

摘要

本文將臺灣非洲藝術市場現況，歸類為銷售圈、收藏圈與推廣圈三個生態圈，以田野調查及民族誌書寫方式，探討國內非洲藝品 / 文物的在地處境與知識建構。研究發現：知識的生產始於銷售圈，貨源流動和知識傳佈的方向大致重疊，並逐漸演變為集體共構的現象；這些知識以物件為核心，來源包括實物、網頁和專書、交流傳佈和己身文化教育背景，內涵大致可歸納成藝術脈絡性與文化脈絡性兩種，且朝本土化方向建構。本研究揭露三圈對於異文化藝術知識建構的現象，可能反映出一種臺灣社會接觸異文化的模式，以及國內非洲藝術文化的傳播管道。本研究也顯示在真實情況中，藝術文化的變遷不但可以由多數人共同參與的，而且這些人也並不一定是藝術專家。因此本研究或可作為一般人參與美學建構的註腳，並將藝術教育的論述，從藝術和教育的範疇，擴展到文化的範疇，提供臺灣主體社會某種文化自覺的空間。

關鍵詞：非洲藝術、原始藝術、物質文化、藝術收藏、觀光藝術、藝術教育、知識建構

Abstract

The ethnographic study described and interpreted the present condition of the African-art market in Taiwan. The purpose of the study was to understand the related cultural construction of knowledge. Based on the field data, the Taiwanese African-art market was found to contain three sectors: the sales sector, the collection sector and the promotion sector. Current knowledge about African-art had its root in the sales sector, than move on to the collection sector and the promotion sector. Knowledge construction in these three sectors clearly enriched local knowledge about African art. The process also provided an opportunity for various parties to involve in the construction of personal and public meaning of African art and art in general. The study revealed a pattern in which Taiwanese native culture encountered and interpreted foreign cultures. In regard to art education, the present study confirmed the value of incorporating cultural discourse to increase cultural awareness in the process of teaching and learning.

Keywords: African art, primitive art, material culture, art collection, tourist arts, art education, knowledge construction