

摘要

本文以臺北市立美術館 2010 至 2011 年間之「Ko Ko 自然：探索藝術展」舉辦的「週末親子定時導覽活動」為研究場域，採用質性研究法，進行為期三個月、超過 25 場的活動現場觀察及參與者訪談，輔以館方公開出版及相關工作人員口述等資料寫成。在理論方面，本研究透過人類學家 Victor W. Turner 的「臨若性」(liminality)概念與「儀式過程」理論，探討整個活動歷程的意義與內涵。從 Turner 的儀式理論觀點來看，美術館場域蘊含高度的「臨若性」，一種從日常生活轉換到美術館藝術教育活動的歷程。在臨若狀態下，參與者經歷角色轉變，同時展覽及藝術品均向參與者開啟了象徵符號的詮釋空間。本文同時採用影響 Turner 至深的詮釋學者 Wilhelm Dilthey 的詮釋圈理論，說明在美術館教育活動過程中，一種形成與建立新體驗、新理解的可能。用 Dilthey 的語言來說，一種「表達、體驗與理解」的探索歷程的完成。在此探索歷程中，參與者得到「透過鑑賞走入作品和藝術家的生命，然後再透過對自己生命故事的創作、表達，將藝術帶回生活中」的體驗，揭示了美術館教育活動的特殊性與意義性。

關鍵字：Victor W. Turner、美術館、儀式過程、臨若性、藝術教育

Abstract

This research is based on a three-month research on an educational exhibition titled “from nature to art” that was organized by Taipei Fine Arts Museum from December 2010 to May 2011. This research uses qualitative methods including participant observation and interviews. Records of participant observation, field logs, interview data, and other feedbacks from the field are the basis of this paper. From a theoretical point of view, the authors first use the anthropologist Victor W. Turner’s concept of “liminality” and his theory of ritual process to explore the educational activities. The activities held during the “from nature to art” exhibition can be considered as ritual processes. Thus, Turner’s concept of “liminality” becomes the key to understand the separate daily living experience of the participants (Turner frames this as structure). Within the concept of “liminality”, the participants would then undergo status-transformation (Turner frames this part of experience as anti-structure). The authors suggest that the interaction between the exhibition and the art works opens up a “hermeneutical space”, as described in Wilhelm Dilthey’s theory of hermeneutical circle, during this liminal state. Through art appreciation, the participants in the educational activities bring the arts back to their lives through the “expressions” of themselves and their participation of the artwork related activities through the process. Thus, an adventure of art experience and understanding is completed.

Keywords: Victor W. Turner, art museum, ritual process, liminality, art education