p. 396). Through food, we can promote further personal and social changes, defining and disrupting emotions, beliefs, and/or knowledge.

Food-engaged learning demands a complex understanding of what, where, why, and how we cook and eat, which allows diverse issues related to race, gender, class, and other social issues on micro and macro levels to be addressed (Buffington, Cramer, Agnelli, & Norris, 2015; Cargill, 2005; Maguire, 2017; Slivka, 2016; Taylor, 2002). Students explore food as a link or core to call attention to complex social problems or human rights issues (Taylor, Carpenter, Ballengee-Morris, & Sessions, 2006). Art educators embrace food as both art and social practice, engaging multiple senses such as taste, touch, and smell, accepting that food and cooking are instrumental to our embodied learning about society and culture (Sutton, 2001). This focus on food in art education asks us to see students as learners “in transition and in motion toward previously unknown ways of thinking and being in the world” (Ellsworth, 2005, p. 16).

When a person goes to an authentic restaurant from another culture, they may eat the food, meet with servers, and examine the interior of the place. When they order a fricase de pollo in a Cuban restaurant in the Midwest for the first time, for example, they become acquainted with Cuban food and culture, which are represented by the compiled experiences of eating food, studying materials, figuring out signs and languages, and exploring unfamiliar visuals and materials. As such, the kitchens “offer... learning about ourselves, others, and the world” (O’Donoghue, 2015, p. 110), and engage visitors with non-conventional artmaking and social experiences (Iafelice, 2016). Through food, cooking, and eating at the shared space, the kitchens created a participatory and learning space from the artists’ nomadic art practice.

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

In the last decades, ordinary life has become more and more aestheticized and the production of art has faced less and less borders. That means, both aesthetics and life are coming together, and are sometimes difficult to separate. For this reason, in the beginning of the 1980s researchers demanded a sociology of art (for instance Howard Becker and Janet Wolff). Building on the heritage of pragmatism and post structuralism, they strengthened the power of the spectator and put both the process of art production and the experience in the foreground. Also in the art world, artists, critics and thinkers were influenced by the theorem that art is not a production of an artist, but of the cooperation between different parts, as for example artist and spectator. For this reason, there is an ascent discussion, not only about the role of the spectator, but also about the artist and, not least, about the art object itself. The French curator Nicolas Bourriaud coined the term Relational Aesthetics and revived in the late 1990s the discussion about socially engaged art. His theory is able to show us that art works like Rirkrit Tiravanija's installations or Christine Hill's workshops have something in common. All of them are trying to build relations with the spectator. Bourriaud (2002) claims that relational art produces "alternative forms of sociability" and has a "community effect". Therefore, Bourriaud argues, relational art is always to be seen as political. However, this conclusion has been strongly criticized by several philosophers, critics and scholars, as for example Claire Bishop, who also happened to be a contributing author to the article collection in the book. Bishop has criticized Bourriaud for his choice of art works that he takes as examples. According to her, the qualities of relational encounters have not been considered at all. She claims that Bourriaud generalizes too much in his book and does not pay attention to single situations.

3. Please provide a **general summary** (15%) and your **observation in the cultural context of Taiwan** (10%) of the following passages. You may choose to response in **English** or **Chinese** at your convenience.

(1). As the number of wealthy individuals around the world grew from the late '90s into the 2000s, demand for artworks as symbols of refinement and success drastically increased—and contemporary art had inherent advantages over older art among all but the most moneyed of this ascendant class. That's because, while the very top of the market became increasingly sophisticated about which pieces across different genres were worth significant price premiums, the rank-and-file rich gravitated to the next best and most available thing. And works by living (or recently dead) artists vastly outnumbered the classics.

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From gallery dinners and studio visits to art-fair parties and biennials, the social incentives also heavily favored the contemporary, particularly as the amount of money flooding into the art business made these events more lavish and exclusive. This revenue boost translated into bigger budgets, greater ambition, and more robust marketing for successful galleries and artists.

Before long, this expansion became a virtuous cycle. The more contemporary art bubbled over into the celebrity and mass-culture spheres, the more global brands were keen to partner with artists, and the more popular the artists became. Audiences can now encounter the work of fine artists in Jay Z videos, on the cover of Vogue, on Louis Vuitton handbags and Nike sneakers, in tequila ad campaigns, and in a thousand other venues far more visible than the traditional art context—and museums reap the benefits of this enlarged viewership.

Consider the fact that the Broad, the privately funded Los Angeles museum opened in 2015 by Eli and Edythe Broad, two of the most prominent collectors in the emerging class of contemporary mega-buyers, became one of the 15 most-attended American museums in its first year and has since grown its audience by 12 to 15 percent annually. (25%)

(Tim Schneider, November 25, 2019. Goodbye Art World, Hello Art Industry: How the Art Market Has Transformed—Radically—Over the Past 30 Years. Artnet Analysis. <https://news.artnet.com/market/how-the-art-world-became-the-art-industry-1710228>, Retrieved 2020/4/26.)

(2). When arguing for a sustainable approach to cultural funding with bureaucrats and policy makers, this research intends to demonstrate that, from the perspective of the public, museums ‘make a difference’. The public finds that museums stimulate the creativity and innovation which are fundamental to the new ‘ideas’ economies. Museums provide opportunities for individual learning and skill building. They build community capacity and contribute to social cohesion.

Moreover, museums create public value through providing equitable access to collections and through being the ‘honest information brokers’ in a world where other sources of information are becoming increasingly suspect. Importantly, museums are valued by more of the population than those who make physical visits. Irrespective of direct engagement, the existence, option and bequest value of museums is prized. (25%)

(Scott, Carol. WHAT DIFFERENCE DO MUSEUMS MAKE? Using values in sector marketing and branding. ICOM MPR 2007. Retrieved 2020/4/26 http://network.icom.museum/fileadmin/user_upload/minisites/mpr/papers/2007-scotttxt.pdf.)