

簡答題，共四題

1. 美國哲學家 Arthur Danto 在他 1964 年發表的一篇文章 “The Artworld” 中說到：“What in the end makes the difference between a Brillo box and a work of art consisting of a Brillo Box is a certain theory of art. It is the theory that takes it up into the world of art, and keeps it from collapsing into the real object which it is (in a sense of *is* other than that of artistic identification). ... It is the role of artistic theories, these days as always, to make the artworld, and art, possible.” 請說明你對 Danto 這段文字的理解，並提出你的看法。(25%)
2. 法國批評家 Roland Barthes 在 1967 發表了 “Death of the Author” 一文。請問，你認為「作者之死」此一概念，適合用在藝術史研究嗎？如果你認為不適合，請說明理由。如果你認為適合，請說明如何使用？(25%)
3. 事實上，藝術家都可以出售其創作之作品，然而，如果說藝術家被公認為是無私的(*selfless*)、自主的(*autonomous*)，那麼，藝術家還可以索取其創作之作品的回報(*rewards*)嗎？有沒有什麼美學理論可以解釋此中的糾結或隱含的困難？(25%)
4. “It is clear that this book will not answer the literal question ‘what is art?’ Nobody can accurately detect art by using some objective device. Instead people are asked what they think art is. In this context it should be noted that when people call certain things art, they do not all have the same say or vote. Some have a bigger say than others. This is comparable to the market where some have money to spend than others. Therefore, art is what people call art, acknowledging that some people have a bigger say in it than others have.” (Abbing, Hans, 2004, *Why are Artists Poor?: The Exceptional Economy of the Arts*, Amsterdam: Amsterdam university Press, p. 20) 試述上一段文字的意義，並提供與「界定藝術」脈絡有關的美學評論。(25%)

參考用

