摘要

本書之宗旨在探討視覺文化概念運用於藝術教與學活動的多層面向。知(常)識、經驗與觀點是人們解讀「視/世界」的基礎,然而並非每一個人都能輕易或清楚地辨識出眼前視覺或文化的現象。許多教師與藝術愛好者對當代的視覺(創作) 環境感到新奇,希望與學生/同好分享或共同探索此一視界,但是,在各個教育場域中教學者遇到的首要考驗即是「如何入門」的問題。「視不識」一書以敘說案例的方式,提供一些透過創意、想像力和批判性思考等方式接觸視覺文化的建議;本書亦收錄多則教學案例,以闡述「觀察、實踐與理解」為一套完整的「學習包裹」。作者期望本書的內容能引起讀者對周遭人、事、物之敏銳觀察,進而發展出個人解讀視覺文化的理念。

在「6Cs學習包裹」的架構下,本書以脈絡 (context)、理念 (concept)、內涵 (content) 與構成元素 (component) 分析視覺文化的本質;以創意 (creativity) 與連結 (connection) 討論視覺文化與人或環境的關係。認識一個視覺或文化的物件或現象,其過程通常始於觀者憑著個人的認知加以歸類、編碼,經過辯證與分析之後,這個物件/現象即具有意義;當觀者將其認知解構,並重新建構出個人的看法時,這個物件/現象與觀者之間就有新的關係,此乃本書名為「視不識」的意義。視不識亦引申為建立宏觀的氣度、尊重文化的殊相、以及認真觀照世界的精神。

本書收輯十九篇文章,並依照「發現問題、研究與分析問題、實驗與解決問題、討論與呈現結果」之學習循環順序編排內容,全書共分為三個部分,第一部分「藝術‧社區‧環境」,主要描述生活中的視覺文化現象以及藝術文化與社區間的關連;第二部分「視覺‧文化‧教與學」,介紹多樣的視覺文化學習場域以及教學策略,第三部分「科技‧藝術‧作品集」,討論電腦應用於藝術教學以及數位化學習的作用與成果。近幾年來,以推廣的角度討論視覺文化教學的中文文獻為數不多,本書應可提供此方面的參考。

Abstract

The purpose of this book is to promote the concepts of visual culture for teaching and learning the arts. Knowledge, experience, and perception are the bases of understanding or interpreting what is seen; however, can everyone see any visual/cultural phenomenon and understand what is happening? Not really! Many teachers and art lovers are interested in how to engage the contemporary visual world, which includes everything related to "the visual," and how to share/discuss their inquiry with students and others. But it is challenging to get started in various educational settings. This book provides multiple perspectives for exploring some examples/situations and introduces some possibilities for understanding the visual world with imagination and creative/critical thinking; furthermore, some ideas for lessons are included to demonstrate the combination of seeing, doing, and knowing in a package of learning. The author anticipates that readers will be motivated by the contents of this book and develop their unique ways to encounter visual culture in their own daily lives.

This book discusses a 6-Cs package: context, concept, content, and component as the basic structure of teaching or learning visual culture, and creativity and connection as the action of interpreting visual culture. The process of understanding a visual or cultural product/phenomenon usually begins with categorizing codes related to the person who sees it. These codes then become the evidence on which the person establishes his/her cognition and analyzes the context, concepts, contents, and components in the visual or cultural product/phenomenon. Decoding these codes and applying creativity and connection to them personalize the meaning of the visual or cultural product/phenomenon and the value of cognition. This is where the title of this book, *Decoding Coded Codes*, comes from. To extend its meaning, the readers are encouraged to develop a holistic view of the world, to appreciate the cultural uniqueness of individuals, and to think and see the world critically.

Nineteen articles are included in this volume, and its arrangement follows the circle of learning: discovering the problems, researching and analyzing the problems, figuring out and practicing the solutions, and discussing and presenting the results. The book consists of three sections. The first section, "The Arts, Community, and Environment," introduces several observational reports about existing visual/cultural phenomena and discusses the relationships among the arts, culture, and communities. The second section, "The Visual, Culture, and Teaching and Learning," includes some case studies in various classroom settings for reviewing possible teaching and learning methodologies to deal with contemporary visual/cultural issues. The third section, "The Arts, Technology, and Portfolios," focuses on the use of technology in art instruction and considers the changes it has produced in teaching and learning art. In recent years, very few articles and books on the aspects of practice and advocacy in visual culture have been published in Chinese. This book begins to fill this need.