

國立臺灣藝術大學九十六學年度博士班招生考試試題

系別：藝術與文化政策管理研究所

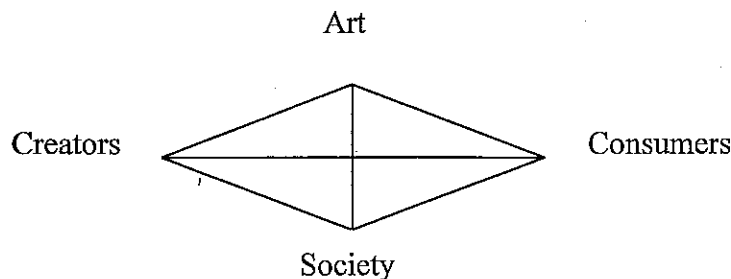
科目：藝術與文化理論

說明：一、本試題紙上請勿作答。

二、答案請寫在試卷上並標明題號。

三、本試題紙應與試卷一併繳回。

一、藝術是人類社會的產物，有論者以下面的結構圖表示其關係：〈25%〉



〈 Griswold ' s Cultural Diamond 〉

亦有論者認為其原宿與結構關係不足以涵蓋其全面得社會與文化關係。首先請妳/你解讀此圖之意涵，若覺得有修正或捨棄之必要請進一步發展並說明之。〈25%〉

二、依下面引文詮釋作者的思考進路〈approach〉與論點〈argument〉，並進一步提出妳/你的看法，尤其是對台灣藝術環境與發展的啟發〈試舉一例〉。〈25%〉

Many theories about art already exist. If there is justification for proposing yet another philosophy of the esthetic, it must be found in a new mode of approach. Combinations and permutations among existing theories can easily be brought forth by those so inclined. But, to my mind, the trouble with existing theories is that they start form a ready-made compartmentalization, or form a conception of art that "spiritualizes" it out of connection with objects of concrete experience. The alternative, however, to such spiritualization is not a degrading and Philistinish materialization of works of fine art, but a conception that discloses the way in which these works idealize qualities found in common experience. Were works of art placed in a directly human context in popular esteem, they would have a much wider appeal than they can have when pigeon-hole theories of art win general acceptance.

〈 "Art as Experience," by John Dewey 〉

三、文化消費的研究議題近年來越來越受到重視。Pierre Bourdieu 關於生活風格 (lifestyle) 與品味 (taste) 的理論觀點影響現今文化消費研究相當深。請問其理論觀點的基本主張是什麼？試申論之。

四、底下是學者 Paul du Gay 針對文化經濟 (cultural economy) 所提出的觀點，請在閱讀後提出你的看法，進行解析：

「More and more of the goods and services produced for consumers across a range of sectors can be conceived of as ‘cultural’ goods, in that they are deliberately inscribed with particular meanings and associations as they are produced and circulated in a conscious attempt to generate desire for them amongst end users. The growing aestheticization or ‘fashioning’ of seemingly banal products – from instant coffee to bank accounts – whereby these are sold to consumers in terms of particular clusters of meaning indicates the increased importance of ‘culture’ to the production and circulation of a multitude of goods and services.」

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- 一、試論國內藝術〈博物館〉管理的法源根據，列舉重要相關法規，並闡述其要點。〈25%〉
二、在政府推動的組織再造方案中，文教機構的「行政法人化」是一項重要的變革。試論行政法人制度的優缺利弊，兩廳院執行現況及未來政府的角色與任務。〈25%〉
三、你是否同意以下的看法？此一觀點對文化政策的意義是什麼？〈25%〉

Whoever speaks of culture speaks of administration as well, whether this is his intention or not. The combination of so many things lacking a common denominator--such as philosophy and religion, science and art, forms of conduct and mores—finally the inclusion of the objective spirit of an age in the single word “culture” betrays from the outset the administrative view, the task of which, looking down from on high, is to assemble, distribute, evaluate and organize.... At the same time, however--according to German concepts—culture is opposed to administration. Culture would like to be higher and more pure, something untouchable which cannot be tailored according to any tactical or technical considerations. In educated language, this line of thought makes reference to the autonomy of culture. Popular opinion even takes pleasure in associating the concept of personality with it. Culture is viewed as the manifestation of pure humanity without regard for its functional relationships within society...

- 四、你是否同意以下的看法？由你的評估而引申出的文化政策的考量是什麼？〈25%〉

For better or worse, Hollywood strives to present the universal to global audiences. As Hollywood markets its films to more non-English speakers, those films become more general. Action films are favored over movies with subtle dialogue. Comedy revolves around slapstick rather than verbal puns. The larger the audience, of course, the more universal the product or celebrity must be.... Greater universality means that the movies are relevant to general features of the human condition, but it also can bring blandness and formulaic treatment. Critics allege that American culture is driving the world, but in reality the two are determined simultaneously, and by the same set of forces.... Non-American movies, when they pursue foreign markets, must strive for universality as well. When Jackie Chan's movie *Rumble in the Bronx* was marketed in the United States, the producers modified the movie to appeal to American audiences. All of the action sequences were kept, but the relationship of Chan with the co-star was diminished, in part because the woman (Anita Mui) was a star in Asia but not in the United States, and in part because the relationship was based on the “Chinese” values of obligation and loyalty, rather than on a Western sense of erotic romance.