

西洋現代藝術史與當代應用

Western Modern Art History and Contemporary Practices

授課教室：文學院 118 教室

週二 Tue. 14:10~15:00, 15:10~16:00

授課教師：郭秀鈴



Image: Édouard Manet, *Olympia*, 1865

1. 課程概述 (Course Description)

本課程就藝術、文化、與社會層面探討西洋藝術史之早期現代主義時期、現代主義時期、後現代時期、與當代發展。課程由第二次工業革命以後世界各區域的社會轉型、意識型態發展、藝術與文化的多元化、全球化下的區域發展為背景，探討十九世紀末與二十世紀初期以降之西洋藝術之發展。主題包括初期現代主義文化、現代主義思潮、兩次世界大戰期間的社會、冷戰所造成的世界權力分配、去殖民時期、以及全球化下新興區域的崛起等。課程將涵蓋歐洲、美洲、乃至當代亞洲等區域的藝術發展史。本課程內容前半段著重於對藝術作品的認識，後半段課程，在講述現代藝術史的同時，將（在經費許可的狀況下）配搭校外藝術展參訪教學，引導學生發展出對當代藝術作品與相關議題鑑賞、思考與分析之能力。藉由期末課程「專題創作」作業（形式不拘，如：當代時事評論文章、主題展覽策畫書、藝文活動計劃書、藝術評論、藝術創作、...等），讓學生嘗試將藝術史知識與藝術賞析能力運用在當代時事與生活觀察中。

本課程期望透過課程深入淺出地解說，以及對藝術作品的簡介與賞析，提昇學

生的美學與美感知能，豐富西洋現代藝術史知識，並引領學生創造完整之國際視野。

This course explores Western art history from artistic, cultural, and social perspectives, focusing on early modernism, modernism, postmodernism, and contemporary developments. Against the backdrop of global social transformations following the Second Industrial Revolution—such as ideological shifts, artistic and cultural diversification, and regional development under globalization—it examines the evolution of Western art from the late 19th century through the early 20th century and beyond. Key topics include early modernist culture, modernist movements, societal changes during the two World Wars, global power redistribution during the Cold War, the decolonization period, and the rise of new regional influences in a globalized world. The course covers the artistic development of Europe, the Americas, and even contemporary Asia.

The first half of the course emphasizes familiarizing students with artistic works, while the second half—alongside lectures on modern art history—incorporates (where funding permits) off-campus visits to art exhibitions. These experiences guide students in cultivating their ability to appreciate, analyze, and critically engage with contemporary artworks and related issues. Through the final project, “Specialized Creative Work,” students apply their knowledge of art history and appreciation skills to contemporary issues and everyday observations. This project can take various forms, including contemporary commentary articles, thematic exhibition proposals, cultural event plans, art criticism, or artistic creations.

This course aims to enhance students’ aesthetic awareness and artistic sensitivity through accessible explanations and guided appreciation of artworks. It seeks to enrich their understanding of Western modern art history while fostering a comprehensive global perspective.

教學目標：

- 建立學生對世界以及西洋現代藝術發展與文化完整脈絡之認識。
- 帶領學生深入理解藝術、人文與社會發展之各面向樣貌、問題點、以及多元創作之可能性。
- 由二十世紀西洋藝術、文化、社會特質為基礎平台，為學生建立完整之世界藝術文化歷史觀，並領略各領域中的美感內涵，進而豐富美感內涵與美感實踐力。
- 透過對世界現代藝術史、以及其發展背景之認識，建立國際觀、並與世界脈動同步。

2. 課程核心能力

跨領域之學習與創作能力培養：本課程個單元以建立學生對世界以及西洋現代藝術發展與文化完整脈絡之認識為基底，培養學生在歷史、藝術、人文、社會、哲學美學等領域間之跨領域學習與運用，由此培養、激發學生多元創作之能力，並具備國際視野。

3. 教學方式 (Teaching Method)

修課同學應閱讀課堂指定書目，並參與課堂討論。課程進行方式主要為授課教師講課，部分時間由修課同學參與小組討論並分享討論成果。

這是一門重視出席率與課堂參與的課程，上課（與課程無關事項）不能使用手機。

4. 教學進度 (Syllabus)

週次	日期	課程內容
Week 1	9/9	課程簡介 Introduction
Week 2	9/16	現代世界的成形 The Making of the Modern World 參考資料：Honour, Hugh and John Fleming. A World History of Art (London: Lawrence King Publishing, 1982, 1st edition; 1995), 596-642.
單元一 西洋藝術與物質文明的盛世		
Week 3	9/23	中產階級的誕生與其藝術（一）：印象主義為例 The Birth of the Middle Class and its art: Impressionism 參考資料：Nochlin, Linda. The Politics of Vision: Essays on Nineteenth-Century Art and Society (London: Harper and Row, 1989 (1st ed.); 1994).
Week 4	9/30	中產階級的誕生與其藝術（二）：表現主義為例 The Birth of the Middle Class and its art: Expressionism 參考資料：Pollock, Griselda. Vision & Difference: Femininity, Feminism and the Histories of Art (London: Routledge, 1988).
Week 5	10/7	早期現代主義藝術、文化與科學 Early Modernist Art, Culture, and Science 參考資料：Wilk (ed.), Christopher. Modernism: designing

		a new world (London: V & A publishing, 2006).
單元二 革命與毀滅：文明重整下的藝術樣貌		
Week 6	10/14	群眾的年代與藝術 Art in the Age of Masses • 影片：《克林姆 Klimt》，2006。
Week 7	10/21	第一次世界大戰下的社會與藝術 Art and Society under the World War I 參考資料：Harrison, Charles. English Art and Modernism: 1900-1939 (New Haven: Yale University Press, 1981, 1st edition; 1994).
Week 8	10/28	兩次世界大戰下的社會與藝術 Art and Society under the Two World Wars 影片：《揮灑烈愛 Frida Kahlo》，2002, directed by Julie Taymor, Miramax Films
Week 9	11/4	課程作業主題提案討論 Course Assignment discussions
單元三 自由民主、極權間的對壘：從成形到完全對峙		
Week 10	11/11	現代主義文學、藝術與建築 Modernism: literature, art and architecture 參考資料：Hemingway, Andrew. Artists on the Left: American Artists and the Communist Movement, 1926-1956 (New Haven & London: Yale University Press, 2002).
Week 11	11/18	極權文化：藝術與建築 Totalitarian Culture: Art and Architecture 參考資料：郭秀鈴，「納粹種族衛生概念的視覺化－常民肖像為例 The Visualization of the Ideology of the Nazi Racial Hygiene-The Portrait of the Commoners」 (June 2016)，臺灣師大歷史學報，第 55 期 2016 年 6 月，頁 185-238。
Week 12	11/25	現代主義到後現代主義 From Modernism to Postmodernism
Week 13	12/2	國際冷戰與藝術 The Cold War and Art 參考資料：Greenberg, Clement. Art and Culture: critical essays (London: Beacon, 1961, first ed.; 1989)

單元四 後現代的反思與當代困境		
Week 14	12/9	女性運動與性別平權運動 Women's Movement and Gender Equality 參考資料：Pollock, Griselda. <i>Vision & Difference: Femininity, Feminism and the Histories of Art</i> (London: Routledge, 1988). 影片：「女權之聲－無懼年代」，2015。
Week 15	12/16	當代藝術的危機與契機 The Crisis and the Niche of Contemporary Art 參考資料：郭秀鈴，「關於改變-當代藝術的契機：Horst Ademeit 的秘密宇宙」《藝術家》雜誌，2011 年 11 月。 郭秀鈴，《有沒有一個觀點？：由「亞洲藝術雙年展」看台灣文化創意產業的理想與實踐》，文化研究學報 Router: A Journal of Cultural Studies, No. 9 (2009, Autumn): 220-227。
Week 16	12/23	期末學期作業發表 Presentation of Course Assignments
Week 17	12/30	自主學習 Self-directed Learning
Week 18	1/6	自主學習 Self-directed Learning

5. 成績評量方式 (Evaluation)

課堂出席 20%、小組討論 20%、學期作業題目提案 30%、學期作業報告發表 30%

說明：「小組討論」為每一至二周一次的課堂小組簡短討論，授課教師將針對課程內容指定相關討論議題，由小組於課堂上進行討論並發表。

課程作業以學生與藝術相關之主題創作為原則，創作形式不拘（如：主題展覽策畫書、藝文活動計劃書、藝術評論、藝術創作、...等），以引導學生對藝術與當代社會間之互動可能進行認識、以及進一步的應用練習。

6. 指定用書 (Text Books)

- Lynton, Norbert (楊松鋒譯)，《現代藝術的故事 The Story of Modern Art》，台北：聯經出版社，2003。

7. 參考用書

- 郭秀鈴，「納粹種族衛生概念的視覺化－常民肖像為例 The Visualization of the Ideology of the Nazi Racial Hygiene-The Portrait of the Commoners」(June 2016)，臺灣師大歷史學報，第 55 期 2016 年 6 月，頁 185-238。
- ----，「關於改變-當代藝術的契機：Horst Ademeit 的秘密宇宙」《藝術家》雜誌，2011 年 11 月。
- ----，《有沒有一個觀點？：由「亞洲藝術雙年展」看台灣文化創意產業的理想與實踐》，文化研究學報 Router: A Journal of Cultural Studies, No. 9 (2009, Autumn): 220-227。
- Ades, Dawn, et al. *Arts and Power* (London: Thames & Hudson, 1996).
- Benjamin, Walter. *The Arcades Project (Passagen Werk)*, translated by Howard Eiland & Kevin McLaughlin (Cambridge: Belknap Press, 1999).
- Eagleton, Terry. *The Ideology of the Aesthetic* (Oxford: Blackwell, 1990).
- Eisenman, Stephen F. et al. *Nineteenth Century Art: A critical History* (London: Thames and Hudson, 1994).
- Gage, John. *Colour and Culture: Practice and Meaning from Antiquity to Abstraction* (London: Thames and Hudson, 1993).
- Girouard, Mark. *Cities and People, a social and architectural history* (New Haven: Yale University Press, 1985).
- Greenberg, Clement. *Art and Culture: critical essays* (London: Beacon, 1961, first ed.; 1989).
- Harrison, Charles. *English Art and Modernism: 1900-1939* (New Haven: Yale University Press, 1981, 1st edition; 1994).
- Hemingway, Andrew. *Artists on the Left: American Artists and the Communist Movement, 1926-1956* (New Haven & London: Yale University Press, 2002).
- Hobsbawm, Eric. *Age of Extremes: The Short Twentieth Century 1914-1991* (London: Abacus, 1994).
- Honour, Hugh and John Fleming. *A World History of Art* (London: Lawrence King Publishing, 1982, 1st edition; 1995).
- Howard, Michael, and Wm. Roger Louis eds., *The Oxford History of the Twentieth Century* (Oxford: Oxford University Press, 1998).
- Lang, Fritz. *The Metropolis*, film. UFA production, 1927, German, English subtitles, 153 min..
- Nobert, Lynton. *The Story of Modern Art* (London: Phaidon, 1994).
- Mundy, Jennifer (ed.). *Surrealism: desire unbound* (London: Tate Publishing, 2002).
- Nochlin, Linda. *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (London: Harper and Row, 1989 (1st ed.); 1994).

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- Osborne, Harold. *The Oxford Companion to Art* (Oxford: Oxford University Press, 1997)
- Pollock, Griselda. *Vision & Difference: Femininity, Feminism and the Histories of Art* (London: Routledge, 1988).
- Rozsika, Parker, & Griselda Pollock. *Old Mistresses: Women, Art and Ideology* (London: Harper Collins, 1981).
- Wilk (ed.), Christopher. *Modernism: designing a new world* (London: V & A publishing, 2006).