

摘 要

本篇論文以資訊社會學、符號學、後結構主義、美術史學、解釋學等科際整合的綜合觀點，探討資訊社會衝擊下，對美術創作及美術鑑賞教育的影響。內容分下列三個重點來探討：(1) 資訊紀元對社會生態及經濟結構、生活模式的衝擊，(2) 在資訊全球化衝擊下的美術創作的國際化與本土化，(3) 網路思考模式的美術作品意義的解釋及美術史詮釋。

以往的美術史常以某階層的美術史觀或意識形態為代表來撰寫，是有種族或階層的偏見色彩。但不同種族或階層也會發展其獨特之美術，我們應不可忽略其美術的發展，才能做到多元文化的美術教育。同理，不同時代亦有其時代的美術史觀與意識形態，所以在教學時應注意到此美術史家背後的意識形態，如此才能判斷出其所詮釋的美術史意涵及其思考的原點。

Abstract

This essay examines impacts of information society on art creation and art appreciation education from points of view of interdisciplinary studies of sociology of information, semiotics, Post-structuralism, art history, and hermeneutics. There are three main parts of this essay discussed as follow: Firstly, this essay deals with impacts of information on social ecology, economic structure, and living style in an information era. Secondly, this essay discusses the relationships between the use of native and a global language of art under the impacts of information globalization. Thirdly, this essay examines questions of interpretation of work of art and history of art in the framework of network- thinking.

During past decades and centuries art history writing, which might have been subjected to idea of art history and ideological framework, to some extent, were tuned by races and classes bias. However, various races and classes may create their own special arts. It tends to be clear that a multi-culture art education can only be proceeded under the circumstance of no partiality and no discrimination policy. Various idea of art history and framework of ideology work within a special context of society itself. The ideological framework, of which an art historian works within, needs to be carefully examined. Consequently, the meaning of work of art and the originality of art historian's thought will be discerned properly.