

- 注意事項:
1. 答案一律寫在答案卷上, 不必抄題。
 2. 請依序作答, 標明題號。
 3. 試題與答案卷一併交回。

ENGLISH TEST FOR THE ART INSTITUTE'S
GRADUATE ENTRANCE EXAM
NATIONAL CHENG KUNG UNIVERSITY

Instructions: Each of the following nine readings is followed by one or more multiple choice questions. Study the reading carefully before moving on to the questions. Then choose the best of the four possible answers. There are 25 questions in this part of your 100 minute exam, so it is recommended that you spend on the average five minutes studying each reading and about two minutes on each question.

Reading I:

The domains of art have been of astoundingly little interest to the scientist qua scientist. . . . One could read a dozen introductory textbooks in psychology and sociology and hardly find a hint that human beings in every culture . . . of which we know produced art and music and behaved as if they were important. Why is it, we must ask, with so much respect paid to a da Vinci and a Mozart, with museums in every city, . . . that the social scientist generally acts as if this were trivial or nonexistent behavior?

Lawrence LeShan and Henry Margenau,
Einstein's Space and Van Gogh's Sky

- 1) In this reading the authors observe that scientists are a) finally giving art the attention it deserves, b) resentful that museums take up so much space in cities, c) ignoring the widely recognized importance of art, d) declaring that art is not as important as science.
- 2) The phrase "scientist qua scientist" refers to a) a scientist's private interest, b) the scientist as a teacher of values and ethics, c) the scientist outside the laboratory, d) the scientist in his or her professional capacity.
- 3) The term "social scientist" refers to a person who a) specializes in studies such as economics and anthropology, b) studies cultural and artistic subjects, c) is likely to appreciate da Vinci and Mozart, d) commonly works in museums.

(背面仍有題目, 請繼續作答)

Reading II:

Women in many societies have been relegated to the position of 'Other,' marginalized and, in a metaphorical sense, 'colonized'. . . . They share with colonized races and peoples an intimate experience of the politics of oppression and repression, and like them they have been forced to articulate their experience in the language of their oppressors. Women, like most post-colonial peoples, have had to construct a language of their own when their only available 'tools' are those of the 'colonizer.'

Bill Ashcroft, Gareth Griffiths
and Helen Tiffin, The Empire
Writes Back

- 4) In this reading women are seen as a) cultural oppressors, b) colonizers, c) victims of repression, d) natural politicians.
- 5) This reading compares women to a) tools, b) the colonized 'Other,' c) the colonizing 'Other,' d) street dogs.
- 6) The word "marginalized" suggests that women are a) not members of any social order, b) outside the center of social discourse, c) forced to articulate, d) often raped.

Reading III:

The idea that art is "creation" rather than "imitation" is sufficiently familiar. It has been proclaimed in various forms from the time of Leonardo, who insisted that the painter is "Lord of all Things," to Klee, who wanted to create as Nature does. But the more solemn overtones of metaphysical power disappear when we leave art for toys. The child "makes" a train either of a few blocks or with pencil on paper. Surrounded as we are by posters and newspapers carrying illustrations of commodities or events, we find it difficult to rid ourselves of the prejudice that all images should be "read" as referring to some imaginary or actual reality.

E. H. Gombrich, "Meditations
on a Hobby Horse, or the Roots
of Artistic Form"

- 7) According to Gombrich, adults a) tend to view art works as mere toys, b) would rather make trains than art, c) would rather make love than paint, d) tend to favor realistic art.
- 8) Leonardo is here compared to Klee in that a) both were famous musical composers, b) both favored purely imitative art forms, c) both stressed the creative or "Lordly" dimension of artistic production, d) both were gay.
- 9) Gombrich implies that a) keeping up with the news is important for artists, b) an artist should avoid prejudice, c) art should be "read" like a poster or newspaper, d) there is more to art than the simple reproduction of "reality."
- 10) Gombrich's argument a) amounts to a case against simple mimesis, b) would agree with Klee's dictum that "Art does not reproduce the visible, rather it makes visible," c) recognizes an elemental artistic capability in children, d) all of the above.

Reading IV:

The tendency of Romanticism is towards a vehement rejection of dogmas of method in art, but it is also, very clearly, towards a claim which all good classical theory would have recognized: the claim that the artist's business is to 'read the open secret of the universe.' A 'romantic' like Ruskin, for example, bases his whole theory of art on just this 'classical' doctrine. The artist perceives and represents Essential Reality, and he does so by virtue of his master faculty Imagination. In fact, the doctrines of 'the genius' (the autonomous creative artist) and of the 'superior reality of art' (penetration to a sphere of universal truth) were in Romantic thinking two sides of the same claim. Both Romanticism and Classicism are in this sense idealist theories of art; they are really opposed not so much by each other as by naturalism.

Raymond Williams, "The Romantic Artist," Chapter 2 of Culture and Society.

11) In this reading, Williams 1) is trying to define romanticism in terms of its opposition to classicism, b) is partially reconciling romanticism and classicism, c) is suggesting that, to be a genius, the artist must forget about universal truth, d) is making a strong case for naturalism.

12) It is clear from this reading that a) Williams is an autonomous creative artist, b) Williams believes that science is more important than art, c) Williams considers that both romanticism and classicism are out of date, d) none of the above.

13) An "idealist" theory of art, as Williams uses the term, concerns artistic expression that a) is creative, b) is based on dogma, c) has no basis in reality, d) none of the above.

Reading V:

... Modern art enjoyed a tremendous social boom in Europe in the 1920s. And what about the United States? A painter, Marsden Hartley, wrote in 1921 that "art in America is like a patent medicine or a vacuum cleaner. It can hope for no success until ninety million people know what it is." ... In fact, however, he couldn't have gotten it more precisely wrong. Modern art was a success in the United States in no time--as soon as a very few people knew what it was, the 400, as it were, as opposed to the 90 million.

These were New Yorkers of wealth and fashion, such as the Rockefellers and Goodyears, who saw their counterparts in London enjoying the chic and excitement of Picasso, Derain, Matisse, and ... who wanted to import it for themselves. This they did. Modern art arrived in the United States in the 1920s not like a rebel commando force but like Standard Oil. By 1929 it had been established, institutionalized, in the most overwhelming way: in the form of the Museum of Modern Art. This cathedral of Culture was not exactly the brain child of visionary bohemians. It was founded in John D. Rockefeller, Jr.'s living room, to be exact, with Goodyears, Blisses, and Crowningshields in attendance. ... By the mid-1930s, Modern Art was already so chic that corporations held it aloft like a flag to show that they were both up-to-date and enlightened, a force of Culture as well as commerce.

Tom Wolfe, The Painted Word

(背面仍有題目,請繼續作答)

14) The painter, Marsden Hartley, a) considered artistic taste in America to be practical-minded, b) was correct in his prediction that modern art would fail to win popularity in America, c) was a relative of John D. Rockefeller, d) none of the above.

15) Reading "between the lines" of this excerpt, which would you say is correct about Tom Wolfe's own views: a) he welcomes the union of culture and commerce that the reading describes, b) he appreciates John D. Rockefeller's artistic leadership, c) both 'a' and 'b,' d) neither 'a' nor 'b.'

16) Modern art a) was popular in Britain before gaining popularity in America, b) only slowly gained popularity in America, c) was bitterly resented by most Americans because it had been introduced by wealthy New Yorkers, d) all of the above.

17) In describing modern art in America as "chic," the article implies that it a) has always been basically bohemian, b) sets forth a demand for social and political change, c) neither 'a' nor 'b,' d) both 'a' and 'b.'

Reading VI:

We can define three aspects of Marx's contribution to cultural thought. First, there are his own incidental but very extensive comments on a wide range of writers and artists. Second, there is the effect of his general position on human development, which can be taken as at least the outline of a general cultural theory. Third, there are the unfinished problems, the questions raised and set aside or only partly answered, some of which are still important in their own right. . . .

It has been so widely alleged against Marxism . . . that it is an enemy of culture, especially in respect of the freedoms of its creation, that it has been tempting for some Marxists to produce the old man himself, reading and re-reading Aeschylus and Ovid and Dante and Shakespeare and Cervantes and Goethe and so on, as if that were sufficient answer. But it would be a guilty admission of the faults of Marxist cultural theory if the central argument were shifted to the private . . . cultivation of their founder.

Raymond Williams, "Culture,"
in David McLellan, ed., Marx:
The First Hundred Years.

18) In this reading Williams holds that a) no Marxist theory of culture is possible, b) Marx's love of art and literature proves that a Marxist theory of culture is possible, c) Marx was a classical humanist, d) none of the above.

Reading VII:

Picasso has been the dominating figure in the art of this century; and he is also the supreme counterexample to the dogmatism of abstract art. For what is the work of Picasso but a torrential volcano of forms in which the human image is perpetually being smelted down and recast anew?

William Barrett, Time of Need:
Forms of Imagination in the
Twentieth Century

19) This reading suggests that a) Picasso is the perfect example of dogmatism in abstract art, b) Picasso's concern with forms is basically misanthropic, c) Picasso's forms deconstruct any single, essentialist image of humanity, d) none of the above.

Reading VIII:

The earliest experience of art must have been that it was incantatory, magical; art was an instrument of ritual. . . . The earliest theory of art, that of the Greek philosophers, proposed that art was mimesis, imitation of reality.

It is at this point that the peculiar question of the value of art arose. For the mimetic theory, by its very terms, challenges art to justify itself.

Plato, who proposed the theory, seems to have done so in order to rule that the value of art is dubious. Since he considered ordinary material things as themselves mimetic objects, imitations of transcendent forms or structures, even the best painting of a bed would be only an "imitation of an imitation." For Plato, art is neither particularly useful (the painting of a bed is no good to sleep on), nor, in the strict sense, true. And Aristotle's arguments in defense of art do not really challenge Plato's view that all art is . . . a lie. But he does dispute Plato's idea that art is useless. Lie or no, art has a certain value according to Aristotle because it is a form of therapy. Art is useful, after all, Aristotle counters, medicinally useful in that it arouses and purges dangerous emotions.

Susan Sontag, Against Interpretation

20) In this reading Sontag is arguing that a) art is basically useless, b) material things make the best subjects for art, c) both 'a' and 'b,' d) neither 'a' nor 'b.'

21) Plato considers art a) to be a vital part of a healthy society, b) to be a mere "imitation of an imitation," c) to be good therapy, d) to have tremendous cathartic value.

22) Aristotle considers art a) to be therapeutically useful, b) to be valuable insofar as it reveals Truth, c) should be rigorously rational, avoiding emotional involvement, d) none of the above.

23) Both Plato and Aristotle a) greatly appreciate the magical and ritual value of art, b) agree with Susan Sontag that the value of art lies in its interpretative power, c) believe society would be better off without artists, poets, dramatists, etc., d) none of the above.

24) Mimesis is concerned with a) the imitation of other artists, b) the imitation of reality, c) what the critics have to say, d) none of the above.

25) Compare the classical theories of art described in this reading with Gombrich's view of art in Reading III. Would you say that Gombrich favors a) a mimetic theory of art, b) a Platonic dismissal of art, c) both 'a' and 'b,' d) neither 'a' nor 'b.'