



附 錄 Appendix

國立台灣藝術教育館
National Taiwan Arts Education Center

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文化大學美術系畢業，美國紐約Adelphi大學藝術碩士（M.A.）、北伊利諾大學美術創作碩士（M.F.A.）及美術教育博士（Ed.D.），現任教於國立聯合大學工業設計學系，並參與該系的課程改造工作。目前研究的範圍為高等教育中之藝術與人文統整教學、藝術與設計數位化學習以及學生與教師發展等議題，並長期與台、美學者合作有關視覺文化、數位化學習、大學之藝術教學法等方面的研究。論文常見於美育以及國際學術研討會。

Dr. Shei-chau Wang is currently teaching at National United University, Miaoli, Taiwan, where he engages in curriculum reformation of Industrial Design. His research interests include issues in higher education concerning electronic learning, student/faculty development, and cross-disciplinary studies in arts and cultures. Dr. Wang has authored numerous articles in publications such as the Journal of Aesthetic Education (Taiwan), and co-authored ongoing projects with colleagues both in the U.S. and Taiwan on visual culture, electronic learning, and professional art instruction. He holds a M.A. degree from Adelphi University, Garden City, New York and both M.F.A. and Ed.D. degrees from Northern Illinois University, DeKalb, Illinois, U.S.A.

摘要 Abstract

本書的主旨在探討人們在當代視覺環境下所產生的美感學習經驗。「視覺環境」是指我們在平日生活圈中所看到的一切視覺訊息，這些訊息顯現了生活圈的文化面貌，我們是否因為「看」的活動而得到知識、概念、甚至建立思想或價值觀呢？在後現代的環境裡，多元的視覺訊息不斷地刺激與挑戰人們對世界的認知；許多傳統或電子媒體傳播出來的內容，已成為人們建立價值、品味、甚至文化認同的依據；這些媒介所衍生的影像與文本，呈現出我們生活圈的景象，即是「視覺文化」的內容。站在教育的立場，我們如何協助或引導學生「觀照」現今的視覺文化呢？

這樣的課題在從前講究規矩與法則，強調學習目標、教學技巧與評分標準的藝術課堂上已不足以應付，當代的藝術教育較重視「人」與「議題」的統整關係—藝術因人而產生意義、人從議題中解讀藝術的動機。由此發展出的知識價值也非「藝術」所能侷限，而是趨於通識與視覺文化的範疇。視覺文化可謂以視覺形式傳遞的所有元素以及衍生的文化意義，一般是包含了純藝術、大眾藝術與非藝術等各類圖像。本書以「視覺文化」的概念，探討看的態度、看的內容、看的方法以及看的知識，並進一步討論視覺經驗與圖象、文化、經濟、社會…之間的複雜關係。

本書分為三個部分。第一部分是觀念篇：主要介紹視覺文化的概念與教學應用的案例，並討論數位化學習評量的需求。第二部分是校園篇：主要記錄作者個人的參訪與教學經驗，提供視覺文化教學實務的參考。第三部分是應用篇：主要報導藝術與人文整合案例，以及非台灣校園體制下的美術教育。本書的案例與寫作對象以大學生與成人為主，理由在於「視覺文化」的概念運用在高等或成人藝術教育的案例以及相關的研究文獻並不多見，本書應可供藝術入門者、愛好者與教育工作者，在觀念與實務上的參考。

The purpose of this book is to explore the aesthetic learning experience of the contemporary visual environment. The scope of “visual environment” covers all the visual information we observe in our daily life. Evidently, visual information and messages from the visual environment have vividly reflects the cultural aspects of our society. However, it has been a concern whether or not we are capable of obtaining the knowledge, concepts, and ideas needed to shape our values through comprehending the diverse visual messages. Moreover, visual stimuli have continually challenged people’s perceptions about

the new world in the post-modern era. The essences of both traditional and modern mass media have served as the foundation for people to establish their value, taste, and cultural identity. Reflecting the cultural and societal value, the symbols, images, and texts from the mass media influences also have become the basic elements of “visual culture.” As educators, therefore, we should be aware of how to help our students learn to observe and interpret the visual messages they receive from the world?

Traditional approach that employs rigid rules to teach and assess students’ art development can no longer satisfy the learners of the contemporary world. Without considering the humanity side of arts education and its immediate connection to human, art can no longer make any sense. What human can obtain from cultural phenomenon also becomes a particular knowledge-based system that can not be explained exclusively from art’s perspectives. The scope of visual culture covers all possible elements people use to communicate with one another visually. Images from the fine art, pop art, and even non-art sources are the materials to enrich the meaning of humanity in any cultural settings. Based on the concept of visual culture, this book challenges the readers to new ways of seeing and thinking. Deciphering the visual images of the world from different angles such as cultural, societal, and economic, the author hopes to provide readers with a more comprehensive view of the world.

This volume consists of three sections. The first section, Concept, sets the foundation for what is known as visual culture. Various perspectives about the concept of visual culture, its applications in teaching, and the assessment systems of digitalized learning are included in this section. The second section, Campus Tour, records the author’s experiences on several campus visits and observations. Practical experience on teaching and learning visual culture is also presented to shed lights for this current trend of teaching arts. The last section, Application, covers examples of the case studies that integrate arts and humanity in the arts classroom. It also provides the readers with several non-traditional viewpoints to examine issues and problems of art education in Taiwan. The reason the majority of the subjects in the case studies presented in this book are college students and adults is because that very little literature relative to this topic is found in this field. The book, therefore, provides laymen, art educators, and art advocates, with better and clear views to look at visual culture.