Proceedings of the 34th World Congress of Art History

第34届世界艺术史大会文集

全三卷
Vols. I–III

邵大箴　范迪安　朱青生　主编
Shao Dazhen / Fan Di'an / LaoZhu

商務印書館 The Commercial Press
创于1897

TERMS

概　念

不同历史和不同文化中的艺术和艺术史

Proceedings of the 34th World Congress of Art History

第34届世界艺术史大会文集

第一卷
Vol. I

邵大箴　范迪安　朱青生　主编
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商務印書館 The Commercial Press
2019年·北京

图书在版编目（CIP）数据

第34届世界艺术史大会文集（全三卷）/邵大箴，范迪安，朱青生主编. —北京：商务印书馆，2019
ISBN 978－7－100－17720－7

Ⅰ. ①第… Ⅱ. ①邵… ②范… ③朱… Ⅲ. ①艺术史—世界—学术会议—文集 Ⅳ. ①J110.9-53

中国版本图书馆 CIP 数据核字（2019）第152754号

第 34 届 世 界 艺 术 史 大 会 文 集
（全三卷）

邵大箴　范迪安　朱青生　主编

商 务 印 书 馆 出 版
（北京王府井大街36号　邮政编码 100710）
商 务 印 书 馆 发 行
山东临沂新华印刷物流集团有限责任公司印刷
ISBN 978－7－100－17720－7

2019年12月第1版　开本 640×960　1/16
2019年12月第1次印刷　印张 146¾

定价：1680.00元

第34届世界艺术史大会
The 34th World Congress of Art History

北京 · Beijing
2016年9月16日—20日

主办单位

国际艺术史学会（CIHA）
中央美术学院
北京大学

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本项目出版由吴作人国际美术基金会赞助

This publication was supported by a grant from
Wu Zuoren International Foundation of Fine Arts

Editors-in-Chief

Shao Dazhen

Professor at the Central Academy of Fine Arts. Since 1960, he has been teaching in the Department of Art History at the Central Academy of Fine Arts. He was also the Director of the Art Theory Committee of the China Artists Association and the Editor-in-Chief of the Journals *Art Magazine*, *Art Research*, and *World Art*. He was the director of the Organizing Committee of the 34th World Congress of Art History.

Fan Di'an

Professor and President of the Central Academy of Fine Arts; President of the China Artists Association; Member of the China Central Institute for Culture and History. Editor-in-Chief of the *Journal of 20th Century Chinese Art Literature (Art Volume)*, *World Art Education Series*, *Chinese Contemporary Art: 1979–1999*, *World Art History*. He was the deputy director of the Organizing Committee of the 34th World Congress of Art History.

LaoZhu (Zhu Qingsheng)

Professor at the Peking University; President of CIHA. Editor-in-Chief of the *Annual of Contemporary Art of China* and the *Catalogue Raisonné of Pictures in Han Dynasty 206 BC–220 AD*. He was the deputy director and secretary-general of the Organizing Committee of the 34th World Congress of Art History.

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Editorial Board of the Proceedings of the 34th
World Congress of Art History
August 20, 2019

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为方便读者检索，目录以中英双语形式呈现。正文中作者以中文写作时，保留中文标题和本文；以英文写作时，保留英文标题和本文。极少数文章提供两种文本者照发。

The table of contents is presented in both English and Chinese for easy access. When the author writes in Chinese, the title and texts in the main body are in Chinese; when the author writes in English, the title and texts in the main body are in English. A few bilingual texts shall be kept as the original as well.

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序

Foreword

The Prospect of Art and Art History as I See It

LaoZhu

What is the prospect of art and art history in the future?

The world is undergoing rapid changes. Images and material objects have been used in art since time immemorial. But perhaps this is also slowly coming to an end, because a world of virtual reality is arising and reshaping the way we look at the world and human relationships. Therefore, our discussion of art history in the Age of the Image will no longer focus merely on issues of nationality or cultures, but will expand to areas and address how to reconnect, reorganize, redistribute and reconsider art and art history in a shared world of images, accepting all peoples and taking into account both the past and the present. We hold Congresses such as this to discover differences and similarities and to clarify terms in order to understand each other through two-way observation. We express our mutual admiration while knowing that we differ. Now that this 34th World Congress of Art History draws the curtain, it is all the more urgent for us to stand together, looking back at our past and looking forward to our future.

As for the future of art history, two issues must be considered.

First, how can we employ a more comprehensive approach to the study of images so as to interpret the past and explain the world? Images and material objects distill in our collective memory the "imagology" of the formation and exhibition of civilization and history, from which we learn about where we come from and what we are doing. We also gain various reference points regarding where we are heading. How shall we explain the change in human understanding and the extension of the concept of human rights in the image age? Shall we still apply the methodology of linguistics and the study of styles, or that of iconography, or other traditional approaches of art history to study the new situation and new phenomena? Are the approaches of the Humanities and the logical deduction of causality themselves susceptible to doubt? Perhaps now is the time to use mages/pictures to explain images/pictures. We live in an age of the image, where ordinary people can dispense with "language" and quickly exchange information and ideas... and images (!). In the internet age, the Tower of Babel finally reaches the sky.

What does it mean—using images/pictures to explain images/pictures? In ancient China, all texts are classified by the term *tushu guan*. The English translation of the term is *library*, and the German translation is *Bibliothek*. Then, does it refer to books? Actually no. It means the combination of *tu* and *shu*, with *tu* at the front and written text following it. As an ancient concept, *tu* has multiple meanings. First, it refers to pictures/pictorial, that is, figures and phenomena in the objective world caught by the human eyes, the object of mimesis. Second, it refers to icon, whose semiotic nature of being the signifier is equally important in the Chinese context. An icon matters not only for how it looks, but more importantly, the meaning it conveys. Of course, *tu* may also refer to maps, and especially, the atlases that reveal truth, the so-called *hetu* in ancient China. In Confucius's time, the age-old carrier of truth was called *hetu luoshu*. Although no one knows for sure what *hetu* looks like, we at least know that *tu* weighs equally as written words.

Today, we arrive at yet another age when images describe and explain our lives. Film, VR, AR use images to represent all that happens in the world, and languages are not adequate to sum up, narrate and reflect upon all the images; nor can philology and linguistics replace the study of the image. For these reasons, we are now at a key juncture when art history can make a significant contribution to the world. Shall we take such a contribution as the common goal of art? If so, art history will no longer be merely a follower, a supplement, an ornament of linguistics and the Humanities, but a leader, at the center—advancing to a new era, to new knowledge that opens to a broader and more brilliant future. This is where should the future of art history be. That is to say, what matters the most is not what art history studies but how art history accomplishes its mission. Using visual means and images to do research, using images to describe the field, should be the key goal of art history—a fundamental discipline in the coming era of knowledge. But this era may already be here!

The second issue is whether the rapidly changing scenario of contemporary art shall be taken as an important subject of art history, and whether art history shall concern itself with disclosing the differences and similarities between people and their creativity inspired by art. These are not easy questions. Art differs from

scientific knowledge, philosophical ideas and religious faith; art history concerns the unity of humanity, and the representation and formalization of each individual's uniqueness. In art, no abstract, verifiable truth is relevant, and the perception of an identical object or phenomenon varies from person to person. In the past, people from different cultures observed each other. Today the parameters of differentiation include not only culture, nationality, ethnicity and religion, but also social class, age and sexual orientation, etc. Even the same person might contradicts himself/herself and change at different stages of their life and under different circumstances.

We hope that a multi-view and two-way observation will make the world a peaceful place, but in reality, differences sometimes makes human nature become more intractable, fierce and cruel. The urge to maintain or even create an identity, or to differentiate may grow so intense that destruction of cultural relics becomes a trademark, thereby creating new images of horror. In our time, competition and conflict are always present as images. In this Spectacle era, as it might be called, sports occupy a central place in culture, where people compete under the restraint of rules. However, it is art that inspires new thoughts, new ideas and new methods. Art history that forms in the process of studying art is the channel through which we observe the world and explain humanity. Art history must break through the limited realm of art works, images and material objects, and expand to broader areas.

Today, China will hand over the CIHA flag to Brazil and Italy. For the first time, the World Congress of Art History will be jointly sponsored by two countries. It is a joyful event we shall look forward to, and China will do all it can to help in implementing and promoting the 35th Congress. This last summer, we have watched people competing in the Olympics hosted by Brazil. We can see that wars and turmoil are still going on in the world, which has prevented some of our speakers and other colleagues from attending this Conference. Their participation is much missed.

We hope that world events will not deter participation at the 35th Congress. We can hope!

In this time of turmoil, we can see the positives that the International Committee on the History of Art and the World Congresses of Art History such as this one can accomplish. Here we might contrast our successes of this 34th Congress with those of the recent Olympics. How so? In sports, people obtain pleasure from winning. One person's victory signals the failure of many frustrated competitors. The winner stands high on the rostrum, a national anthem is playing and a national flag is hoisted. We feel somewhat uncertain as to whether this can promote world peace. The World Congress of Art History is something different. We try to understand differences and discover similarities among the world's peoples and countries. It is not until we appreciate and respect each other despite all differences that we can appreciate each other, love each other and desire to gather together. We must cherish our differences but also, when we differ, our efforts for mutual appreciation must be all the stronger. The result will be a greater possibility of development. In such an era, a World Congress of Art History can be seen as the opposite to sports competitions. The CIHA Congress provide occasions for us to gather together, to create harmony for the future of mankind.

I thank you all for being here, for your contribution to the 34th CIHA Congress. For the future of art history, I hope we shall unite forever, and it is exactly because of differences that we love what others love and respect what others respect.

主题演讲

Keynote Speeches

Method, Madness and Montage

W. J. T. Mitchell

This paper is part of a work in progress entitled "Seeing Madness: Insanity, Media, and Visual Culture." The project inspired by the 20-year struggle of my son, filmmaker Gabriel Mitchell, with schizophrenia, a struggle that ended with his early and tragic death at age 38, but which left behind a remarkable archive of reflections on the experience of schizophrenia in a number of media. See his website, Philmworx.com, for an overview of his creative projects.

The whole project is based on the conviction that the relation between madness and visuality has reached a kind of crisis point in our time, one that is registered across many different arts and media. I have in mind, not only the spectacularization of mental illness, its treatment as an object of display, performance, and theatrical representation. That side of the topic would emphasize the effort to map the varieties of individual madness, from depression to schizophrenia to PTSD to ADD to bipolar disorders—the whole range of individual syndromes comprised by the DSM V, not to mention the obsolete syndromes of mood and thought disorders catalogued by Foucault, from hysteria to neurasthenia to folly as such.

But there is another side to the issue which might be called "iconomania," the effort to create a total metapicture of an event, a situation, or body of knowledge. This is a form of "seeing madness" in which the emphasis is on the first word of the phrase, which becomes a participle describing the form of madness that is closely related to scopophilia, voyeurism, and a kind of obsession with total surveillance. It is closely related to what Jacques Derrida called "archive fever," and it focuses our attention, not so much on the archive, as on the *interface* that provides access to the archive—the index, search engine, or (above all) the visual array or *atlas* that provides the impression that we are able to see and comprehend a complex totality at a glance. This is a syndrome that is especially evident in the contemporary obsession with the database as a form of knowledge, and particularly with the database as something that needs to be *seen* and *scanned* as a totality, not necessarily "read" in any detail. We are all familiar with examples of this phenomenon: Google Image search, arrays of statistical data, markup languages that claim to render complex analog information with diagrammatic clarity. The literary version of this is the knowledge project known as "distant reading," pioneered by Franco Moretti, which renounces the tradition of "close reading" in favor of a *scanning* of vast bodies of literature in search of patterns. The sociological version might be epitomized by Lev Manovich's current project, *Selfcity*, which has recently won a "Twitter Data Grant" in order to study millions of "selfies" to measure the relative happiness of a selection of American cities.

I am not suggesting, by the way, that either Moretti or Manovich are crazy. These are knowledge projects that aim to use contemporary information technologies to generate understandings that would have been impossible prior to the invention of the computer. Whether they produce interesting knowledge is quite another question. I cite them merely in order to illustrate a tendency in contemporary research methods to aim at a totalization of data and a desire to provide arrays of data that emphasize visual comprehension. (Tufte) I am especially interested in Manovich's project insofar as it promises to provide a picture of collective moods, the "happiness quotient" of large masses of people gathered in cities. This promise is deeply resonant with my own aim of going beyond the question of individual madness—disorders of mood and thought—to investigate forms of collective madness, which used to be called "mass hysteria," a phenomenon that might be located, not just in the frenzy of the crowd, but in highly institutionalized forms of knowledge.[1] I take it, in other words, that Michel Foucault's classic *History of Madness* could just as easily have been entitled a *History of Reason* in its relation to its various antagonists—folly, irrationality, emotional excess, obsessive compulsions. To put it even simply, my inquiry is driven by a conviction that Nietzsche's wonderful aphorism, "insanity in individuals is somewhat rare. But in groups, parties, nations, and epochs it is the rule," is nothing more than a plain statement of the facts. It is a statement, moreover, that should logically entail an examination of the "image operations" that inform both disciplinary and informal modes of knowledge production.

When images are displayed in any kind of multiple array, of course, there is always a prior question

about the nature of the space in which they appear. Is it a highly regular and regulated space, like the grid which structures a Google Image search, or the array of Selfies that constitute Lev Manovich's Selfcity database? Or is it something more disorderly and mobile, a vortex that reflects the dynamic rearrangement and de-rangement of the senses that accompanies the attempt to survey multiple images simultaneously? This opposition might be seen in a pair of renderings of the T-Visionarium project, located in Karlsruhe's ZKM, or in the same installation in Sydney, Australia. The self-representation of this image array takes two forms: 1) a structured panopticon of multiple television screens showing real-time programs on numerous networks, all surrounding a podium in which control of the content and scale of images can be exercised; or 2) a vortex of images that expresses the vertigo of the beholder when confronted with an overabundance of images and information. One might schematize this opposition as the contrast between the *grid* and the *vortex*, as in the following film stills taken from Gabriel Mitchell's *Crazy Talk*, a film about the relation between rational therapeutic regimens, and the derangement of the senses and ideational confusion associated with schizophrenia. My aim here is to explore a gray zone between the grid and the vortex, or more precisely, the dialectical relations between method and madness in disciplinary forms of knowledge.

And so I begin with the most fundamental "image operation" in the discipline of art history , which may well be the one that we never show to an audience: it is the array of images on the slide table that is assembled prior to an academic lecture. This array is merely a "working arrangement." It does not rise to the level of the artistic collage, which invites us to contemplate an array of images as a compositional whole. In its sequential arrangement it may suggest a relation to cinematic montage, and if an automated running of the images is arranged in either a mechanical or digital projector, it may produce an effect on something like Chris Marker's classic film, *La Jetee*, which is almost entirely composed of still images. But the normal practice in art history is not to automate the sequence of slides, but to control them in relation to a discourse, as illustrative material or targets for interpretation. The automated slide show never reveals its total, synchronic order, but (in the manner of artist James Coleman's installations) unfolds them in a diachronic order to produce what Jacques Ranciere has called "image sentences." Art history tends to confine its moments of simultaneity and synchronic presentation to what might be called "dialectical display," the practice of comparing two slides side by side, a routine that Rob Nelson has traced back to the Hegelian ancestry of art history.[2]

There are notable exceptions to this rule of concealment, the most famous being Aby Warburg's *Mnemosyne* project, the *Bilderatlas* he assembled in Hamburg during the last few years of his life, and the *Musee Imaginaire* of Andre Malraux, assembled during the 1950s, as part of the editing process that would lead to the books by this title. But even these famous exceptions, it must be noted, were not understood to be a final product for public display, but were intended as working assemblages for private study by professionals, subject to constant re-arrangement. Any compositional order they displayed was understood to be provisional. They were not, in other words, an "end in themselves," but procedural works intended for final realization in the form of albums or atlases.

This has not prevented artists, of course, from imitating the form of the atlas, as in the well-known projects of Gerhard Richter and Hanne Darboven, which assemble a wide range of found images in a grid-like array with the aim of suggesting a total picture of a period or culture comprised of discrete images. Alan McCollum has perhaps taken this practice to its logical conclusion in his "surrogate picture" arrays, assembling framed blank pictures on walls in parodic imitations of the traditional "salon hang." In the realm of sculpture, one might adduce Robert Morris's *Scatter Piece* as a three-dimensional assemblage of all the materials used in Morris's work into something that has to be called a "piece," not just a bunch of pieces.

But I want to put to the side these attempts to transform the display of multiple images into a unified artistic composition, and confine my attention to the humbler practice of the provisional assemblage, the image operations that go on "behind the scenes" as part of the production of image knowledge or *Bildwissenschaft*. At the same time, I want to broaden our attention to other disciplines and other practices of image display, from the high ambitions of the Warburgian project of a universal iconology, to the humblest display of randomly accreted images on the typical American refrigerator door. I will take this latter example as a kind of limit case at the lower end, of an almost completely random accretion of mementos, reminders, and relics, from precious infant photos and childish drawings to grocery lists and newspaper clippings. Even at this "lower end," however, the refrigerator door reminds us of certain essential features: provisionality and impermanence coupled with synchronic array; contingency of relationships coupled with significant associations; and a mnemonic function that suggests the ever-present possibility of interpretation, of an overall reading that would give us clues to the personality of the individual or family that deposits its traces to be held temporarily in a magnetic field of memory.

And it is the concept of the image as a *clue*, I think, that helps us to see the *Bilderatlas* in a context that takes us beyond art history to other sciences. Carlo Ginzburg's book, *Clues, Myths, and the Historical Method*, notes specifically the link between the forensic sciences and art history: "The art connoisseur," he remarks, "resembles the detective who discovers the perpetrator of a crime (or the artist behind a painting) on the basis of evidence that is imperceptible to most people." (p. 106; quoted in Agamben, 69). This resemblance operates at two levels. First, there is simply the realization that something is to be *seen as* a clue, that is, that it is a significant mark that, when assembled alongside other clues, will reveal something that has previously defied understanding. Second, is the realization that when the hidden pattern has been discovered, it will be, as Giorgio Agamben has argued, "not a matter of signs," and "not even a matter of anything that has ever been written down." (56) The artist, like the criminal, does not intentionally leave clues behind to aid the decipherment of the work. When the criminal or the artist does "plant" clues intentionally, the wily investigator must ignore them, or even better, recognize them as ruses intended to mislead. The detective, like the art historian, must learn "to read what was never written," to echo Hugo von Hoffmannsthal's formulation of the work of the astrologer contemplating a constellation. (Quoted in Agamben, 56).

If the astrological model for the array of evidence seems a bit too close to mysticism or pseudo-science, we might reassure ourselves a bit with a sideways glance at the science of evolutionary taxonomy. The paleontologist Norman Macleod assembles virtual atlases of biological specimens to decipher the formal transformations within a species over millions of years. Thanks to contemporary digital technologies (enormous data bases of scans, plus three-dimensional scanning and printing) it is possible for Macleod to trace evolutionary transformations that would have been unreadable with photographic or hand-drawn representations of specimens. Like all natural scientists, Macleod has to read what was never written, the patterns disclosed in the book of nature. From an iconological standpoint, the images of biological specimens are not just representations of them, but clues to the natural processes and operations that leave their fossil traces behind. From the standpoint of genetic coding, images are not to be understood as reproductions of an original, but as something more like *algorithms*, or (given the proper beholder stimulus) self-executing programs that make reproduction possible.

Giorgio Agamben has argued that the Warburgian *Bilderatlas* is best understood as a revival of the medieval doctrine of signatures or *ymagines*, the talismanic and magical understanding of significant marks as *operations*. "Whatever the matter of which they are made, the *ymagines* are neither signs nor reproductions of anything: they are operations through which the forces of celestial bodies are gathered..." (55) Agamben goes on to associate these figures with Foucault's notion of the "statements" or discourses that accompany the strata of "visibilities" in the archaeology of knowledge. The images arrayed in Warburg's Mnemosyne Atlas, as have often been noted, are not mere examples but something more like windows into "cases" in a vitalist, even animistic metapicture of the history of art. Gertrud Bing thought of them as "psychic states that had become fossilized, so to speak, in the images."[3] The open secret in all of Warburg's images is that they are never properly understood as *still*, but rather as snapshots of a pervasive motion and life that has left the image behind as a clue. In that sense, they are very like film stills, as Philippe-Alain Michaud has argued. And the lives of those images are, in their human forms, the signatures of passions or *Pathosformel* encoded in "engrams" which, according to Agamben, "are neither signs nor symbols but signatures..." The "nameless science" he [Warburg] was unable to found is something like an overcoming, an *Aufhebung* of magic by means of its own instruments, an archaeology of signatures." [4]

Why was Warburg unable to found his science of "art history without a text"? David Freedberg has argued that in the *Bilderatlas*

> the images have little of their original force, and in their servitude to a curious kind of genealogical encyclopedism, all are strangely and improbably drained... What Warburg's failed *Bilderatlas*, pathetic in its reliance on reproduction and multiplication, foretells is the etiolation of contemplation that is implicit in the modern multiplicity of images that can only be generated and made infinitely manipulable by the computer—which Warburg, schizophrenic as always, would have disdained and loved at the same time.[5]

Was Warburg "schizophrenic... always"? What could that mean? Not that he was confined to Binswanger's clinic, surely. That only lasted a few years, and he was lucid in the afternoons, taking tea with visitors. We must, I think, take Freedberg literally as claiming that Warburg was "always" schizophrenic, even when he was lucid and rational. The *Bilderatlas*, then, has to be read, not as a triumph of image science, but as a symptom of a certain iconomania, and a pathology that has now become endemic in the era of Google Images. This is a conclusion that Warburg himself might have endorsed, given his conviction that "all mankind is eternally and at all

times schizophrenic"[6]—a conviction expressed, appropriately enough, in notes to the famous lecture on the Hopi serpent ritual that Warburg delivered as a way of proving his own sanity. "Schizophrenic as always" might also mean that Warburg understood himself as a "seismograph of the soul" who had lived through the Great War only to witness the rise of fascism and the beginnings of the Warburg family's flight from Europe. And Warburg's witnessing of the historical madness of his time would have been framed, no doubt, within the Nietzschean epigraph to this paper—"Insanity in individuals is somewhat rare—but in groups, parties, nations, and epochs, it is the rule."[7]

Warburg's schizophrenia might, finally, be an occupational hazard of the discipline and profession he helped to found, namely, art history itself. Georges Didi-Huberman has suggested that Warburg's effort to "set art history in motion" might have unleashed "something dangerous, something I would call symptomatic."

> To create a *knowledge-montage* was... to reject the matrices of intelligibility. To break through the age-old guard rails. This movement with its new "allure" of knowledge, created the possibility of vertigo... The image is not a closed field of knowledge; it is a whirling, centrifugal field. It is not a "field of knowledge" like any other.[8]

Didi-Huberman's contrast between the "closed field of knowledge" with its stable "matrices of intelligibility," and the whirling vortex of Warburg's mad montage might not be as firm as he would like it to be. Insofar as the *Bilderatlas* provides, not a fixed grid of interpretive locations, but an array of symptoms or clues awaiting diagnosis by the detective, psychiatrist, or art historian, it precisely bridges the gap between science and magic that the Enlightenment had thought to open. Or perhaps, more humbly, it bridges the gap between the symptom and the symbol, the clue and the message. This bridging operation opens up the field Carlo Ginzburg calls "conjectural knowledge," as important to the natural sciences as to the humanities.[9] This is the field of historical epistemology that links Morelli's connoisseurship to Freud's psychoanalysis to Sherlock Holmes's art of scientific detection, allowing us to read what was never written.

The place of the *Bilderatlas* in this field where scientific method and madness converge is best captured in the medium that succeeds in actualizing Warburg's goal of setting images (and art history) in motion, namely cinema. Sometimes the atlas plays the minimal role of preserving memory in the face of amnesia and psychosis. In Christopher Nolan's *Memento*, for instance, the hero, Lenny, is a quasi-detective seeking to solve the murder of his wife. But he is suffering from a trauma that erased his ability to form new memories, and consequently has to rely on an improvised atlas of images, texts, and locations pinned to the wall of his hotel room to keep a record of the recent past. Even Lenny's own body becomes a kind of *Bilderatlas*, as he has himself covered with tattoos to provide a permanent record of his rapidly fading experiences. The cinematic form of *Memento*, moreover, re-doubles the effect of Lenny's amnesia by unfolding the narrative in reverse chronological order, presenting a stiff challenge to the viewer's short-term cinematic memory, placing us in the position of detectives who must treat Lenny's own behavior as a complex mixture of rational investigation and psychotic symptoms. Or perhaps our position is more like that of a film editor, who must attempt to take all the thousands of images made during a film shoot and think about them synchronically, constructing from them diachronic pathways that unfold a narrative, or (in the central aim of montage) making meaning from surprising cuts and juxtapositions.

In any case, the image atlas seems to appear with remarkable frequency in films about espionage or criminal investigation. A standard feature of crime drama is the scene of the improvised wall atlas, with pictures of all the suspects and their location in a corporate/familial structure. Or there is the cartographic wall atlas, which attempts to map patterns in the location of crime scenes. Or the array of victims displayed as trophies by the serial killer himself, and imitated by the investigator in the array of evidence. In the recent HBO crime drama, *True Detective*, the policeman who obsessively persists in the investigation of a twenty-year old murder, and who is regarded as mentally unbalanced himself, constructs an evidentiary montage that mimics the symmetry of the ritualistic crime scene itself. In the espionage and terrorism thriller, *Homeland*, a female CIA agent (who is suffering from bipolar disorder) assembles a color-coded chronological atlas of images and texts to track a middle eastern terrorist's behavior patterns over a ten year period. The evidentiary "smoking gun" that is revealed by the wall atlas is not to be found in the positive signs on the wall, but in a blank chasm that interrupts the chronology, and provides the clue to the terrorist's mysterious withdrawal from activity, during which the ultimate weapon, a converted or "turned" American soldier is trained for his suicide mission against his own country. Given her history of mental instability, the agent's "conjectural knowledge" is rejected as fantasy, even by her closest colleagues. Until, that is, her closest colleague suddenly has an intuitive breakthrough that allows him to piece the clues together in an evidentiary montage that reveals, of course, that (like Cassandra, the archetypal mad prophet) she was right all along.

But perhaps the most thorough rendering of the image atlas as a montage of madness is to be found in the film *A Beautiful Mind* (Ron Howard, 2001), in which the brilliant mathematician, John Nash, is portrayed as a schizophrenic code-breaker who believes he has been recruited by a secret U. S. military intelligence unit to detect hidden clues in American magazines and newspapers. Nash's gifts for pattern recognition, having been established by his ability to intuitively grasp the form of celestial constellations, is transferred to the task of finding patterns in a seemingly chaotic array of "evidence." The film conveys Nash's search for patterns as a kind of cognitive searchlight effect that literally illuminates fragmentary verbal "clues" and assembles them in what can only be described as the degree zero of madness and montage, when the walls disappear under a veritable forest of evidence.

As you can see, our pursuit of the *Bilderatlas* has moved across the boundary between symbols and symptoms, detective work and psychosis, clues and paranoid fantasies, science and magic. At one extreme, the atlas is a matrix for the display and interpretation of symptoms; at the other, the matrix itself becomes a symptom, a clue to the pathology of the investigator, whether detective, connoisseur, or psychoanalyst. This is in keeping with Edgar Allan Poe's first principle of the detective story: that the master detective is the one who is able to enter into the mind of the criminal no matter how irrational. Psychoanalytic transference is perhaps just a form of reversal of this process, and it explains the cliché of detective work: set a thief to catch a thief, think like a madman to catch a madman, as in the narrative of *Silence of the Lambs* in which the FBI enlists a mad psychiatrist to catch a serial killer. The paranoid method of the surrealists was simply the most melodramatic version of this conversion ritual between method and madness.

There would be much more to say about the *Bilderatlas* as the interface between pictorial therapy and pathology, diagnostic instrument and symptomatic traces. Probably it played both roles for Aby Warburg if he was, as David Freedberg argues, "schizophrenic... always." The space of the *Bilderatlas* alternates between the grid-like structures of rational order (cartography, genealogy, taxonomy) on the one hand, and the vortex of motion and animation fossilized in the individual images on the other. One might visualize this alternation in contrast between the orderly Atlases of Gerhard Richter, and the messy, violent montages of Thomas Hirschorn. When the images on the wall begin to move literally, as in the T-Visionarium in Sydney, Australia that taps into all the world's television networks in a simultaneous display, the grid itself threatens to spiral out of control. The security of the controller's position at the center of this media panopticon gives way to the catatonic paralysis of the alien visitor trying to grasp the totality of the human world in *The Man Who Fell to Earth*. The debate between scientific certainty and conjectural knowledge can never be finally resolved. We had better get used to vertigo.

But we can do better, I think, than catatonic passivity or vertigo in the face of the aesthetics of neoliberal authoritarianism and its unanswerable questions. This, I believe, is one of the fundamental tasks of the art of the present, and I would like to conclude with a glance at a few examples. We have, of course, the canonical example of Banksy, who has pioneered the transformation of graffiti into an art of refreshing insolence, disrespect of institutions, and aggressive anonymity coupled with acts of counter-surveillance. Like the hactivists of Anonymous, Banksy has perfected a cult of the artist as unknown celebrity.

But I think that the most important forms of artistic resistance to authoritarianism are to be found at the nexus of aesthetics and epistemology, artistic practices that are grounded in old-fashioned forms of research into the actual facts of political and governmental institutions. In this regard, my nominee for the greatest performance artist of our moment is Edward Snowden, now a refugee in exile in Moscow. Snowden is an artist of the found object, the discovered object, and the revealed object, in the form of the archive of the National Security Agency, for which he has provided a massive *Bilderatlas* in the form of the NSA's own classified Powerpoint presentations. A quick survey of a few representative slides will give you some sense of what Snowden has accomplished. These slides expose the entire structure of the NSA's activities, providing maps the interlocking structure of state and corporate surveillance, a system that aims at nothing less than total global control of data flows. But Snowden has also exposed a striking paradox in this system. Not only does it involve an exponentially increasing volume of data collection, it also reveals a striking moment of self-awareness, as the NSA comes face to face with the self-defeating character of this project in relation to its official goal of stopping terrorism. In a rare moment of lucidity, an anonymous NSA operative articulates the problem (re-phrased in the usual euphemistic language of "The Challenge"): "Collection is outpacing our ability to ingest, process, and store to the "norms" to which we have become accustomed." The NSA has, in short, created a haystack in which it becomes increasingly difficult to locate the needle that they are supposed to be looking for.

But we should not feel reassured by this confession of impotence. The real power of the authoritarian corporate state complex does not lie in its stated goal of stopping terrorism. It resides in its power to create

a global panopticon in which privacy disappears and the self-surveillance and passivity of populations is reinforced by a global panopticon. So there is method in the NSA's madness. And its political and media collaborators who span the entire ideological spectrum in the U. S. (democrats and Obama now routinely lie, as their Bush-era predecessors did, about the practices of corporate-state surveillance), have mobilized the language of psychotherapy to discredit any form of dissent, any practice of anonymous counter-surveillance.

A wonderfully penetrating insight into the sickness of the system is provided by the artist Trevor Paglen, with whom I conclude. Paglen is nominally a photographer, whose best-known works are large format low resolution photographs of classified "black sites" around the world, photographed, necessarily, from such a great distance that they become something like abstract paintings. Needless to say, Paglen has been accused of "aestheticizing" his subject matter and producing what someone will no doubt call "counter-surveillance porn." But the really salacious pornography is to be found in Paglen's Bilderatlas of the surveillance state, *Emblems from the Pentagon's Black World*. A quick survey of this Atlas. Gives some sense of the lunatic world of shoulder patches and insignia that agents of the surveillance state make for themselves. If the NSA's secret slogan is *semper en obscurus* ("always in obscurity") coupled with the image of a magic mushroom, perhaps there is hope after all.

NOTES

1 Ref to Gumbrecht on "the wild," suggested by Judy Farquhar.

2 Robert S. Nelson, "The Slide Lecture," *Critical Inquiry* 26, no. 3 (Spring 2000), 414–434.

3 This is Georges Didi-Huberman's paraphrase of Bing in his foreword to Philippe-Alain Michaud's *Aby Warburg and the Image in Motion* (New York: Zone Books, 2004), 16.

4 Giorgio Agamben, *The Signature of All Things: On Method* (Cambridge, MA: Zone Books, 2009), 57.

5 Mention Freedberg's diagnosis of Warburg as a self-hating Jew over-cathecting on paganism, idolatry, magic. Warning against idolatry of Warburg.

6 Quoted in E. H. Gombrich, *Aby Warburg: An Intellectual Biography* (London/Oxford, 1970/1986), 223.

7 "The Natural History of Morals," Par. 156 in *Beyond Good and Evil*.

8 "Knowledge: Movement (The Man Who Spoke to Butterflies)," foreword to Philippe-Alain Michaud, *Aby Warburg and the Image in Motion* (New York: Zone Books, 2004), 12–13.

9 Carlo Ginzburg, "Morelli, Freud, and Sherlock Holmes: Clues and Scientific Method," *History Workshop*, no. 9 (Spring 1980), 5–36.

The Power of Qi: Art, World and Brain

John Onians

We all know why art and the world figure in my title. The reasons are spelt out in the Congress organizers' press release. But why do we need to invoke Qi and the brain? The answer is because they both suggest a way to free ourselves from the constraints implicit in the topic of the whole congress "Terms." It is easy to forget that one of the main obstacles facing anyone trying to engage with art as a worldwide phenomenon is the orthodox view that each artistic tradition should be studied in the terms of its makers and users. Europeans writing about Classical art took their key from Pliny and those writing about Italian Renaissance art from Vasari, Chinese writers about early art followed Xie He and when writing about the Song followed figures such as Su Shi. The same thing happened when people started to study the arts of other peoples around the globe. Scholars such as Franz Boas insisted that the art of each community in Africa, the Americas or the Pacific should be studied in its own terms, and modern anthropologists have taken the idea further, insisting that a researcher's conclusions about a tribe should be signed off as correct by a senior community member. The idea at the basis of all these approaches, that the art of each tradition should be written about in the terms used by its makers, has many advantages, of which we are all aware. Such a relativist approach avoids the danger of a universalist tendency to judge all art by the same standard. But it has equally profound disadvantages which we tend to disregard. People writing from within a tradition assume that it is somehow "normal." They know that it is different from other traditions but have no need to explain why. There are also almost no verbal commentaries, whether in the texts of ancient civilizations or in the oral traditions of communities on remote islands, that explain difference. Strikingly too there are almost no modern theories that make up for that lack.

What we need is a way of studying mental activity that does not depend on texts, and that is where Qi and neuroscience come in. What they both have in common is a playing down of the role of language and conscious thought in both the making and viewing of art, and a symmetrical emphasis on the role of the non-conscious and purely experiential. This is obvious in the case of neuroscience, which helps us to understand the activities of the makers and viewers of art by revealing their neural correlates. It is less obvious in the case of Qi, "spirit," but it comes out in the concept of *Qi-yun* or "spirit resonance," the first of the six qualities that Xie He required in a painting. As I understand it—and I am neither Chinese nor a sinologist—the concept refers to the artist's ability to capture the essence of the thing represented in a process in which both the object and the whole body of the artist are equally involved. The reason I think Qi is such a powerful term is because it shows that the type of empathy between viewers and objects that neuroscientists have shown to depend on particular neural resources, an empathy unknown in the textual tradition on European art until the late 19th century, was already recognized in 6th-century AD China. Significantly, when it was first recognized by European writers such as Vischer and Wölfflin that recognition was based on neurally-based psychological observations.[1] And it is this basis in neuroscience which makes empathy such a useful concept with which to engage with all art of all periods, as I will illustrate.

I will not go into the details of empathy's basis in the neural resources supporting mirroring, Theory of Mind etc.[2] I will only take as established by neuroscience that there is a universal human capacity to empathise that can be activated by looking not just at other species members and other animals, but natural phenomena generally, such as trees and mountains, and even artefacts and machines, if they are sufficiently important to us. The most common manifestation of this ability is an individual's sense that they are so engaged with the being or object involved that they come to feel some identification with it, even exchanging properties with it. A perfect example of this neurological capacity is provided by the elderly Chinese monk who found it easy to empathise with a snowy mountain, feeling its mass, solidity and antiquity. Europeans have exploited the capacity less, but it has given rise to such literary devices as the pathetic fallacy and can be strengthened by a familiarity with its neuroscientific basis. I certainly hope that by the end of this article readers will feel that their capacity for empathy has been heightened as they learn how others have been affected by intense and repeated visual experiences.

There is no better place to begin this exercise than with the phenomenon that inspired Xie He's concept of Qi-yun, Qi itself. Qi can refer equally to air vapour or breath, and Xie He was at ease with it because it had a long history in Chinese thought, having deep roots in an empathy with the environment that was exceptional. As Qi's range of meanings indicates, the Chinese had long felt an empathy between the moist breath circulating in their bodies and the moist air in the environment, and the reason they did so was because they experienced both as essential for life. In the Yellow River valley, where Chinese culture was largely formed, security and wellbeing depended on the successful exploitation of an agricultural system by which rain fell on soft loess soil where it was absorbed and distributed to feed crops such as rice before being sucked up again by the warm air where it turned into clouds which again released fertilizing rain. Since the role and the properties of the humid air involved were experienced as similar to those of breath, both were seen as manifestations of the same life force. This is why we find Qi being materialized in early bronze vessels figurines and lacquers in the form of spirits and dragons, their shifting shapes reflecting the swirling movements natural to moist air as it circulates. So great was people's empathy with those shapes and movements that we often find individuals being praised for their dragon- and cloud-like properties.

And I must say that the more I have looked at such images the more I have felt that empathy myself, experiencing it as a welcome relief from the empathy with which I was more familiar, the one that I had acquired from studying the art of ancient Greece, where a very different environment had a very different impact on people's sensibilities.[3] The Greeks empathized not with flexible dragons and clouds, but hard stone and minerals. Their main creation story described how they actually descended from stones thrown over their shoulders by Deucalion and Pyrrha, and Hesiod describes a series of generations of metal men: gold, silver, bronze and iron. The Greeks empathized with those materials for the same reason as the Chinese with theirs, because they perceived them as essential for their security and well-being. Living in a peninsula in which narrow valleys were everywhere ringed by mountains, hard rocks rich in minerals was as prominent in their visual experience as humid vapours in the Yellow River valley, and just as important for their survival, since for the defence of their limited supply of agricultural land they depended on walls made of stone and weapons and body armour made of metal. So strongly did Greek warriors empathise with stone walls that Homer could compare Achilles marshalling his troops to a man building a wall out of well-fitting stones, and it became natural to represent the general Pericles as an abstract rectangular block.

It is a measure of the depth of Greek empathy with stone and metal that it inspired one of their most crucial contributions to the history of art. Everybody knows that the Greeks invented the practice of making life-size and life-like statues of men and women, something hardly known in other places, including in China, but nobody has explained why. Their origin myths just referred to providing the answer. Long before the Greeks started to represent themselves in statues of marble and bronze they already thought of themselves as made of stone and metal. It was their unique empathy with those materials that inspired their unique statuary. If the Chinese fondness for representing themselves in silk and lacquer was fostered by the humidity and softness of their environment, Greek enthusiasm for representing themselves in marble and bronze was nourished by the hardness of theirs.

If knowledge of neural empathy is one tool to use when trying to understand differences in art forms around the world, another is knowledge of neural plasticity. This is the property that causes our neural networks to be constantly reshaped throughout our lives as connections are made and fall away depending on how much we use them. The consequences of this principle for our experience is particularly clear in the field of vision. It has been known for sixty years that the more we are exposed to a particular object the more we will acquire a preference for looking at other objects that share its properties.[4]

We have already observed the impact of this phenomenon at either end of the Eurasian landmass, as we saw how people in early China, being exposed to soft soils and humid vapours, acquired a preference for shifting fluid shapes and shifting fluid materials like silk, while in ancient Greece a parallel exposure to rocks and weapons fostered a striking preference for the linear and the angular, an opposition well represented by the comparison between a Sharg bronze vessel and a Greek black-figure amphora. But we can also analyse the impact of visual exposure on the differentiation of artistic traditions in communities that were much closer together both geographically and culturally, Florence and Venice. Those differences had become so striking by the 16th century that several writers comment on them. According to this opposition, which goes back to 16th-century writers such as the Tuscan Vasari and the Venetian Dolce, the art of Florence is characterized by line, while the art of Venice is characterized by softness and colour. Among the objects embodying this contrast are the pen drawings and tempera paintings typical of Florence, and the chalk drawings and oil painting typical of Venice. What a neurological approach allows us to do is to see that those characterizations are the result of critical differences in the natural and manmade

environments to which the brains of the makers and patrons of art were exposed in those cities. The environment of Florence has indeed many features in common with ancient Greece, a mountainous landscape rich in rocks which could be exploited for the making of stone buildings and sculptures in which typically line was a predominant element. That of Venice does not correspond to that of China, but, because of its siting in a maritime lagoon, it does share with China a predominance of the watery element.

Neuroscience does not just help to explain why people brought up in different environments acquire different neural resources carrying different preferences. It also helps us understand the process by which those preferences may be reinforced over time. In the case of Florence the initial preference for the angular and the linear was continually strengthened between the 13th and 16th centuries as more and more objects were made embodying those properties. The process even led to the emergence of a new representational device, linear perspective. Thus the progressive increase in the number of palaces built using coursed stone masonry after the Pal. del Signoria (1296) gave Florentines an increasing preference for convergent lines until Brunelleschi, born in the city in 1378, formulated the theory with which we all are familiar, so making it even easier for painters like Masaccio to generate such convergence. This then encouraged a further increase in angularity and linearity until the supreme celebrations of Leonardo. In Venice, by contrast, the same process of continuous reinforcement moved in a quite different direction. Exposure to the shifting reflections of the waters of the canals gave the Venetians increasing preferences for marble rich in coloured veins, for shimmering silks and for glass mosaics and vessels, Exposure to the properties that these all shared gave them by the end of the 15th century a preference for oil painting with its refulgent glazes capable of capturing shifting tones and hues. But such extreme contrasts were already embodied in the difference between the marble facings of the most prominent churches in the two cities, with those of Florence Cathedral dominated by linearity and those of St. Marks in Venice by unstable colours. It is easy to see how exposure to those buildings only accelerated the divergence in the two cities' visual cultures.

In this omnipresent process a key role was often played by the activity of a single individual, whose brilliance attracted the attention of everyone, and this was certainly the case in Florence and Venice, where Leonardo da Vinci and Titian were critical catalysts in the formation of two very different local styles. This is clearest in the case of Leonardo whose use of pen drawings surpassed that of all his predecessors and played a principal role in the formation of the Florentine preference for the linear. We could illustrate this by many examples, but one is particularly evocative, as it also brings out the importance of the hidden theme of this talk, human neural equipment. One of the greatest mysteries in the history of art is the source of the *Mona Lisa*'s fascination. What is it that makes this image the most admired in the world? A sheet in Weimar provides the answer. Several drawings on the sheet document the fruits of Leonardo's anatomical investigations, and the most remarkable are seen in the profile of a male head which marks a new benchmark in neuroscientific knowledge. As the note at the top left tells us, the sheet "shows the nerves that move the eyes in all directions, including the muscles involved, and does the same for the eyelids and brows, as well as for the nose, cheeks and any other part of the human face that moves." Leonardo here becomes the first person to understand the role of the nerves in human facial expression. Not only does he show many tiny nerves buried in such expressive parts of the face as the lips and cheeks, but he also shows how these are linked to the brain by larger fibres passing through holes in the skull. The skin is in direct communication with the seat of consciousness. No one before had linked the most superficial area of the body to the deepest life of the mind. The benefits for Leonardo's art were immediate. The drawing reveals Leonardo's preoccupations around 1506 at the time he was working on the *Mona Lisa*, a painting he began in 1503, and went on modifying until his death. With his anatomical observations Leonardo became the first artist who, looking at the human face, did not just see skin but imagined the thousands of tiny fibres with which the flesh beneath was irrigated. This is the source of the face's unprecedented animation. Leonardo also knew that those fibres were linked to the brain, hence that animation's expressiveness. But Leonardo's new knowledge did not just transform the painting he was working on, it will have also transformed his self awareness. He would not just have imagined the nerve fibres in Mona Lisa's face, but have felt them in his own. He could hardly have painted that emergent smile without smiling back to himself. And the modern viewer is prompted by the face's animation to unconsciously smile back too, just as we would do to a friend or family member. Anyone who doubts the relevance of neuroscience to an understanding of art should reflect on the extent to which the most famous painting in the world owes its mysterious appeal to its maker's unique knowledge of the nervous system. The reason it has never been rivalled is that no later artist shared that knowledge.

Besides bringing out the general importance of neuroscience, this drawing also enhances our understanding of the particular phenomenon noted earlier, that variations in the experience of a particular

environment caused variations in the neural resources of those living in it. As remarked earlier, Leonardo was one of the leaders in the Florentine movement towards concentration on line, and we can now recognize this was critical for his interest in nerves. As Leonardo explored the human body looking for features that he could capture in a drawn line, the nerves offered themselves as paradigmatic in their linearity. In other words, the principles of neural formation which led to the emergence of a Florentine preference for linearity in art also favoured the emergence of a linear conception of the nervous system. And we may even be justified in contrasting this linear Florentine view of the system with a Venetian one that is marine based. The part of the brain now known to be most involved in memory is the hippocampus, a name given to it by a 16th-century Venetian anatomist Giulio Cesare Aranzio, who published most of his books in Venice, and who studied in Venice's neighbour, Padua, because he saw it as resembling a sea horse. Just as the neural networks of Leonardo, the Florentine, were adapted to see linear nerves by their exposure to lines, the neural networks of an anatomist familiar with the fish of the Adriatic were adapted to the perception of sea creatures. It was only because his personal neural resource had been shaped by exposure to the sea horse that that is what he saw when he came across this wonderful cerebral organ. The principles of neuroscience which help us to understand the histories of culture and of art, also help us to understand the history of neuroscience.

Neuroscience suggests that Leonardo, having painted the Mona Lisa's smile, is likely to have unconsciously empathized with it. It also allows us to consider an empathy that was much more widespread in the 16th century and that engaged the artist's whole body. As long as people were content to study each painting tradition separately, they never needed to ask why the bodily disposition of European oil painters was so different from that of Chinese ink painters. Now that we treat art as a worldwide phenomenon as does this Congress we do. In Europe, since the 16th century, it has been taken for granted that the painter stands before a vertical easel with a brush in one hand and a palette in the other, while in China it has been assumed for even longer that the painter sits before a flat sheet of paper or silk and holds a thick brush vertically to drag ink on to it from a pool-like inkwell. Neuroarthistory would look for an explanation of the difference in differences in the figures with whom the artists in those areas empathized. With whom might European artists have empathized so intensely that they might have unconsciously adopted their deportment? An obvious answer is the members of the class immediately above them, the class many of them now aspired to join, the class of knights. Unconsciously empathising with knights they found themselves feeling that their brush was a sword, their palette a shield and the chevalet or cavaletto on which their panel or canvas stood was like a horse. Such empathy almost becomes explicit in a powerful illustration of the new pose by Johannes Stradanus around 1590, where the palette in shape and position directly echoes the shield on the wall behind and the subject chosen is one of the most famous Christian knights St. George. The empathy this image implies has potent implications. A painter who feels his brush is like a sword feels empowered, able to make or break those he represents and works for, and in the case of the contemporary painters who were knighted, such as Titian, Rubens, Van Dyck and Velazquez, that power was real.

With the Chinese ink painter there is no class of individuals to whose status they might have aspired, but there was a class that would have fascinated them and everyone else in the community because they were the ultimate source of everybody's wealth and well being, the rice farmer. If I am right ink painters, I may have unconsciously empathized with rice farmers, irrigating their flat sheet of paper or silk with black ink dragged from a pond-like inkwell and holding their brush as if it was a rice plant about to be inserted in fertile mud. Certainly such unconscious empathy could have been sustained by the fact that the base of the Chinese character for painting is found in that for field. As with the European painter, the empathy would have carried potent psychological implications as the painter would have shared to some extent the farmer's anxiety about the success of his planting, a feeling that would have charged his every gesture with a greater urgency.

Empathy with our rice farmer brings me to my last example of neuroarthistory, one that I was able to test on one of the artists concerned. One of the many innovations that I felt might be illuminated by neuroscience was the emergence in the United States in the 1950s of a new type of painting in which a large rectangle was covered in a more or less monotonous and often monochromatic layer of pigment. I had in mind the art of Jasper Johns, Barnet Newman, Rothko and others. Was there something at which these artists could have been looking with such frequency and intensity that it would have caused them to develop neural resources that might have contributed to their producing works that shared these qualities? The best answer that I could come up with was images of the dustbowl, the disaster in which large areas of the American breadbasket turned to infertile dust.

I never expected to be able to try out my suggestion on any of the artists involved, but that is exactly what I had the opportunity to do when I found myself at a small dinner party in Manhattan sitting next to Jasper Johns. Because the host was one of the wealthiest

men in America and among the other guests were the architect Philip Johnson and the painter Roy Lichtenstein, Johns treated me more respectfully than he otherwise might. Taking advantage of this, towards the end of the meal, I told him I had been developing a general explanation for some of the features that distinguished his art from that of his contemporaries and asked if I might run it past him. He said, "Sure." I did and, although his reaction was not exactly what I was after, in many ways it was even better. What he said, more or less, was: "I can't speak for the others but in my case your explanation may be correct. You see I come from southern farming stock and one of my most vivid memories as a child is of my uncle driving me out one spring to show me his farm. When we arrived he pointed at the different fields, which were still all virtually empty, and said: 'Jasper, thatn's going to be good, that'n aint, and that'n I'm not sure about.' That experience was certainly important for me." His response cannot be said to provide a demonstration of my argument, which, in any case, assumes that artists are unlikely to be aware of the way their experiences have influenced their art, but I did value the support of one of the greatest of modern artist for my neuroarthistorical explanation of his work.

I also valued Johns's response because it again brought out the importance of thinking in terms of empathy. His memory of his uncle looking at his fields recaptures the tensions associated with a period when the combination of dustbowl and depression raised spectres of disease and death, one when all farmers would have looked at fields with new anxieties. It was these visceral anxieties that Johns's uncle transmitted to him and which he came to share when he looked at anything field-like. Neuroarthistory takes us down past this more conscious world to the artist's deeper emotions. What Johns's childhood memory reminds us of is the visceral engagement that constitutes the hidden source of his inspiration. Standing before a blank canvas in Manhattan in the 1950s Johns felt unconsciously the hopes and fears of his farmer uncle at the time of the dustbowl. As he mixed colours and applied them to the barren surface, the chemistry and the emotions that drove the linkages between his eye and his hand were at least in part those of someone engaged in a struggle for life and death. He may have been more affected by a memory of the dustbowl than others of his American contemporaries, but I suspect that in the case of all of them the pain with which it was associated added a vital dimension to their art's distinctive power. Importantly too, the people who bought those paintings would have shared a similar exposure to Dustbowl imagery and would unconsciously have shared a similar interest in large featureless rectangles.

An understanding of the brain thus helps to appreciate why so many makers and the buyers of American art in the 1950s shared so many visual preferences, just as it helped us to appreciate the merits of Xie He's theory of *Qi-yun*.

NOTES

1 J. Onians, *Neuroarthistory: From Aristotle and Pliny to Baxandall and Zeki* (New Haven and London: Yale University Press, 2007), 105–123.

2 D. Freedberg and V. Gallese, "Motion, Emotion and Empathy," *Trends in Cognitive Neurosciences* 11, no. 5 (2007), 192–203.

3 J. Onians, *European Art: A Neuroarthistory* (New Haven and London: Yale University Press, 2016), 66–107.

4 D. H. Hubel and T. N. Wiesel, "The Receptive Fields of Neurones in the Cat's Striate Cortex," *Journal of Physiology* 148, no. 3 (1959), 574–591.

This Strange Idea of the Beautiful

François Jullien

Chaire sur l'altérité, Université de Paris

Our languages, as diverse as they are, do not determine thought. They are, however, resources for thought.

Through their écarts they incite thought.

Because I think in French, I will speak in French, rather than in the international lingua franca of Globish.

I invite you to follow the translation in Chinese and English.

If I am asked, "What is the language of the future?" I will reply: it will have to be translation.

A translation is not a lesser version of a text already betrayed. In its perplexities and re-elaborations, and in spite of its risks, translation is, rather, a way to relaunch thought.

Introduction

The simplest, or the most convenient, or at any rate the most common way to praise a work today, anywhere in the world, is to say that it is "beautiful." But is this not, perhaps, a conventional label of quality, now standardized and globalized? If we apply this label like a sticker to the work, are we not unwittingly bowing to the decreed universality of beauty, a universality imposed for more than a century by a theoretical modernization come from Europe? And are we not bowing to this at the precise moment when, even in the West, the production of art no longer recognizes itself in the appellation "Beautiful"?

I would like to begin, then, by delving into the singularity of the concept of the beautiful, in order to get beyond the aporia in which the concept has mired us for more than a century—despite, or rather because of, the planetary standardization the concept has undergone. I will also explore, in a *vis-à-vis*[1], other *possibles* of art and thought, such as those that the Chinese tradition has *deployed*.[2]

Who in all the wide world now will refrain from saying that something is "beautiful"? Who will not let the expression fly from his lips like a *cri de coeur*, albeit one thoroughly learned? But in saying "beautiful" are we perhaps not overlooking something in classical Chinese art that might be more singular, and thus more precious, for contemporary aesthetic thought?

The customary genealogical approach entails a long theoretical detour, but I think that today we should all, Chinese and Europeans alike, undertake an inquiry that is not "comparative," that does not consist of a sterile side-by-side listing of similarities and differences, but that probes the implicit biases of each of our cultures reciprocally, by exploring and exploiting the *écarts*[3] between them, the better to bring to light what I will call their *resources* or *fecundity*.

Does there not yet remain, one might object, a universality to the concept of the beautiful, throughout eras and cultures, even if judgments concerning the beautiful might vary indefinitely?

In reply, let us cite Adorno: On the one hand, we cannot do without this universal if we hope to avoid falling into cultural relativism. On the other, it is an uninteresting universal, with no content we could possibly define. "We can no more define the Beautiful than renounce the concept of the Beautiful; it exactly corresponds to what we call an antinomy."

It is precisely this position, now hardened into a "given," that I would like to investigate, by putting to work the *écarts* between European thought and Chinese thought, which for so many centuries developed independently of each other. I say *écart* but not *difference*. Difference separates and relegates differentiated terms to their respective sides, whereas an *écart* keeps the other term in apposition and thereby keeps thought in tension. Difference is a figure of *arraying* (*rangement*, in the sense of ordering) that serves the purpose of knowledge, whereas the *écart* is a figure of *disarraying* (*disarrayent*, in the sense of both disorder and discord: "how far does the *écart* go?"). An *écart* is exploratory of the various *possibles* of thought and can thus bring to light *the between* (*lhe bet*) between two systems of thought: a *between* in which the two systems reflect each other and can together *promote*[4] a *common effective* (*commun effectif*).

I. Origin of the Beautiful as a concept

1. "Beautiful" / "the Beautiful"

Let us begin with the ability of European language to go from "beautiful" to "the beautiful." In Greek the adjective "beautiful" already carries a wide spectrum of meaning: "pleasant," "suitable," "practical." (Similarly, French presents us with phrases like "*une*

belle affaire," which can mean "a great business deal" or "a bargain," with or without irony.) The substantive "the beautiful," by contrast, selects a meaning: the beautiful is what is peculiar to what is beautiful. By sheer virtue of the substantivizing article a meaning that we might call "aesthetic" is drawn apart from the diffuse sense of suitability and folded in on itself.

2. Transition to the concept

Exploiting this resource of language, Greek philosophy leads to a consideration no longer of what is beautiful but of what *the* beautiful is. This is exercise that Plato (in the *Hippias Major*) recommends as an initiation into philosophy: proceeding from "beautiful things" to the beautiful "in itself": i.e., training in the exigencies of the concept. It is worth noting, moreover, that with Plato one learns the "idea" as unitary conception by using the "idea of the beautiful," because the said idea is what links the sensible to the intelligible. Hence the question that has forevermore haunted classical thought: the impossible quest to define the beautiful. Thus Diderot said during the Enlightenment: "How is it that almost all men agree that there is such a thing as beauty, that so many acutely feel it where it lies, and that so few know what it is?"

3. Chinese *écart*

I notice, however, that the Chinese language opens an *écart* with respect to that (European) tradition, now dug in to a rut, because Chinese does not distinguish morphologically between adjective and substantive: Chinese does not draw apart "the beautiful" as a concept from "beautiful" (*mei* 美) as a quality.

As a result, China has not been led from the substantive to conjure a conceptual status for the Beautiful.

In China, then, there is no hegemony of the concept of beauty. No notion holds such a monopoly. The Chinese language prefers pairs: "flourishing" (秀)/ "unctuous" (润), "limpid" (清)/ "pretty" (丽), "secret" (幽)/ "elegant" (雅), and so forth. In other words, it would rather establish a polarity-expressing notional dyad (yin/yang) than found a monopoly on a quality.

Otherwise, Chinese maintains a fanlike array of notions, none of which is hegemonic: "superior" (为上), "alive" (活), "excellent" (精好), "well-done" (佳), "infinitely diverting" (无穷之趣), "penetrating the spiritual" (入神), etc.

4. Three Greek biases concerning the Beautiful

I will quickly mention three.

(1) The sensible/intelligible separation

Let us return to that first, Platonic gesture that detached Being (truth) from the sensible. From it has arisen the special status of the idea of the beautiful, for the idea of the beautiful prompts the intelligible to arise in the very heart of the sensible (the beautiful is *ekphanestaton*, says Plato; cf. *Phaedrus* 250 b–d). In this way the beautiful serves as the linchpin of metaphysics, linking within itself what it has separated the "beautiful" alone belonging to both. By boring deep into the sensible, the beautiful contributes the need for extraction. The beautiful "gleams," as Plato says, with the nostalgia that lives within it.

(2) The metaphysical status of form, *eidos*

Such is the heritage of Plotinus, who, following in the tradition of Plato, but setting himself apart in this regard, is art's first thinker in the West. The artist stamps the luminous, ideal "form" of the beautiful onto a dark, unyielding "substance." Hence there arises the great European mythology of the artist who "wages battle" (even Cézanne as he paints his simple apples, according to Picasso).

(3) The founding status of Being: the equivalence of "being" and "beautiful"

Once again let us cite Plotinus: "Where would the beautiful be without Being? Where being if deprived of beauty?" In other words, "being" is for Plotinus nothing other than "being beautiful," and "being beautiful" is quite simply "being." Hence the ontology of "pre(s)ence" has ferried along European thought, from the Greeks to Heidegger (*par-einai*, *prae-esse*: "be before"): to "be" is to "be present," and that presence is revealed through beauty. A thing is "beautiful," that is, in the "presence" of the beautiful.

5. Chinese *écarts*

Taking up these various points and reconsidering them in light of Chinese tradition, I note at least the following *écarts*, which I will but briefly point out.

(1) Instead of the sensible/intelligible separation: "transmit the spirit"

The sensible/spiritual distinction, though it certainly exists in China, does not lead to dualism. For the "spirit" (*shen* 神), is like a "subtilization"—a quintessence—of the sensible (精神).

Thus it is said that "landscape, while possessing substance, tends to the spiritual" (质有而趣灵, by Zong Bing). This does indeed involve a "dimension of spirit" (I prefer to merely use "dimension" so as not to slip into dualism), imperceptible as such, but it is not outside the sensible. It "roosts" or "lodges" (栖) in the sensible. It continues to take part in the reciprocal incitement that engenders the process of things, rather than detaching itself.

In this way the Chinese painter, as is well known, seeks to "transmit the spirit" (*chuan shen* 传神). What we commonly find in ancient China's Arts of Painting, in lieu of the "beautiful," is a notion that we might translate more literally as "spiritual coloration" (*shen cai* 神采), though it never becomes hegemonic or claims to be conceptual. It tells of the way in which the sensible "spreads" the spirit or how the sensible permits the spirit to traverse and *deploy* it.

(2) Rather than paint the form, depict the "transformation"

In Chinese tradition one paints not the form that constitutes "being" but the "modification-transformation" (*bian-hua* 变化) that maintains current reality, the reality in progress.

According to Qian Wenshi, a man of letters under the Song dynasty: "The mountain in the rain or the mountain in clement weather is, for the painter, easy to depict. But that from beautiful weather [it] tends toward rain, or that from rain [it] tends back toward beautiful weather; to sojourn for the evening in the mists, [when] the dispersed comes together anew and things plunge into confusion: emerging/immerging, between there is/there is not—that is what is difficult to depict" (i.e., "difficult" in quality).

Thus rather than depict distinct statest—at once stark and contrary, and verging on cliché: in the rain or in clement weather—the Chinese painter paints modifications: *between* dissolution and concentration, *between* jutting emergence and confounding immergence, *between* the "there is" of actualization and the "there is not" of a return to the undifferentiated (*you* 有/*wu* 无). No form achieves stability; no *eidos* is isolated. From what, then, could "beauty" detach itself to establish a "being" of its own within this continual *flow* (*en cours*)?

6. Painting

Thenceforth "painting" takes on a new meaning.

(1) Painting not the essence but the valence

"Essence" (*ousia*), which bespeaks "being," has been the fundamental term of ontology since Aristotle. I will contrast it with what I call "valence" (a thing's ability to have the same value as, or stand in for, another). Thus, according to Fang Xun, a lettered man in the Qing dynasty (we must translate meticulously, without re-ontologizing the passage in European language): "When one paints clouds they cannot resemble water, and when one paints water it cannot resemble clouds. But once this principle is thoroughly absorbed one no longer asks whether [it is] clouds or water: wherever the brush goes, if intention [the 'inner incitement,' *yi*意] considers that [it is a] cloud, then [it is a] cloud, and if it considers that [it is] water, then [it is] water." In other words, there is no "essence" of water or clouds to define their own being; rather, "it" "validly stands in for" water or clouds.

(2) Not variety but variance

What I call *variance* is the variety into which the essence of a thing dissipates once it has ceased to be an "essence."

Let us once more cite an illustrious man of letters in the Song dynasty, in this case Guo Xi: why is a mountain said to be a "large" thing?

Of "mountain," in fact, Guo Xi tells us only this: "Looked at from nearby it is so; looked at from farther off it is [differently] so." "This is what we call the mountain's form [actualization] as it changes with our every step." Thus head-on it is like so; from the side it is like this other so; from the back, like yet another so: "This is what we call the mountain's form [actualization] as we see it from all sides." Result: "Such is the aspect of a mountain as well as of tens or hundreds of mountains. Should we not pay heed to this?" What I will call the *consistency*, rather than the "essence," of the mountain here depends on nothing but the way in which all of these different aspects are simultaneously and equally maintained. The mountain itself is but a system of *variance*. In other words, the mountain has no essence or character of its own that we would then *proceed* to vary, that would serve as the ontological basis for such "variety."

(3) Not resemblance but resonance

Mimesis as operation of representation, in the Greek conception, itself helps release an essence from a thing, as Aristotle teaches. By dissociating the "peculiar Form" from the substance to which it is associated in nature (what in Greek is called *apeikazein*), the painter draws forth the formal cause of the object and elevates it from the particular to the general: he is doing the work of abstraction and knowledge. By this simple transfer of form—a form taken from the natural object and carried over to the medium—the painter brings to light an *essence*. And at the same time he elicits the pleasure of recognition: before so masterful an imitation I both am "stunned" to perceive the original in the copy and "learn" to improve my recognition of "what" it is. Always and forever that Greek question of "What is it?" or of "quiddity."

As we know, however, Chinese thought on painting is led to offset resemblance as justification for beauty with the breath-energy (*qi*气) that generates life for beings and things, which it calls internal "resonance" (*yun*韵, derived from *yin*, "sound"; we arrive at a better translation by recalling Kandinsky, who said the one must be reached "by the inner resonance of the form"). Between *resonance* and *resemblance*—as we find them in European languages, both under that *re-* of echoing or duplication—the *écart* hollows out an alternative: one is the prolonged repercussion of the inner bell, the other the specified reproduction of outer traits. The former ripples into countless vibrations, whereas the latter is quickly exhausted at the surface. One (resonance) *deploys* on its own into a phenomenal process, whereas the other (resemblance) remains limited to the "doing" determined and directed by its aim. Early thought in China made "energy-resonance" (*qi-yun*) into the chief principle of painting. It stood not just above but also apart from all other principles, because it could be achieved neither by skill nor by effort: "energy-resonance: life [engendering]-movement" (*qi* 气 *yun* 韵 *sheng* 生 *dong* 动 , as Xie He famously put it in the fifth century).

(4) Not presence but imbuing (prégnance)

Here is Fang Xun on the subject of Shen Zhou's painting *Boat Returning amid Wind and Rain* (though it would behoove us to go with the literal "Wind-Rain-Return-Boat" (*feng* 风 *yu* 雨 *gui* 归 *zhou* 舟), which eschews syntax and is not constructed): "'His brushwork is free and untidy; he [has] made, welcoming the wind, numerous willow branches [in] the rain; farther off, a sandbar; [and then] a solitary boat, [with] garment and straw hat: as if it were there amid the waters.' Someone pointed a finger and asked, 'But where is the rain?' I replied, 'The rain is where the paint is and where the paint is not.'" The rain can be singled out nowhere and yet is everywhere. The *non*-painted is not a metaphysical *invisible*, on the order of the un-representable, for what we have here is something *phenomenal*: the rain. But the rain is not confinable, not perceptible in isolation: it is diffuse and disseminated, between "there is" and "there is not." In reference to Shen Zhou's brushwork, "free and untidy" signifies a rejection of the *assignable* that circumscribes each thing in its place and in its own being. But *assignation* (conferring a place upon a thing and recognizing the thing's peculiarity) amounts to the theoretical gesture of ontology, by which the Greeks thought through the beautiful. Feng Xun's commentary *undoes* the very possibility of ontology insofar as ontology permits us to delimit essence: the rain imbues (*imprègne*) the landscape.

II. Example: The Nude embodying the beautiful (in Greece) or the impossible Nude (in China)

1. The Nude embodies Greek choices

The Nude (as opposed to the bared) stands between fleshly desire and the modesty of nakedness, almost neutralizing them both. But it is through the Nude that European artists have explored the possibility of the Beautiful. (Suffice it to recall that in Renaissance Italy "academy" also meant "nude study.") In matters concerning the nude we systematically find the traits that make up European aesthetics and that I have just mentioned:

— the model's pose is *varied* (variety but not variance)

— the Nude dis-individualizes and abstracts an *essence* (Rodin sculpting Balzac nude so that Balzac can embody the essence of creation)

— the Nude is required to *resemble* (all inner resonance, however, is muted)

— the Nude focalizes *presence* (the nude is extracted from any atmosphere: a Nude is not "imbued")

2. The Nude is the synthesizing motion of the Beautiful

On the one hand, the Nude embodies the *form-idea* (*morphousthai kata to eidos*, in Greek). According to Plotinus, the Nude raises the sensible to the level of Being and the Ideal. A great Nude reveals the "everything is there" of *presence*.

On the other hand, the Nude answers the "parts-whole" question, which is one of the great Greek choices: divide into constituent parts/recombine into one unit ("analysis" and "synthesis" as the very gesture of thought). For the Stoics the *summetria*, as harmonious relation between the parts of the body, finds its counterpart in the beauty-by-totalization of the body, insofar as the body forms a whole, the *integritas*.

For Seneca "a beautiful woman is not one praised for her legs or her arms but one whose overall beauty forestalls our admiration for one of her parts."

3. In China there is painting not of Nudes but of rocks

We know, however, that in China the human body is uninteresting to paint, because it imposes a form. The body is uni-form. A rock, however, has no imposed form, and what the painter must depict is "that through which" the rock has a form. Thus in the exercises of their apprenticeship the Chinese have applied themselves to the painting of rocks.

Let us recall Su Dongpo: "All things, be they men, animals, palaces, or even utensils, have a constant form"; thus the slightest error in them is readily spotted. "Mountains, rocks, bamboos, shadows, waves, and fogs," however, have no constant form. Only their "inner coherence" is "constant" (*chang li* 常理). The human figure is of little value, in other words, because it imposes its form (note, moreover, that man is not set apart in this list of the uni-form), whereas mountains, rocks, trees, fogs, and even bamboos impose no form. Being *amenable* (*disponibles*), they take all possible formsey take all possible forms—such is their *variance*, and it is thus the "coherence" of the energy configuring them in so many different ways that one must capture with the brush.

In addition, Chinese artists are all the less wont to depict the Nude when garments (the folds of a robe, sleeves, belts, etc.) so effectively bring out the circulation of inner energy.

III. Three biases of classical reason concerning the beautiful

By "biases" I mean implicit choices of thought, choices that are considered "givens"—as being self-evident, in other words—whereas they are in fact singular, unprobed options. I will point out three, as they appear in Kant.

1. The classical triangle

European aesthetics has erected a theoretical tripod atop which the Beautiful perches. It figures on the very first page of Kant's *Critique of Judgment* (*Kritik der Urteilskraft*).

The three founding notions of the beautiful are:

(1) "Representation"

As Kant says: "Artistic beauty is the beautiful representation of a thing," *schöne Vorstellung*.

On the one hand, we should note that this conception of "representation" is cut off from sentiment, *Gefühl*, and is thus a definite problem in Kantian aesthetics. On the other, we must wonder why there is, properly speaking, no "represent" in Chinese (despite so many translations from Chinese into European languages that reintroduce the notion of "representation" as if by necessity). It seems imperative to me to observe that in the Chinese language "image" (*xiang*象) means at the same time "phenomenon," or, rather, is at the same time *phenomenon*.

(2) "Judgment"

As the Greek language already says (the notion of *krisis*), there exists a faculty for judgment (*Urteil* Kant calls it) that in the domain of the arts "decides [*tranche*: literally, cuts through]" in accord with its own principles. I see no equivalent notion in classical Chinese tradition. Instead, we find the notion of *pin* (品), "classify," or of *wei* (味), "savor."

(3) "Pleasure"

We recognize the beautiful through pleasure, for it is pleasure that serves as predicate to the judgment of beauty. Let us once more cite Kant, from the beginning of his *Critique of Judgment*: "In order to decide whether anything is beautiful or not, we refer to the representation, not by the Understanding [*Vorstellung*] to the Object [...] but, by the Imagination (perhaps in conjunction with the Understanding) to the subject, and its feeling of pleasure or pain [*Lust/Unlust*]."

In China, and already in Zong Bing, it is less a matter of "pleasure" than of an "outpouring [*épanchement*]" of the spirit, *chang shen* (畅神). Hence it is less a matter of looking (*regard*) than of *contemplation* (*recueillement*): in other words, of amenability-emancipation (*disponibilité-affranchissement*) on the artist's part. The artist's spirit frees itself, and is no longer troubled by the slightest worry. The spirit, keeping aloof from the social, opens to the widening of the landscape (景外景), and finds itself soaring, heading off ("*en allée*").

2. Consequence of the resulting *écarts*

Four traits—if, again, I just take a hatchet to the question—seem to me to characterize the destiny of the beautiful in Europe.

(1) First, what I will call the democracy of the beautiful

Let us turn once more to Kant: Judgment of the beautiful, which is disinterested, should be equally valid for all. Even if I see others contest my judgment of the beautiful, I nonetheless demand that they approve it. Because judgment of the beautiful through representation brings into play the faculties of knowledge, understanding, and imagination, it can claim universality; it can instill a universality of subjects.

In China, however, the notion of the public has scarcely developed: there is neither *agora*, the public forum for citizens, nor the figure of the orator, nor a theater to unite the people of the polis. What predominates instead is the notion of *zhi yin* (知音), which evokes a person, always singular, who "knows" or appreciates "the sound" produced by the other, becoming in his intimate self the "host," in unison, of the other (cf. chapter 知音 of the *Wenxin diaolong*).

(2) Dread of the beautiful

Already in Plotinus the beautiful becomes sensible from the first "sketch" and hits like a shot—*bole*, in Greek—that rejoices and frightens in the same instant (the notion of *thambos*). This has been called the "dread [*effroi*]" of the beautiful. But China values "blandness" instead. Blandness has no attraction but gradually reveals itself to be "inexhaustible" (*Laozi*, 35). Of Gu Kaizhi it is already said: "His paintings are like silkworms in the spring unwinding their thread. At first they seem very flat and facile; and at times there are even flaws in terms of resemblance; but on closer inspection we see that the Six Principles of Painting are fully observed. This cannot be characterized in words."

We can also turn once more to Fang Xun: "There are paintings that at first glance are flat and bland but on lengthy inspection radiate with spirit. It is these that are of the first order." "There are, however, paintings that seem well done when one first looks at them; but if one looks again they hold no further interest." Wu Daozi looked thus at a painting by Zhang Sengyou: "He looked at it twice and the third time lay down by its side and would not leave it." That painting should lend itself to a *deployment* that is always holding things back—in reverse—and to a perpetual "savoring," rather than strike the observer "all of a sudden" with its beauty (and also cement the sensible)—this very thing is what keeps the painting "alive."

(3) Dead Beauty

The chief qualitative need in Chinese painting, in fact, is that things be astir, that there be "life"—life conceived as a *deployment* and a process, *promoted* by the polarity that subtends the world (天地). In classical European painting, by contrast, "life" is conceived much more as aspect, through resemblance. Consider what Vasari says about the *Mona Lisa*: "Her limpid eyes had the sparkle of life"; "the nose, with its ravishingly pink and delicate nostrils, was life itself."

European painting has come up against one difficulty in particular: the impossibility of *representing* the "spiritual." Such, ultimately, is the problem with which the beautiful is confronted. Within the visible the beautiful is resultative and terminal. It *does not deepen* from the visible to the invisible. It

integrates, totalizes, and harmonizes, but *does not lend itself to any going beyond* (*dépassement*). It halts and then renders eternal, rather than calling forth a future development—the very development that Chinese painting has promoted as being "life." To go beyond the visibly "beautiful" in a different way there must be a shift into the symbolic, and the symbolic must in turn be interpreted analogically on a notional plane. For that, however, we must leave behind the sensible (pass into the intelligible and the Idea). This is why the beautiful is "striking" and "dreadful," why it seizes and ravishes in the moment, but occasions no savoring, and thus does not lead by a continual process from the "flat and bland" to the "flavor beyond flavor" (*wei wai wei* 味外味).

(4) The Beautiful as cult

Already in Plotinus the Beautiful is foreign to the world, and thus *deploys* the tradition of metaphysics, which is the "beyond" of physics. For the Beautiful is ideal; it is from "over there," cut off from the world. In China I see no such *ideal* status upon which the "beautiful" could rest, apart from the world. It is true that Europe, for its part, has never stopped secularizing its Gods. But once "God is dead," in modernity's celebrated phrase, there still remains the Beautiful as ultimate figure of transcendence. Let us recall the celebrated aphorism: "Only Beauty will save the world." In this view, then, there is no longer any "salvation" except through Beauty...

IV. Withdraw from the beautiful?

But to withdraw from the hegemony of the beautiful requires no less than a sound critique of classical Reason, on which the beautiful depends in conjoining ways. These form a triangle, or the legs of the tripod atop which the beautiful perches: the "pedestal" of the beautiful, as I have named it.

We begin with a critique of *representation*. This was first undertaken by Hegel, who decried its failure to grasp infinite determination, but we can alternatively begin with what we learn from representation's non-advent, and thus non-necessity, in Chinese thought. We do not merely suspect representation of being fake for its overly advantageous abstract, isolating, and substitutive character. We must also denounce the (safe) distance-mastery that representation believes it can maintain with respect to something that, on arising, is not so easily *arrayed* in the present of a simple "set before [*posé devant*]." (We will straight away prefer the overly regimented *before* of *Vorstellung* to the more immediate and less controlled exposition of the *da*—the "there," the *Da*, in *Dasein*—in *Darstellung*). In other words, we are finding a way to venture back upstream from the scission that knowledge, in meeting needs of its own, performs between the subject and the object, and with which the realm of representation is associated.

Next we break with *judgment*, which entails the figure—considered for the most part illusory—of a sovereign subject completely and instantaneously present before itself. A painter friend of mine, when I used to go see his work, would utter an injunction that will serve just as well for Chinese painting: "Let it steep!"—a direct warning that judging a work to be "beautiful" (or not) now made little sense. We engage in a process with the work (am I, in fact, only "looking" at it?) whose effect is felt over the long term. The process goes on somewhere without my knowledge, and perhaps its very result escapes me.

Finally, we reject *satisfaction*. To the facile appreciation of taste, based on "pleasure," we will prefer the virtues of *experiencing*, which will no longer hide as a mere condition of the work but become its stated purpose. For if satisfaction flags, it is no longer so much that the public is lagging behind the artist's innovation (Stendhal's "fifty years from now!") but that we now distrust—a commonplace that is itself now succumbing to conformism—an allegiance that runs all the way to alienation and shrouds the critical work undertaken by art. Modern art nonetheless runs smack into this declared rejection of all complacency, for how far can it go in refusing to satisfy? Or else what other "satisfaction," what complex and even contradictory satisfaction, could art yet strive for if in fact satisfaction is no longer "pleasure" before the beautiful?

Let us take a further step back into the *conditions* of the beautiful. To renounce the beautiful from the standpoint of production is to undermine the basis on which the beautiful rests and has so long enjoyed pride of place: *form*. For can there be "beauty" without "form"? In abandoning elaborate form do we not also abandon the beautiful: at least if we take form not merely to be figure, *Gestalt*, but also, and more essentially, in a Kantian sense? According to Kant, form is a unification of the diverse by the imagination, here acting in concert with the understanding—a partnership that is consequently too *finalist*, too concerned with purpose. *Process* has now replaced the formal-final.

Results: On the one hand, the beautiful, having been banished from art, has today fled to design, which both unabashedly strives for satisfaction, even self-interested satisfaction (I am no longer indifferent to the very existence of the object, because I live with it, have it in my décor, and use it), and openly honors form. On the other, art, uncoupled at last from the beautiful—no more "*bel art*"—and now being the sole pertinent term, has shut itself into its own private reserve, where once again everything becomes possible. I no longer cultivate the beautiful, but I am an "artist." Today art is no longer realistic but nominalist, in the sense that it no longer exists except through the concept that

recognizes it. (With his bidet Duchamp unmakes the beautiful but also confirms the *nominal* in art.)

Moreover, with this primacy of process over form, the emphasis is no longer on the finished work but on *work* (*le travail*). Form is the finished, the smooth, the dead, and is thus the cause of its own condemnation. In venturing upstream from form, moreover, we do not so much come to an appreciation of the sketch as come to an assertion: that what matters—and, indeed, what is self-sufficient as such—is what I call the *chantier* (the dry dock, as it were, of art). It is at this (not to be surpassed) stage that non-integrated tensions subsist, incoherencies remain exposed, and the beautiful has yet to inflict its damage by burying turbulent life under harmony.

V. Returning the beautiful to its foreignness/ bringing out other possibles

It seems to me healthy to decenter our perspectives like this, *via* China: not to seek elsewhere for some solution—no *elsewhere* ever provides a solution that is not utopic—but potentially to start unraveling the contradiction that we find clamping down on us today like a vice: it is impossible still to believe in the beautiful—the last cult to be abolished—but neither can we do without it, for if we cling to that single, internal story, where the beautiful, having held such sovereignty over art, is now banished and threatens to drag art down with it, then the situation is hopeless. And already (always) from a theoretical standpoint: as Adorno says, "we can no more define the Beautiful than renounce the concept of the Beautiful; it exactly corresponds to what we call an antinomy." We find ourselves no further along than we were at the end of the *Hippias Major*, for, continues Adorno, "if we did not say that artefacts, in their very diverse forms, were beautiful, the interest we accord them would be incomprehensible and blind." Outside beauty, what reason could we still have for claiming to raise our existence above the domain of mere practical, irremediably prosaic ends? Aesthetics itself would be no more than "an amorphous, historical, and relativistic description of what was considered beauty here and there in various societies and styles."

Adorno sees in this an "antinomy"—sees it on a logical plane, then—because he still holds that the beautiful is a category legitimately found across all cultures. He believes, as he says, in that "fatal universality of the concept of the beautiful." Had such universality actually been weighing down upon us from the beginning, then it would indeed be "fatal" today. Suppose, however, that we restored the culturally *inventive* character of the beautiful. What then? We would not be relativizing beauty, for one thing, because to relativize would simply be to prolong our cheap dependence on it. Instead we would be raising what here too is the only radical issue: the condition of possibility of the "beautiful." If in fact we took stock of the choices that have underpinned the beautiful in Europe, that have led to its hegemony and then to its fall—resulting in a void, moreover, that we need no more fill than compensate for—would we not enjoy more footholds to help us get free (*dégager*[5]) from what has thus become a rut—"ideal beauty"—only through our failure to understand all the implications? What if at long last, then, we restored to the beautiful its *foreignness*?

The task before us, it sees to me, is to learn to forsake facile universalism, but without falling into relativism (the relativism of culturalism). As universalism's mere flipside, relativism changes nothing in terms of categories. It instead keeps us snug in universalism's shadow and comfort. We must come to understand that the beautiful as a category of thought is not self-evident: that it stems from a particular possibility that a language (or "family" of language: deriving "the beautiful" from "beautiful") has developed; from the conceptual structuring that philosophy has locally *promoted*, by linking its destiny to scientific inquiry; from the mediatory and reconciliatory function that the dualist bias and its dramatic separation from the world have made necessary; and also from the privilege conferred on determining form, on the parts-whole relation, on the one and the distinct, on composition over correlation, etc.—all European choices. What we call the "beautiful" is the point of conjunction-contradiction of Being and appearance, of transcendence, and of the immediacy of sensation that constitutes the point of neuralgic fixation in European thought. It is absoluteness caught in the snares of the visible, as metaphysics keeps telling us, and this is the (unique) source of its enigma and fascination. But was it not "Greek" to cultivate enigmas? Once we discover across the *écart* that China has conceived "mountains and waters" (山水) that *deploy* in accordance with play of their polarities alone, or that China has been able to appreciate and classify painting and literature along a range of qualifications that also correlatively respond to one another, with none shrouding or monopolizing the rest, none serving as keystone or as purpose (as *telos*), then we will up and withdraw the beautiful from the false conceptual given in which it has bogged down, and which ultimately turns against it and leaves us rather crippled.

The concept of beauty has given birth to a remarkable instrumentality even while constructing its own aporia—first, in early days, on a theoretical plane (undefinable beauty), and now, in modern times, on a practical plane (the tortured "What to do?" plane of art) as well. To wit, we can neither believe in beauty any longer nor do without it. True,

the "beautiful" comes in handy. Because it so very operative, though, it has made us lazy, or in any case forgetful. I am surprised that we have cared so little about undertaking with it the kind of genealogical inquiry that Nietzsche undertook with the good. Rather than make our way through the various criteria and conceptions of the beautiful, which already admit it, we would turn to what, like a pedestal, has served the concept's prominence or, indeed, protuberance. That is to say, in sum, that I find it surprising to see a biologist (Jean-Pierre Changeux) proceed today exactly as he would have done twenty-five centuries ago. He observes that the beautiful is undefinable and, after yet another review of our notions (mimesis, perception, representation, etc.), collects under the one label "beautiful" the cerebral-activation tests to which the nascent "neuro-aesthetics" has devoted itself—as if the label gave him solid or even indisputable grounds; as if there were in fact such a thing as the "beautiful in itself." Platonism the unshakable...

But I no more wish to question every conceptual value of the beautiful (it is enough to acknowledge its limited pertinence and presuppositions) than to yield to its flat development as a label. If the beautiful itself is no longer held to be an original, inventive, and risqué idea, the world to come will most certainly be a boring place. The danger is all the greater for being insidious, and because paradoxically, even with art's present misgivings about the beautiful, the "category" of the beautiful has now spread throughout the planet, thanks to a theoretical globalization that began in the West. Is there still a single place in the world where people have not learned to say "the beautiful," or need to pass predicative judgment by saying, "It's beautiful"? The irony of History is that the category of the beautiful is *imposing* itself right as it has begun *imploding*. It is plain to see that you, the Chinese, now use it like the Europeans, perhaps without giving it any further thought. Beneath it you now happily range your "aesthetic" experience, while defining the very term *aesthetic* as the "study of the Beautiful" (美学). And what is the result? Perhaps—in an apt reversal—you become endlessly keen to explain the originality of your own "aesthetic" tradition. Perhaps you even show great resistance to the idea that foreigners, who have not grown up or lived in China, can accede to your cultural milieu. I wonder: could this suspicion with respect to the communicability of your own conceptions in this area not be a direct consequence of your having borrowed, with no critique or even analysis, the now monopolizing term the "beautiful"? Having naively embraced it, perhaps you now unduly mistrust it. It perhaps separates you, too, from your own past instead of making that past more legible. Rather than favor an exchange between cultures, it seems likely to relegate artistic practices to the ineffable and erect a obstructing screen.

Conclusion

All of the foregoing is, of course, summarily laid out. It amounts to a mere thumbnail sketch of my work.

We are all, each in his language and history, bound by the same historical necessity: not to limit ourselves to a single, inherited set of theoretical tools in thinking through our modernityves to a single, inherited set of theoretical tools ini spread by globalization as a set of "givens," and whose notion of "beautiful" in art maintains a cheap hegemony.

Rather than abide the monopoly of the "beautiful"—which we have seen collapse in contemporary artistic practices, even if it does subsist as an ideological and commercial label of quality—we must in parallel and concurrently call upon the coherencies of China's language and thought, which are just as much resources to draw from.

As you will have doubtless understood, I mistrust "comparison," which, in drawing up its inventory, tends to put resemblances and differences into general frameworks of unclear pertinence to the overall diversity; and which, moreover, tends in its arraying (*rangement*) to cement a so-called cultural "identity," trap cultures inside bubbles, and obstruct the possibility of future becoming (*un devenir*).

This is why, in my mistrust of banal comparison, I opt for a strategy of thought that detects the *écarts* between cultures, between systems of thought, instead of allowing them to be shrouded and hidden, and that *prompts work* (*fasse travailler*). Through the tension they *deploy* and the *vis-à-vis* they set up, *écarts* specifically bring to light *the between* between cultures and systems of thought, for a *promotion* of *the common*. As long as we remember that, as Braque said, the common is not the similar. ("Trouillebert resembles Corot, but they have nothing in common.")

This, I believe, is what our generation, Chinese and French alike, must confront. Without losing sight of the *écarts* that have appeared between our cultures, because we hold them to be *resources*, we must work—i.e., de- and re-categorize, rather than be content with ready-made categories—to produce a *common* of the *intelligible*, which can then give us more to consider together.

Only under this condition is intercultural dialog—not *duihua* (对话) but *jianhua* (间话) —possible.

NOTES

1 A special term closely associated with Jullien's philosophy of *écarts* between cultures. In his conception we can set cultures face to face—*vis à vis*—across an *écart*.

2 Jullien uses this special term to mean un-fold (*dé-ployer*) in the sense of development.

3 The key term *écart* refers to a sort of divide that, in the non-comparative approach espoused by Jullien, opens up between two cultures under investigation. Facing off across the *écart*, the cultures' respective systems of thought play off each other, questioning each others' biases and in time producing what Jullien calls *the common*.

4 A special term meaning, among other things, "elevate" and "value."

5 Jullien uses this special term to convey *extension* or *development* as well as *freeing* or *extrication*.

On Fuxiang Art

Peng De

The art or technique of Fuxiang is sometimes seen as imagery or abstract art. There was however no such word as "abstract" or any object deemed abstract in ancient Chinese literature. As a modern term, abstract art in China is usually compared to imagery which—different from Fixiang, an art that appeared earlier and focuses on outer form—is concerned with artistic connotation and content. Various ancient Chinese pictures and signs that seem to be abstract are in effect the simplified or approximated forms of realistic objects. The technique of endowing the shapes of material objects in forms is called Fuxiang. "Fu" in Fuxiang corresponds to the poetic form "Fu" of pre-Qin period. Scholars in the Southern dynasties explained that "To write down things and depict objects in language is the way of a Fu." Many have understood the function of a Fu as writing down things but neglected its being which is also able to depict objects in language. This visual way of containing objects in forms gives the seemingly abstract pattern a specific shape.

Rockery stones are viewed by the British sculptor Henry Moore as Chinese abstract art, which is actually a misreading. When Western abstract art, aming at art itself, forsakes the actual objects it represents, Chinese "abstract" sculptures or images always serve to be the substitutes of things in real life. Ancient Chinese rockery, which was prevalent in the Song dynasty, has its earliest record in Chu of the Spring and Autumn period. In 535 BC, when constructing the Zhanghua Palace, King Ling of Chu commanded workers to build a mountain with rocks which resembled Mount Jiuyi where King-Shun had been buried. A dam was built to introduce the water from Han River to form an artificial river surrounding the rockery. Having finished this vast project, he invited other Kings to attend the inauguration ceremony.

Since the Tang and Song dynasties, it had become quite a fashion to place rocks inside palaces and gardens. Scholars in earlier Song dynasty recorded the rockery stones in royal gardens in the years of Xuanhe under the reign of Emperor Huizong. There were all together sixty-two rocks with each given a name and each imitating a being such as a dancing fairy or an old man, or a beast like a prostrate rhinoceros, an angery ni, a squating leopard, or a couchant lion, or an object as a jade seal, a folded jade, or a screen. Though looking like abstract sculptures, they belonged to Fuxiang art. There are two rockery stones in Qionghua Isle of Beijng. One is called Rising Clouds, and the other, Yue Clouds, both indeed shaped like clouds. They are reported to be the relic stones of Genyue Garden. The famous Lion Grove Garden in Suzhou, known as the Kingdom of Rockeries, contains many strange and irregular Taihu stones with the shape of lions among which more than five hundred lions are said to be recognisable.

The word Fuxiang is defined in *Delight in Seeing Snow in the Wilderness* written by Emperor Xuanzong of the Tang dynasty as: "Clouds gather around below distant mountain tops/Snow dances over the sky/All white surfaces follow the shape of their underlying existences/Lingering and chasing after the wind." It means that the snow-covered landscape relies upon the shapes of beings and objects on earth. The synonym for Fuxiang is Fuxing ("xiang"[象] in Chinese means image, and "xing"[形], shape), both words refer to the form that is given to a sign or art.

The cardinal principle of the making of ancient Chinese artwares is "Zhi Qi Shang Xiang" (制器尚象) meaning that an artware should be made to resemble realistic objects or existences. For instance, the set of bronze vessels used for cooking and containing the meat of imperial sacrifice was known as Nine Ding and Eight Gui, namely, nine cooking vessels and eight containers for cooked meat. Animals killed for sacrifice included oxes and sheep. The highest standard was to use beef as sacrificial meat, called "Tailao"(太牢), while the secondly highest was the sacrifice consisting of a sheep, called "Shaolao" (少牢). In order to distinguish different types of meat for the convenience of cooks and officials in charge of sacrifice, on Tailao vessels were drawn the pattern of oxes, and on Shaolao vessels, the pattern of sheep. People in the Qin dynasty interpreted these patterns as portraits of a mythical ferocious animal, which did not really make sense in terms of their connotations and functions.

There are many Fuxiang artwares discovered by archaeologists. Vessels of earlier age include a li pot made in the Neolithic age for cooking congee and soup whose shape is ballooning and plump like mothers'

breasts at lactation, and an inscription cup unearthed in Shandong Dawenkou Cultural Sites, the inscribed characters on which have been recognised as "sun, moon, mountain," is formed like penis, which have something to do with the ancestral worship of primitive society. In the inscriptions on bones or tortoise shells of the Shang dynasty (甲骨文) and on ancient bronze objects (金文), the two roots (示and且) for the word ancestor (祖) are actually simplified forms of penis. Moreover, the commonest sacrificial jade articles for emperors to worship heaven and earth are Bi (a round flat piece of jade with a hole in its centre) and Gui (an elongated pointed tablet of jade held in the hands by ancient rulers on ceremonial occasions). The latter is a symbol of phallus (in ancient China, when members of the nobility were engaged, a man would send his fiancee a Gui as a token), while the former in hieroglyphics is originally the combination of three characters which resemble a lying woman with her legs curled, vagina and thigh respectively, and the pronunciation for Bi refers to vagina. These ceremonial vessels are all Fuxiang art, imitating the shape of particular objects.

People in the prehistoric period had similar visual psychology to that of children's. They tended to identify self and the other, seeing lifeless objects, whether artificial or natural, as living things by way of assimilation. Pictures in ancient Chinese picture dictionaries and of excavated relics feel like abstract drawings or shapes, yet this is in effect the impression of modern people who have been influenced by Western abstract art.

Poems of the Zhou dynasty describe palaces as "flying like pheasants" meaning that the bilaterally symmetrical eaves are like flying pheasants, which is also a type of Fuxiang. Movements in Taijiquan, such as wild horse parting its mane and white crane spreading its wings, all follow the thinking mode of Fuxiang. Peking opera, known as one of the three systems of world drama performance, adopts a great deal of the technique of Fuxiang. Its setting-less stage is in certain context not emptiness but changeable existence. For instance, in *The West Chamber*, actors and actresses use the gesture of opening a door to suggest that they are inside a room; in *Chasing after Han Xin*, the whip and the movement of riding a horse as well as the voice imitating the sound of hooves indicate that the person is walking or running on the field; and in *Autumn River*, the gesture of paddling and body shake show that they are boating against waves. All belong to the art of Fuxiang.

Patterns on bronze vessels of Shang and Zhou dynasties or floor tiles of the Qin and Han dynasties, nowadays thought to be abstract and geometrical, are actually imitations of various existences in real life. For example, the open-ended winding lines resemble clouds, and the closed rhombuses present thunder and lightning, and the two are usually combined together and called cloud and thunder lines. In the geographical part of *Sancai Tuhui* of the Ming dynasty, there is a pattern of black and white cells looking like a chessboard. It is however not an abstract pattern but represents particular pieces of rice field, the arrangement of which can be traced back to four thousand years ago when the "nine squares" system (of land ownership in China's slave society) were implemented.

The most famous fancy glaze of porcelain can be seen in the works made in Jun Kiln. The reason that Jun Kiln ranked the first among all five great kilns of the Song dynasty and its products were seen as the king of porcelain lies in that its glaze presented abstract shapes which would be given specific forms and seen as images of natural or animal beings, like mountains, clouds, birds, butterflies, fishes or beasts.

After calcination, glaze would leave a trace like being flowed by a liquid, which was called "tear stains" or "earthworm creeping," and the traces resembling mountains were named "thousand peaks in emerald colour." Traces that looked like realistic objects would be celebrated and regarded as wonders and treasures, while the unreconisable glazes would be overlooked, as people could not appreciate them without their sharing any likeness to actual things.

The worldly representations of Fuxiang can be seen in the landscape stones across China. For instance, a stone in Mount Huang of Anhui province is assimilated to a monkey looking far into the distance, called "a monkey staring at the sea"; two strange stones on the cliff of Yangtse Gorges are called ox liver and horse lung; a stone on the top of Emperor Kangxi's Summer Mountain Resort in Chengde is interpreted as a wooden club; the shape of Yuanyang stone in Danxia Montain in the outskirts of Shaoguan city resembles penis, and the Earth Mother stone in Mount Longhu of Jiangxi province is shaped like vagina. The same can be applied to mountains: Mount Hua is also called flower mountain as its shape resembles lotus; the Peach Hill in Kuimen of Yangtse Gorges looks like a peach; Maiji mountain in Tianshui is shaped as a grain stack; Gui Peak in Zhong Nanshan is like the tip of a Gui; and Breasts Peak in Zhenfeng county of Guizhou province is shaped like a pair of upright breasts.

There are also examples of Fuxiang art in depictions of motions, the quintessential one of which is the pattern of wheeling. The shape of the wheel in *A Trip on a Dragon Carriage*, one of the stone reliefs in Sichuan province, is drawn like a spiral, which is not an abstract line but rendering of a particular wheel that is fast running. This pattern can also be detected in the pottery spinning wheels of the Neolithic age excavated in Shijiahe Cultural Sites. These wheeling patterns

present actual objects in rotation rather than an abstract concept.

The exploration of the technique of Fuxiang will help to understand and analyse ancient Chinese signs and patterns. Fuxiang art usually contains simplified forms of actual objects, and has something to do with the symbolic system of Yin-Yang and Five Elements and Divinatory Diagrams in *The Book of Changes*. The latter consists of two types of lines, one unbroken (horizontal or vertical), standing for penis, and the other broken, symbolising vagina. Unbroken lines and broken lines would be combined to form single diagrams or double diagrams and be given particular shapes. The following is a translation of several passages in *The Book of Changes: Explaining Diagrams*:

> The Qian Diagram: of the five elements, the Qian Diagram belongs to the element of metal, the symbol of masculinity and representing heaven and the universe. Its location is northwest, and those that embody this diagram are emperor, father, human head, gold and jade, horse, etc.
> The Kun Diagram: of the five elements, the Kun Diagram belongs to the element of earth, the symbol of femininity and representing the human earth. Its location is southwest, and those embody this diagram are mother, subject, human stomach, cow, and so on.

The diagrams of Zhen, Li, Xun, Dui and Gen in the Eight Diagrams have similar statements in *The Book of Changes: Explaining Diagrams*. The number of those embodying the various diagrams is more than a hundred. Having a close examination of the ancient literature, we can see that the diagrams regard Five Elements as their guiding principle and Eight Diagrams, their categories, so that they have involved everything in them, including astronomy, geography, human beings, divinity and articles. Though sometimes being far-fetched, they have helped control the agricultural civilisation that runs in circles and become the key in explaining traditional Chinese art.

Eight Diagrams have their source in *Hetu* (River Map), and Five Elements originate from *Luoshu* (Luo River Writings). The interpretation of *The Book of Changes* given by Confucius to his students is straightforward and has become the chief source of *The Book of Changes: Xīci*. According to Confucius, the two picture books—Hetu and Luoshu, the former is from the Yellow River and the latter, Luoshui River—were found by two sages Fuxi and Dayu respectively, who developed them to be the guiding principles of culture, politics, military affairs, agriculture, water conservancy and sciences. Among the relevant relics unearthed by field archaeologists, the most typical are the many five-direction-eight-star (the five directions are: north, south, west, east and centre) jade artwares excavated in Red Mountain Cultural Sites and the jade plate and jade eagle of Hanshan. In the archaeological report, the central image in the jade plate of Hanshan is called eight-star line, but as far as I can see, it had better be called five-direction-eight-star line. It is hard to reconcile five (in Five Elements) and eight (in Eight Diagrams) in number, yet the geometrical pattern is able to combine them visually.

The jade plate of Hanshan is caught in two jade turtle shells. On the plate are engraved regular five-direction-eight-star lines and around its edge are holes. There are five and eight holes poked respectively on the jade turtle shells, which correspond to the numbers in Five Elements and Eight Diagrams. Fuxi was recorded to be born in Tianshui, Gansu province, and buried in Huaiyang, Henan province. The plate was unearthed in Huaiyang area which belonged to Fuxi's sphere of activity. The central image in the jade eagle of Hanshan is the variant of that of the jade plate after its being rotated ninety degrees, and when the Hetu has been rotated ninety degrees, it will become the basic pattern of Luoshu. Scholars overseas view Luoshu as China's magic cube.

The Serious Misplacement of Historical Cognition and Historical Reality: Interference and Mistakes of the 20th-Century Evolutionary History in the Study of Chinese Art History

Lin Mu

Sichuan University

Through the study and introduction of the historical views of evolution in the West, the most famous group of Chinese philosophers and historians of the 20th century brought the following historical concepts that influenced the astronomical generals to the study of Chinese historiography in the 20th century:

(1) Same as natural science, history should be of the same scientific regularity with the universal general meaning of the whole human society. In the historical law, "the society composed of Chinese people should not be different"; This could not go beyond the objective law, "which is independent of man's will." This "scientific" nature of history can be described as "scientific view of history" or "historical determinism."

(2) Human history is also a historical evolutionary process based on material production. In this process, the objective factors of material, tool, productivity, and production relations are the decisive factors in historical evolution. The subjective factors of human spirituality are in a passive position. Therefore, "materialism" and "idealism" become other elements to determine the correctness and error of the historical view. This is also called "historical materialism."

(3) Human history is a history from low to high, from backward to advanced, and evolved in stages. In this sequence of historical evolution, the social stage that precedes the historical evolutionary sequence is of course advanced and progressive than the later stage. Violation of this law of progress means violating the "reaction" of historical trends, while "reaction" is not an academic issue, but a political issue. This is also called "historical progress theory."

(4) The rules of historical evolution have been discovered by the West. Therefore, Chinese historical research does not need to think about these issues. As Guo Moruo said, "the purpose of studying history is to use a large amount of historical materials to clarify" this "principle of social development." This rule could be applied to Chinese historical research. This is called "respecting the rules of history."

(5) The development of Chinese social history also follows the evolution, from primitive society, slave society, feudal society, capitalist society to socialist society. Each has its own linear time series. The difference is only the eras. This can be called "no national prejudice."

(6) Chinese society is in the backward stage of the "feudal society" in the fifth stage of the development of human society. Therefore, it objectively falls behind the Western "capitalism," "which is independent of man's will." After discussions, the nature of Chinese society can only be termed as the "semi-colonial and semi-feudal" stage. Admitting the fact that I am not as good as others—even in the field of arts, science, economics—is called "a sober scientific attitude of seeking truth."

(7) The judgment of Chinese history is carried out in the standard of "human"—which is actually the standard of the West. With the "scientific" historical view which "fits all," the universal value standard has been established. This value criterion, originated in the West, has been upgraded to the universal scientific standard in the eyes of the majority of Chinese historians in the 20th century. This is why Chinese scholars have always used these standards confidently, no matter from academic, emotional, or intuitive perspectives. This is the "universal principle" of the history.

Please pay attention to the above seven points. Under the above axiom-like historical principles, the Chinese history of the 20th century traced back our history, re-evaluated, studied and wrote about our historical culture and our national tradition.

The study of Chinese art history in the 20th century is also the same as Chinese history in the 20th century.

The Western historiography of evolution in the 20th century not only confuses the study of Chinese art history, but more seriously, makes the Chinese people lose their confidence in their own cultural

traditions and fine arts traditions. Moreover, this national inferiority and self-abuse is supported by the epistemology of "Scientific Historical View!"

Because all these "rules," "stages," "concepts" and all kinds of genres, styles come from the West: either in modern France, classical Italy, the Soviet Union in after the 1950s (including Russia in the 19th century), or in the United States. The "humble" and "poor" Chinese have followed these rules and stages one after another. Facing the "history," "law," "progress," "pioneer," "avant-garde," "modern," "contemporary" and all kinds of high-sounding Western art, what else should we do apart from being copycat or prostrating ourselves in worship? It seems that the West always takes its place in front of China, but can we really, or do we really need to "catch up" with them?

With the development of biological, palaeontological, chemical, physical, and philosophical theories, the fatal myth of the objective rules of human social historical evolution has been completely broken. History has been re-described in the contemporary era—history is an accidental creation of people under certain conditions that they encounter. If the history is really like this, then take care of ourselves, grasp our own historical traditions, seize the opportunities, whether accidental or not, and create our own history and art—which may be a new perspective in understanding history, understanding the true history of art, and creating contemporary art that truly belongs to China.

Walking with History: Thirty Years of *World Art*

Yi Ying

In 1985, I graduated from the Central Academy of Fine Arts. I stayed on at the academy to teach in the art history department and edit at *Shijie Yishu* (*World Art*) magazine. Shao Dazhen was in charge of *World Art* at that time, but in about 1984, Shao had become the editor-in-chief of *Meishu* (*Art*), so he could no longer handle the work for *World Art* at the same time. Much of his work was delegated to me, which I would never have imagined. *World Art* was founded in 1978, when I was still in my first year of university in the art department at Hunan Normal University. I was extremely excited the first time I saw *World Art*; it was a time when we thirsted for knowledge and we urgently wanted to understand the outside world. My classmates all went to the post office down the street to buy *World Art*, so we had to ride our bicycles to post offices all over the city to find it. Later, a classmate took a special trip to Xiangtan to buy the magazine. At that time, there were very few art publications in China, and even fewer focused on foreign art. Before *World Art*, there was the Zhejiang Academy of Fine Arts' (now China Academy of Art) *Waiguo Meishu Ziliao* (*Reference Materials on Foreign Art*) and later *Meishu Yicong* (*Translations on Art*). However, *World Art* was more influential amongst my classmates; it may have been the appeal of the Central Academy of Fine Arts, but it may also have been because *World Art* contained more discussions of Western modern art.

In the late 1970s, Reform and Opening had just begun and art education had just been restarted, so the available materials on Western art were limited. Courses on foreign art history still employed Soviet teaching materials, and so Russian art made up the majority of the content. The Impressionists were usually omitted, and even if they were included, they were usually criticized. There was certainly no mention of anything after the Impressionists. Occasionally I would see works of Western modernist art and think that they were novel, but I could not understand them, and our teachers neither explained these piece nor encouraged us to study them. The art world was still concerned with questions of realism, absorbed with criticizing "thematic determinism," and even debated whether or not sketching nudes should be part of art education, all of which became key issues in the intellectual liberation movements. At university, two things had a big impact on me, and both took place in 1979. First, the Stars Exhibition was held in Beijing; we saw the work of the Stars in *Art*, and some of our teachers told us about it when they came back from Beijing. We thought that the Stars were creating modern art, and they were. However, some of our teachers told us that their forms had been fully explored in the 1930s, and was not real modern art. Second, the Beijing Oil Painting Research Society held an exhibition in Changsha, presenting a few formalist works. These pieces had an immense impact on us, because they were not orthodox academic paintings and we also saw them as modern artistic expression. In fact, our concept and understanding of modern art came from *World Art*, a classic product of Reform and Opening; it was the first to systematically introduce early Western modern art, and it described Impressionism and Post-Impressionism in some detail. Shao Dazhen wrote a series of articles about Western modern art history in *World Art*, and I waited impatiently for every issue; this series became my introduction to Western modern art. I read *World Art* very carefully, making notes on every issue and creating notecards on important points. Several years later, the cards filled a large box. My final thesis was entitled "Moving Toward Complete Freedom: A Brief Analysis of the Aesthetic Ideas of Western Modern Art," which was incorporated into the Hunan Normal University's *Selected Graduation Theses*. Much of my material for my thesis came from *World Art*.

However, *World Art* was not all about Western modern art, because completely opening to modern art would not be tolerated. There were Shao Dazhen's articles introducing Western modern art, but there was also criticism. At that time, our understanding of modern art was incomplete; we saw anything that was different from academic art or orthodox realism as modern art. Coming completely into step with contemporary art was something that happened after the 1990s. In the 1980s, *World Art* focused on modern art with realist tendencies, which suited the mainstream of Chinese art at that time. In this new era, Chinese art (primarily oil painting) underwent two periods of realism: Critical Realism and Native Soil Realism. These works were primarily created by

young students, using the realist methods that they had learned at the academies. Critical Realism (also called Scar Art) was primarily in the tradition of the Maksimov students. They used realist techniques transplanted from Russia, which carried the traits of 19th-century European realist painting. After the tide of revolutionary realism in the 1960s and the "Cultural Revolution," this style reached a peak. In the period after the "Cultural Revolution," this kind of realism seemed to be an effective method for recording history, depicting reality, and criticizing society. Native Soil Realism was obviously considered suspect at first. These artists wanted to express their true experiences of life and real observations of society, and so they also wanted to find a mode that conformed to their experiences and avoid stereotyped expressive models. In Native Soil Realism, we can see a number of different styles, but most of these new modes absorbed some of the methods of Western modern or contemporary art. For example, Luo Zhongli's *Father* drew on the methods of American hyperrealism. Of course, Luo did not attempt to replicate a photograph; he still used traditional oil painting methods, but his techniques stood apart from the realist oil painting tradition in terms of form, concept, proportion, and scale. Stylistically, He Duoling's *Spring Breezes Have Arrived* was reminiscent of the work of American painter Andrew Wyeth. Although Wyeth's style was not entirely modernist, it was an alternative realist style that, once introduced into China, was quickly absorbed by young artists who were tired of academic realism. Wyeth's style was, for a time, the mainstream of Native Soil Realism. The Zhejiang Academy of Fine Arts' *Reference Materials on Foreign Art* was the first to introduce American hyperrealism or photorealism, but the essay only had black and white photographs, so we cannot be sure if this inspired Luo Zhongli. Similarly, He Duoling did not believe that he learned from Wyeth. In the 1980s, as the door to the rest of the world gradually opened, some foreign exhibitions were allowed into China and a few art academies imported books on Western modern art. The number of people traveling abroad also increased, and they brought back more information, so young artists had a number of channels through which to access Western modern art. For example, "Original American Paintings from the Museum of Fine Arts in Boston" in 1981 and "The Armand Hammer Collection" in 1982 both contained Wyeth's work. In this period, *World Art* discussed Wyeth, fueling the popularity in China of a realist style in the modern sense.

In the mid-1980s, Shao Dazhen became the editor of *Art*. As a result, *World Art* was headed by Li Chun, until Xing Xiaosheng took over from 1986 to 1988. This was the time of the '85 New Wave movement, and *World Art* continued to discuss Western modern art during this period, but in a way that was different from the past. First, the magazine rather systematically introduced and studied Western modern art. Beginning in 1985, every issue contained a section featuring a school of Western art, from Impressionism to Pop Art and beyond. Some of these essays were translated from foreign languages and some were original essays in Chinese. This was an important shift in *World Art*, which led to the magazine's later focus on contemporary art. Its previous articles had largely centered on pre-Impressionist works, and modern art was only a small section. Second, the magazine combined discussions of Chinese artistic creation and teaching with presentations of foreign realist art. In fact, this might have been the part of the magazine that had the biggest influence on artistic creation at the time. In 1984, the Beijing Exhibition Center held an exhibition for Canadian painter Alex Colville, and *World Art* featured Colville's work in conjunction with the exhibition. In Western contemporary art, Colville is not considered an important artist, but his hard-edged modeling, and surrealist forms were very popular with Chinese artists. In particular, the painters who depicted Native Soil themes could very easily transplant his modes into their Chinese rural subjects. Another important influence was Soviet realist art. For us, Soviet modern art had legitimacy. That mode of modern revolutionary realism was the combination of expressionism and realism, and variants of revolutionary realism were the academic mainstream for a time in the mid-1980s. Interestingly, these realist variations also adapted to the styles of other Western artists, such as El Greco and Corneliu Baba, regardless of their historical era or art historical position. In the mid-1980s, *World Art*'s circulation surpassed one hundred thousand copies. The cover price was low, and so the magazine became a necessary reference for many artists, especially realist artists. Once *World Art* introduced an artist, his style quickly became popular in China. Of course, this was more clearly reflected in oil painting, printmaking, and sculpture. Third, the magazine introduced Western contemporary art; this project was not as influential as the discussions of modern realist artists. Although Chinese avant-garde art was flourishing, it primarily took the form of performance and conceptual art, while painting was centered on expressionism and abstract art. These prominent strains of Western modern art had entered China through a number of channels, and did not need to be introduced through *World Art*. In 1985, CAFA's Ma Lu returned from studying in Germany and wrote "Returning to Painting's Embrace" for *World Art*, which was an early article on Western contemporary art in the magazine. After this, *World Art* arranged for a few key articles on German Neo-expressionism, which had an immense influence. In

the avant-garde art of the 1980s, abstract art was not a focus, but at "China/Avant-Garde," there were a few influential works of abstract art that largely came from the Neo-expressionist pedigree, but not Abstract Expressionism, because Neo-expressionism better suited the communication of repressed emotion and latent thought. In the late 1980s, another influential Western contemporary art import was a group of three Italian contemporary artists: Francesco Clemente, Enzo Cucchi, and Sandro Chia. Of the three, Enzo Cucchi, whose style was more painterly, received the more significant reception in China. Of the German Neo-expressionists, Georg Baselitz, Jörg Immendorff, Anselm Kiefer, and other figurative artists were popular with Chinese avant-garde artists. In fact, the French painter Balthus may have had the greatest influence on Chinese contemporary painting in the late 1980s. This was primarily the work of Xing Xiaosheng; he personally interviewed Balthus and wrote a review of his work, and the articles were published in *World Art*. This academic art with modern flair was well-suited to the state of academic art in China at that time, and the Balthus trend lasted into the 1990s. Xing Xiaosheng also highlighted Spanish contemporary artist Antoni Tàpies, who had a significant influence on Chinese abstract art. The 1980s was the golden age for *World Art*, because the magazine's features on modern realist art directly influenced Chinese avant-garde art. *World Art* was attentive to the current mood and recommended Western modern artists that would fit with Chinese art education and creation. For the '85 New Wave, *World Art* was not terribly avant-garde, because it expressed reservations about more radical contemporary art. This kind of art was not accepted by the vast majority of Chinese artists, even if it did seem to have influenced a large proportion of the art shown in "China/Avant-Garde." The readership of a magazine depends on reader interest. Having the publication's tastes be slightly higher than that of its readers is the key to a reader learning something new. In the 1980s, *World Art* met this need.

In the 1990s, Chinese art underwent a significant change, with the recession of the New Wave and the rise of the New Generation and Political Pop. In the 1980s, Chinese avant-garde art focused on the expressive forms of modern art; from the academic avant-garde to radical conceptual art, the majority of the forms were directly imported from the West and the ideas carried by the forms were more important than their content. Some have said that the Chinese New Wave went through one hundred years of Western modern art in a decade, and this is not an exaggeration. However, after the forms of Western modern art passed, Chinese art still had to return to Chinese reality. In the early 1990s, the New Generation artists emerged. These artists had just graduated from university, and in contrast to the '85 New Wave artists in the 1980s, they had not experienced the "Cultural Revolution," they had not been sent down to the countryside, they did not have the social responsibility and collectivist spirit to change China and the world. They had received rigorous academic training, and these realist methods became a way for them to observe life and depict society. New Wave art's biggest influence on them was the quest for artistic freedom. This was manifested in a desire for the freedom of personal experience, not the freedom of form. The 1990s was an era of intense change in Chinese society. The shift from the planned economy to the market economy meant that the state no longer assigned university students to careers, leaving an individual's fate in his or her own hands. The increased diversity of social interests and the more prominent role of individuality were fully embodied by the New Generation artists of the early 1990s. The New Generation focused on the self and academic realist methods. The artistic forms of Western modernism had a limited influence on them, but they did not entirely follow the academic path either, because they wanted to escape that world. Their creative methods often combined their visual experiences of reality with references to Western contemporary realist art, in a way that was consistent with the modernization of Chinese society. This transformation seems sudden, but it was actually very subtle. Western modernist art was based on formalism; flatness, hard edges, geometry, and other modeling elements from modern art reflected the visual experience of modern industrial society. When Chinese avant-garde artists in the 1980s pursued modernism, Chinese society did not provide the corresponding visual environments; the pursuit of form rendered the form meaningless, although the meaning of the concept was often greater than the meaning of the form. With the rapid changes in Chinese society in the 1990s, the era of images had unexpectedly arrived. Liu Xiaodong's "photorealism," Fang Lijun's Pop paintings, Wang Guangyi's collages of posters and logos, and Zhang Xiaogang's replication of old photographs seem to consciously and unconsciously show the dissolution of academic and modern art in painting; they used the language of pictures to replace the language of painting. This superficial formal issue actually reflected a profound change. Traditional painters wanted to express specific subjects, and representational techniques and methods were formed in the process of representing nature. The experience and understanding of nature was also a foundation of representation, comprising an important visual source of traditional painting. The urbanization of contemporary society has separated people from nature, and the visual environment of urban society has constituted a new visual experience.

Artistic expression no longer needed to draw visual resources from nature, because modern society provided a rich array of visual imagery; as a result, appropriation replaced originality and replication replaced description. Pop Art was introduced into China in the mid-1980s. Robert Rauschenberg held a solo exhibition at the National Art Museum of China in 1985 and taught a class at the Central Academy of Fine Arts. Pop Art quickly attracted the attention of young artists, and a few of them began imitating Pop Art. *World Art* also discussed Pop Art during this time. In 1988, I wrote an article entitled "Pop Art: Rallying American Commercial Culture" for *World Art*, but at that time, we did not thoroughly understand Pop Art, and artists' imitations were simply limited to surface effects, which was amply reflected in the 1989 "China/Avant-Garde" exhibition. Pop Art was also very popular at "The Guangzhou Oil Painting Biennial" in 1992, and later Political Pop arrived on the stage at "China's New Art Post-1989," both of which reflected the shift in Chinese modern art in the early 1990s. Unlike the wholesale imitation of Western modern art in the 1980s, the art of the 1990s was shaped by the experience of development in Chinese society. The mainstream of Chinese modern art had bid the avant-garde art movements of the 1980s goodbye, and so *World Art*'s role in the art movements of the 1980s also came to an end.

In 1994, *World Art* published "Cardinal Points of Art," an essay by noted Italian art historian and critic Achille Bonito Oliva. Oliva was the curator of the 1993 Venice Biennale, and this essay served as the preface to the entire show. Before this, *World Art* had also discussed Oliva's work. When *World Art* promoted the Italian Transvanguardia in 1988, the feature also covered Oliva's art theory. The 1993 Venice Biennale was meaningful for Chinese contemporary art, because it was the first time that Chinese contemporary artists were invited to participate in the show. The invited artists were primarily from the New Generation and Political Pop. Prior to the exhibition, Oliva had personally come to China to choose the participating artists. He did not interact with official Chinese institutions and primarily chose artists he thought were suitable through unofficial channels. Oliva's methods represented the mainstream of Western art criticism in the 1990s. In "Cardinal Points of Art," he proposed the concepts of "cultural nomads" and "cultural escape." He thought that the vitality of European culture stemmed from the blending of diverse cultures, without fixing a tradition or a center. The Chinese artists he selected were shown in the collateral exhibition "Passage to the Orient," but what this passage to the orient was and what kinds of art could represent a passage to the East, he did not say. In a sense, this was the first time that Chinese contemporary art moved out into the world. In the 1980s, Chinese avant-garde art wanted to connect with the rest of the world, but no one could determine how this would happen. When Chinese contemporary art moved out into the world, it moved toward the cultural mainstream dominated by the West. Although Oliva saw China as part of the Third World and a diverse culture, he still chose Chinese contemporary art based on mainstream Western ideology. Chinese opinions were not consulted, and as a result, Western ideology controlled and influenced Chinese contemporary art. Under the control of power and money, Chinese contemporary art abandoned its pursuits from the 1980s and simply attempted to curry favor with foreign curators and markets. The Venice Biennale is just one of many Western contemporary art events, and even if Chinese artists did not participate, it would still be able to function as before. From this edition of the Biennale onward, nearly every major international exhibition had Chinese participants. The 1999 Biennale was the first time that Chinese artists from official institutions were invited to participate, but these official and academic entries made almost no impact. A China Pavilion was formally established at the Venice Biennale in 2003, but because of SARS, the exhibition was never held. It would have been a good opportunity to present a Chinese mode of contemporary art. Since the 1990s, *World Art* has made adjustments to its editorial direction, moving away from systematic introductions of Western modernist art and shifting toward reporting on contemporary art. We thought that, with the shift in Chinese contemporary art from the 1980s to the 1990s, Chinese contemporary art would also shift from modernism to post-modernism, but as we have found, this was not the case.

The development of Chinese contemporary art has a law of its own. The blind mimicry of the 1980s was only a surface phenomenon, but behind this phenomenon resided a quest for modernization. It was a spiritual expression of the pursuit of intellectual liberation and personal freedom. The hurried passage through Western modernism in the 1980s did not mean that we truly passed through modernism. With the immense changes in China in the 1990s, such as the rapid development of the economy, the expansion of large cities, and the improvement in quality of life, Chinese society seemed to have jumped into post-modernism overnight. We have called this a developmental leap. However, Chinese art never entered post-modernism, although some art did take on post-modern characteristics. Post-modernism is difficult to accurately define; in the history of Western modern art, post-modernism began in the 1950s and 1960s, after the Second World War, specifically in the period of Abstract Expressionism and Pop Art. Formally, graphic art,

landscapes, installation, performance, video, and conceptual art were prominent, and traditional art, including painting and sculpture, gradually retreated from mainstream artistic discourse. If these traits were reflected in Chinese contemporary art, it was in two primary respects. Post-modernism was seen in a small amount of conceptual art (a term we will use to cover all modes of post-modern art), from performance to installation, but its influence was limited and its background was complex. Actually, many of the major accomplishments in this arena were those of artists overseas such as Cai Guo-Qiang, Xu Bing, and Huang Yong Ping. Second, post-modern elements influenced painting, which primarily manifested in graphic art and landscapes, particularly in Pop Art, and its patterns are important even today. Painting absorbed post-modern elements, which seemed to inject new vitality into the medium, and in fact, there seem to be three general reasons for this vitality in painting. First, the transition from tradition to modernity had not yet been completed. We are far from finished with modernism, and the conditions of modernity are still strong, so painting can still serve as a vehicle for the aesthetics of modernism. Second, the art market played a role. The art market rose in the 1990s; the market sidelined the pursuit of art and compelled artists to focus on money. This was especially true for China, a country that had just entered into a market economy. Third, the Chinese art market was a true buyer's market. Overseas buyers controlled Chinese contemporary art through the market, and painting found a space to thrive in the relationship between the two. When China was just beginning to rise, painting had already retreated from the historical stage in the West. In the 1990s, as in the 1980s, *World Art* worked to introduce contemporary Western realist painters and sculptors to complement domestic artistic development, however, there were limitations to this approach. American painter Eric Fischl was most popular with Chinese artists; his everyday subject matter, his records of personal experience, and his snap-shot mode of composition bore similarities to the practices of Chinese painters. Another favorite was the rather young American painter Mark Tansey. He primarily painted subjects from modern art history, full of post-modern humor. Some Chinese artists, such as Chen Danqing and Liu Xiaodong, had a rather good relationship with him. However, these Americans were not realist painters in the true sense, because they used a lot of pictures, particularly commercial pictures. This approach differed from Chinese artists' understanding of realism, so very few Chinese artistic studied them carefully. In addition, Israeli painter Avigdor Arikha and Spanish painter António López García were also presented in *World Art*, to the enjoyment of many in China. During this time, the form of painting advocated by *World Art* was primarily German Neo-expressionism, and the publication explained the artists and their work and the theory behind the movement in some depth. Neo-expressionism did not have an obvious impact on mainstream Chinese Pop painting styles, but it played a role in the spread of and academic interest in Expressionism. Beginning in the mid-1990s, Expressionism was popular at the academies; after realism lost its realist function, painting gradually moved towards individualism. Many people understood Expressionism as a modern art style, and began teaching it; they allowed students to distort figures based on a foundation of realism. This kind of expressionism had no real meaning, but it was neither Expressionism nor Neo-expressionism directly from Germany.

In 1995, the Central Academy of Fine Arts established the Study of Art Publishing House to print *The Study of Art* (*Meishu Yanjiu*). *World Art* separated from the People's Fine Art Publishing House and was published by the Study of Art Publishing House. However, the golden age of *World Art* had already passed. As we have already discussed, Chinese contemporary art was unlike the art of the 1980s, which pursued and imitated Western art. Western contemporary art, namely the art taking place at that particular moment, was considered uninteresting. Of course, there were some who did pursue it and participate in those activities, but the scale was much smaller than those of painting and sculpture. Some people internationally cheered these developments, but very few people in China paid much attention. At that time, the primary task of *World Art* was to follow the cutting edge of visual culture and to serve as a window to global contemporary art. Western art in the 1990s differed greatly from that of the 1980s; the dissolution of the Soviet Union, the political changes in Eastern Europe, and the end of the Cold War all had an immense impact on art, and the post-colonial phenomenon in China was not unrelated. Beginning in the mid-1990s, after the redesigned *World Art* came out, the primary task of *World Art* was to follow international trends and report on important art events and activities that were currently happening. There were three general reasons for examining Western art in the 1990s. First, Europe's internal affairs and problems in the post-Cold War era became more obvious. Artists considered the position of Europe within the context of globalization, the reorganization and recombination of Europe after the end of the Cold War, and the conflict between national and local interests. The 1995 Venice Biennale was entitled "Identity and Alterity," suddenly reflecting Euro-centric anxiety. Second, the post-modern art phenomenon that began in the 1980s expanded rapidly in the 1990s. Art was moving towards complete

politicization and socialization; issues of race, sex, identity, marginalization, and the environment became significant concerns in art. Third, art forms changed. Collective activities became a primary mode of artistic expression; museums, galleries, curators, dealers, and critics, as parts of the contemporary art system, joined together to organize massive art events. The themes of nearly a decade of major art events show the changes in the core of Western art, including "Cardinal Points of Art" at the Venice Biennale in 1993, "Identity and Alterity" at the Venice Biennale in 1995, "Politics, Poetics" at Documenta 10 in 1997, "Platform 5" at Documenta 11 in 2002, "Plateau of Humankind" at the Venice Biennale in 2001, and "Think with the Senses—Feel with the Mind" at the Venice Biennale in 2007. For example, the exhibition theme of Documenta 10 was "Politics, Poetry," and the curator was Frenchwoman Catherine David, the first female curator of the event. "Politics, Poetics" was the artistic expression of political thought, and the pressing questions in contemporary society, including urbanization, regionalism and identity, human rights, society and the nation-state, the nation and nationalism, economic globalization, and national politics, clearly reflecting social and political realities and concerns in the West after the Cold War. The questions of art were no longer confined to forms, aesthetics, techniques, or anything else that served as vehicle for traditional art; art became an overall expression through visual media. Photography, video, computer images, installations, and sites became the primary methods of artistic expressions.

When the Study of Art Publishing House began publishing *The Study of Art* and *World Art* in 1995, the publishing house also moved towards marketization. The combination of the academic and the commercial became difficult. For *World Art*, continuing with the original direction of the publication would certainly impact circulation because the readership would be too narrow. It was also impossible to be both popular and academic. With regard to the latter possibility, we originally designed two proposals to attract readers. First, as in the 1980s, the magazine would introduce contemporary Western figurative painters, because the main readers of *World Art* were painters and art lovers. Since the 1990s, we have certainly discussed a few outstanding figurative painters, such as Avigdor Arikha, Eric Fischl, Philip Pearlstein, Mark Tansey, and António López García. However, painting was no longer a leading trend in art. Although these painters had some technique, they had not kept up with the times. Unlike other art forms, they did not engage with the issues of the day, reflect major social, political, and cultural events, or present the predicaments of life and spirit experienced by people in contemporary society. In China specifically, painting in the 1990s was oriented toward Pop and pictures, and academic techniques were considered less important. Many of the Chinese artists who were interested in these realists were from the academy, but most of the artistic ideas in China happened in society, not the academy, which is a circumstance that stood in stark contrast to the situation in the 1980s. The other proposal for *World Art* was to follow the mainstream of contemporary art, reporting on major art events, presenting popular artists and their work, and examining the urgent questions in contemporary art. Since 2000, the magazine has endeavored to perform this latter function more promptly and completely. However, like traditional art, Western contemporary art is not popular in China. This is not to say that Western contemporary art is repressed or rejected; there is simply a distance of culture and social development, which can be seen in two important ways. The first is the distance of artistic language. Much of Western contemporary art employs new media, and few artists engage in conventional art forms. Recently, the trend has been toward video and digital images. In China, very few artists utilize these methods, and these artists would not be interested in *World Art*'s articles on these subjects, because the majority of them have direct channels for obtaining information from the West. Second, Western contemporary art often deals with specific subject matter, directly depicting contemporary social issues. These issues lie outside of Chinese reality, so they may not be easy for Chinese artists to understand, or they may lack experience in these areas. The issues of Western contemporary art have increasingly become academic discussions or subjects for research in China, but they do not relate to or interact with artistic ideas and movements.

Over the last thirty years, *World Art* has moved with Reform and Opening to build a platform for artistic exchange between China and the rest of the world. The magazine met the needs of the intellectual liberation movement and made a significant contribution to the promotion of modern art. However, *World Art* has stalled, despite its past glory. This was a historical inevitability, because forty years after Reform and Opening, people think more freely, information flows more swiftly, channels for cultural exchange are more numerous and diverse, and artistic choices are more numerous. The era of more than one hundred thousand people reading one publication, pursuing one style, and then repeating that style is over. Of course, *World Art* must continue to develop and carry out its mission. The advent of a new era requires further thought and strategic adjustment, but *World Art* will remain rooted in Chinese art, looking out for the changing world.

第 1 分会：语词与概念

Session 1:
Words and Concepts

Introduction to Session 1

Viola Hildebrand-Schat

Goethe-Universität, Frankfurt am Main

Wang Yong

Chinese National Academy of Arts, Beijing

Chen Liang

Universität Heidelberg

Logically, the questions concerning "Words and Concepts" of art can be divided into three levels:

1. Concepts of "art" in different cultures;
2. Change of the concept of "art" in one culture;
3. Different concepts of "art" confronted with each other in the same period.

The term "art" differs enormously in different cultures/languages. The elements which have contributed to the difference can be traced back to different etymologies, philosophical reflections on art, aesthetical preferences, the development of technology, and to the broader social-cultural background as well. By putting different words and concepts of or on art in different cultures side by side, it becomes obvious to what extent our understanding of art has been formed, and restricted at the same time, by the mainstream Eurocentric concept of art. It will also be revealed that there are developments of great importance outside of Europe, which contribute to a more comprehensive understanding of world art history, and that inside Europe, even in the mainstream, different lines of development can be discerned.

Concepts of art in different cultures

The different etymologies of the term "art" in diverse languages refer not only to the difference of terminology, but also to different origins of the term and thus to its different meanings, including differences in what is traditionally related to the term. The difference of meaning within the terms relating to art becomes especially evident regarding compositions of the terms. For example in Anglo-American as well as Roman languages, "art" is used as a root word and then combined with various suffixes to create new words related to art, such as "artwork," "artist" and so on, whereas in Slavic languages, for instance in Russian, several terms all refer to art, such as"iskusstwo" or "chudoschnik." And interestingly enough, the Russian term for painting an icon, "pisatikony," means literally "to write an icon," which shows that different concepts of art are closely linked with different sorts of expression regarding the production of artwork. Similarly, the influence of technique on coining terms related to art is of interest in other media, such as Asian ink painting *tanzaku*, half-written, half-painted works influenced by Shintoism or other religions.

Differences in meaning may result from using the term in singular or plural form. While the German term "Darstellende Künste" refers to dance and music performance, its singular form refers above all to painting, sculpture, installation art, media art, i.e. permanent artworks. The differences become more obvious when translating terms related to art from one language into another. Often a single term has to be translated, according to respective context, into several terms, each referring to one specific aspect of its complex meaning. Here one has to be aware of the differences caused by different systems of script, such as alphabetic, logogrammatic and hieroglyphic system, in which terms related to art may be constructed in different ways.

The difference in etymologies may well be traced back to the difference in philosophical reflections, one of which concerning words and concepts of art is the relationship between art and nature. Beginning with Plato's theory of mimesis, a number of philosophical schools have delivered varied insights into the interaction of nature and the creativity, or genius, of the human being. These philosophical reflections took place, however, in the mainstream of Western philosophy. The reflection of an art history which does not originate from this mainstream and is not based on Platonic theory of mimesis would thus be of interest.

Considering the fact that an artwork comes into being not only by its conception but also by its material realization, the relationship between theoretical reflections on art and the practical

knowledge/technique is another point of special interest. This relationship may vary in different cultures, accompanied by different attitudes towards technology.

Change of the concept of art in one culture

The meaning of art, its functions and ideas, its relation to nature and reality often change with time. Within the 20th century several changes of paradigm have taken place in the Western world. The changes in art were so drastic that there were several breaks in art history. Art emancipated itself from its functional context during the 19th century, not just motivated by the French Revolution and secularization, and followed more and more a purpose on its own, "l'art pour l'art."

Throughout the history, art is connected in different ways with different concepts. During the 20th century it became evident that art has cut off the connection with any form of mimesis: ready-made, abstraction, and objectless representation along with conceptual and action art. The change of the connotation of the term "art" can somewhat not catch up with the vehement changes within artistic practices. However, although the term remains the same, it is now related to other meanings and understandings of art.

Different concepts of art confronted with each other at the same period

Besides its internal change, i.e. the change which takes place in one culture, the concept of art of one culture may undergo change as a result of the encounter with another culture. Whereas the more powerful culture inclines to absorb the conspicuous characteristic of the weaker one and label it with "exotic," the culture which lies in an inferior position is forced to redefine and reevaluate itself culturally. Among others the concept of art becomes a crucial field of debate, propaganda, even conflict for the establishment of cultural identity.

For instance, the Chinese term for art, *yishu* (艺术), is introduced from the West through translation in the modern period. A parallel Chinese term for art, somewhat more often used, *meishu* (美术), is also a borrowed word, which again is coined through combining ancient Chinese terms, *mei* and *shu*, in Japan in the translation of corresponding Western concepts. The words which fall into the word field of art in ancient China can be classified into the category "*yi* (艺)," under which a broad range of human practices such as music, painting and calligraphy are grouped. The denotation of the term *yishu* in modern China seems to be broader than that of "fine arts" in the Western traditions, while the term *meishu* refers in particular to visual arts or formative arts, including painting, sculpture and applied arts. In the present age the denotation of the term *yishu*, which is broader than that of *meishu*, is further extended to include modern branches such as installation art and video art, besides traditional branches like painting and sculpture. The connotation and denotation of the term *yishu* is undergoing a change, through which the development of Chinese terms and concepts of art in the context of Chinese culture confronted with the globalization can be traced.

At the present time, when the footsteps of globalization become more and more evident, the concept of art cannot keep itself untouched by the globalization. But what does globalization mean for art? Can the nuance of different words and concepts of art, deeply rooted in its culture and tradition, be retained in the attempt to write a global art history using one single language?

Against the background of globalization the reinforcement of national identity will be of special interest. Here the promotion of nationalism can be reflected from the perspective of concept of art, for instance in the case of socially engaged art.

Out of the 59 valid proposals, we have chosen 15 papers to be presented in this section. They all address the issues reflected in this introduction, at the same time with their respective emphasis. The major concerns of the 15 papers form naturally three groups, therefore they are divided into 3 panels with 5 papers in each panel.

In the first panel we have presentations focussing more or less on the self-reflection of the term and/or the concepts of "art" in one single culture. This includes reflections on the opposites between "mind and hand" in the 17th-century Northern Europe, also in the pre-Hispanic culture in Mexico. Two further presentations in this section refer to the mimesis theory of Plato and the low status of artists in his *Republic*, while another presentation suggests a change of art paradigm in France after the French Revolution through the most intimate and delicate facet of art: taste. The last talk in the first part reveals, with the help of exploring the emergence of public and semi-public space in the capital city of the Northern Song dynasty, Bianliang, how the literati painters held fast to their identity of "literati" by differentiating their own "literati painting" from "commercial painting." There were rules about which kind of paintings were to be hung in certain spaces or for certain occasions.

Panel II is dedicated to speeches about changes in the concept of art in indigenous cultures during their confrontation with foreign cultures, accompanied by introducing, translating and rejecting of foreign concepts of art. Four of the presentations refer to the reaction of one indigenous culture when facing the entrance of a powerful foreign culture, while the last talk of section II reflects, on the contrary, on the possibility of integrating the indigenous culture equally into the society.

Our last panel, panel III, refers to the relationship

between concepts of art and technology. For instance, talk 11, criticizing the influential theses of Thierry de Duve on the invention of ready-made art, explores the birth of new concepts of art around the beginning of the 20th century in Paris, when France was confronted with foreign cultures and new technologies of the making art. Talk 13 discusses the strategy of artists in maintaining artistic originality under the pressure of new technology in printing. In talk 15, after the reflection on the first formulation of the term "*yishu* 艺术" (art), the connection between the concept of art in Early China and "liberal arts," "divination technology and other occult arts" as well as the concept of "change" in the *Book of Change* (*I-ching*) are also explored.

Each presentation will be given a maximum of 30 minutes and followed by a discussion for 15 minutes. At the end of each panel, there will be time for a longer discussion, in which issues of each talk may be addressed. Now we invite you cordially to our presentations and expect an interesting discussion.

第 2 分会：标准与品评

Session 2:
The Rank of Art

Introduction to Session 2

Annika Waenerberg

University of Jyväskylä

The session was exploring parameters behind the values of art, asking how different value systems promote artworks or prevent them from recognition, appreciation, or serious attention. The session was investigating evaluation, judgment, categorization and interpretation of artworks out of different cultural and ideological preferences, as well as consequences of these preferences. The session provided critical insight into how different value systems affect relationships between artworks, artists, and audiences.

The purpose was to encourage different views and positions in relation to the rank of art. The session presented comparative and case studies, focusing on parameters such as tradition and innovation, theory and practice, center and periphery, highbrow and lowbrow, equal and unequal, old and new, and art and non-art. Attention was paid to changing and shifting parameters, their static and dynamic qualities, and the introduction of new parameters.

The session presented a frame of several subject areas to discussion: evaluation criteria within different social and cultural settings, transformation and innovation of value systems under conflicts and slow historical changes, introduction of non-mainstream artists and art groups, and shifting values of different genres of art. The thematic division was kept very general, to encourage original solutions of topic and methodology.

The final papers selected for the session showed originality of problematizing and quality of argument. This resulted in 14 proposals building up a line of discussion, not only of a broad range of cases in substance, but also of different cases of *rank* or *ranking*. Thus rank and ranking appear not only as terms, to be defined as *order* and recognized by scale and measure, but above all as a concept, a tool of theory, that results in recognizing *values* behind the practices of ranking as well as detecting factors leading to different situations. Thus the discussion covered not only practices of ranking, but above all changing values, in different ways interlacing in the presentations.

The session structure itself did not follow any system of ranking, but formed a sequence of discussion divided into five thematic groups. The first group (Angélique Demur, Tutta Palin, Gao Yang) was addressed to questions of respect of tradition in historical contexts of artistic innovation. The second group (John Klein, Stefano de Bosio, Mu Ruifeng) was pondering upon transformation of ranking in concepts and theory. The third group (Tommaso Casini, Qu Bo, Rosa Barotsi) discussed contemporary cases of recognition and reception. The fourth group (Corina Meyer, Teija Luukkanen-Hirvikoski, Wang Shuchen) was dedicated to value and market, and the fifth group (Liu Ting, Guo Hongmei) to shifting ideologies.

The discussion was stressing the point that ranking happens in different fields and ways. There are values and scales for aesthetic, cultural, social, and ideological ranking, or ranking in marketing and the field of science. Depending on the case, these ranking parameters may intermingle or be applied separately to same phenomena. They can be parallel, contradictory, or they may override each other. In the contemporary art scene, traditional categories of art—genres, tastes, styles, art movements, forms, techniques—are giving way to other parameters of ranking, according to cultural or social criteria. The traditional categories of art do not necessarily disappear for good; they are a rather tough species. Instead, they can apply to fields, which hardly were regarded as art before, like Outsider Art, Amateur Art, and Disabled Art.

Cultural criteria in ranking—diversity and homogeneity, high and low, mainstream and subcultures, global and local, centre and periphery—are constantly moving, changing approaches to aesthetic ranking: it happens that features of Folk Art become High Art and features of High Art become Folk Art. This, however, does not yet mean that Folk Art itself would become High Art. That might need change in social ranking, concerning differentiation by social order that may concern class, position, profession, recognition, reputation or fame. Already these examples show a variety of different possibilities in ranking, competing with other parameters inside one and same ranking system or competing with other ranking systems.

Ideological ranking system includes a wide diversity of different principles in philosophy, ethics, religion and politics. Marketing ranking is differentiation by capital, currency and competition, and for many it might be the only ranking system needed. Even in the position of the primary ranking

system, the marketing ranking needs other ranking systems as art ranking tools. You have to be aware of the ranking tools and their ways of transmitting information and values. The crucial question here is: when and how does information shift into value?

Last but not least, there is scientific ranking that many might regard as not belonging to ranking systems for art. Others, again, even artists, see in scientific criteria truths even in questions of art. Differentiation by scientific research concerns especially natural science, psychology and cognitive science: research on perceiving and receiving is searching for universal tracks of liking, preferring, choosing, feeling, and comprehending. Not only form and colour, but also emotion and immersion, will probably be hard-core criteria in scientific ranking of art. It remains to see if this ranking will override other ranking systems as in the 19th century, when hardly no one escaped the idea of artistic evolution and the survival of the fittest.

This listing of different modes of ranking gives one answer to the question "If art can not be defined, how can artworks and artists be classified and valued?"— Aesthetic ranking and defining Art is not the only ranking system concerning Art. Artworks and art can be, and in fact are, ranked by various other ranking systems at the same time.

Ranking is situational and relational. We can grasp the real value and quality of a ranking system only in comparison to and in dialogue with other ranking systems and other approaches. Order is always subordinate to value. The observation that art is definable by a complicated set of aesthetic, cultural, social, ideological, and other factors, like economy, science and multidisciplinary approaches, paves the ground for the diverse ranking systems focused in our session. This is the theoretical base for the multiple or diverse approaches to rank art according to its range from individual identity to social structures.

第 3 分会：想象与投射

Session 3: Imagination and Projection

Introduction to Session 3: Imagination and Projection in the History of Art

Fred S. Kleiner

Boston University

As co-chair with Professor Shao Yiyang of the Central Academy of Fine Arts, I have the honor and pleasure of introducing the important and fascinating theme of session 3: "Imagination and Projection." The 14 speakers who have contributed to our program were asked to investigate the socio-cultural foundations of artistic difference and specifically to examine how artists project their own often-hallucinatory imagination on nature and artifacts to produce artworks that are characteristic of their unique time and place.

At the most fundamental level, artists throughout history have created "imaginative and hallucinatory" images of things that have never existed, usually in the context of religion and mythology. It would be difficult to identify any part of the world where people have not invented imaginary creatures of composite form. Some are benevolent; others threatening. Some take forms that are believable as natural biological forms; others are fantastic and nightmarish. The earliest of these imaginative and hallucinatory images appear, in fact, at the very birth of human artistic creation 40,000 years ago, and there is an unbroken line of images of this kind to the present day. In these introductory remarks, I discuss a small selection of these images to give a sense of the chronological and typological range of these invented creatures in order to set the stage for the papers that follow in this first volume of the proceedings of the 34th World Congress of Art History in Beijing in September 2016.

The oldest hallucinatory image, recently dated on radiocarbon evidence to 40,000–35,000 BC, is a one-foot-tall statuette carved from the ivory tusk of a woolly mammoth (Fig. 1). Found at Hohlenstein-Stadel in Germany, it represents a human figure, whether male or female is uncertain, with a feline head, perhaps that of a lion. It is not only the oldest image of an imaginary creature, but a candidate for the prize of being the oldest work of art known. Therefore, it is especially instructive for the theme of this session, because it establishes that the first artists did not focus their attention on representing the world around them but, as many scholars now believe, on recording the hallucinatory images conjured by shamans.

The most ancient examples of hallucinatory images appear in paintings as well as sculptures in the Paleolithic caves of western Europe. The most famous example is in the cave at Trois-Frères in France. Nicknamed "The Sorcerer," it represents a horned, four-legged animal with a bearded face (Fig. 2). Of special interest is the artist's seeming attempt to represent not just the surface appearance of the composite creature but also its inner muscular and skeletal structure.

This approach to representation has an intriguing parallel in modern times in the Australian aboriginal bark paintings of totemic ancestor figures, pictorial records of what the indigenous natives call Dreamings. I compare the prehistoric Sorcerer with an early-20th-century example from Alligator River in Arnhem Land, Australia, representing a totemic kangaroo (Fig. 3).

In China, in the art of the earliest well-documented dynasty, the Shang, fantastic creatures are plentiful. They are the subject of one of the papers in Session 3, in which the images and their meaning are discussed in detail. Illustrated here is one of the many surviving Shang bronzes in the form of a *guang* used to pour libations to ancestors (Fig. 4). It takes the shape of a horned animal with a combination of abstract and fantastic animal forms adorning the *guang*'s surface. I present it here to illustrate that from very ancient times, the creation of images of imaginary beings is a worldwide phenomenon.

Among the most famous examples is the Great Sphinx of Gizeh in Old Kingdom Egypt (Fig. 5). The sphinx is a lion with a human head, in this case and many others, the portrait of one of Egypt's god-kings (later called pharaohs). This sphinx is probably Khafre, complete with his ceremonial headdress. He guards the causeway leading to his pyramid tomb. The image is meant to express the majesty and strength of the ruler.

Even in ancient Greece, renowned for its artistic culture focused on the representation of beautiful humans and perfect gods and goddesses, composite creatures abound—and they are almost always menacing. On the Parthenon, universally acclaimed as the Greeks' most perfect temple, there is an extensive series of reliefs representing Greek warriors doing battle with the monstrous centaurs—composite beasts

Fig. 1

Fig. 3

Fig. 4

Fig. 2

Fig. 5

Fig. 6

Fig. 8

Fig. 7

Fig. 9

Fig. 10

with the body of a horse and the head, torso, and arms of a human (Fig. 6). The Greek sculptor has characterized the centaur as monstrous not just by its composite body but by distorting the centaur's features, contrasting the semihuman monster with the unemotional and perfect face of his Greek adversary.

In the ancient world, and later as well, composite figures that we would normally consider to be "beastly" are not always monstrous or threatening. In ancient Egypt, for example, Anubis, the god of embalming who guides deceased humans into the afterlife, is often depicted as a jackal-headed man (Fig. 7). In this detail from the *Book of the Dead* from the tomb of Hunefer, Anubis oversees the weighing of the dead man's heart against a feather.

In ancient Mexico, the feathered serpent, Quetzalcoatl, illustrated here by the sculptured decoration of a temple at Teotihuacán (Fig. 8), near present-day Mexico City, is a benevolent god of vegetation and water, responsible for the very lives of the peoples who worshiped him.

We can observe the same phenomenon in Hindu India. For example, in a rock-cut relief in Cave 1 at Badami (Fig. 9), the dancing figure is the eighteen-armed god Shiva, whose many adventures include the rescuing of humans from evil monsters. In many cultures, Shiva's form, and that of other Hindu deities, would be considered monstrously ugly, but in India, the multi-limbed body connotes a suprahuman being and is a positive aspect.

Similarly, in Christian iconography, winged humans are frequently not monsters but angels, who bring the good news to the Virgin Mary about the coming birth of Christ, the Savior, as in the center

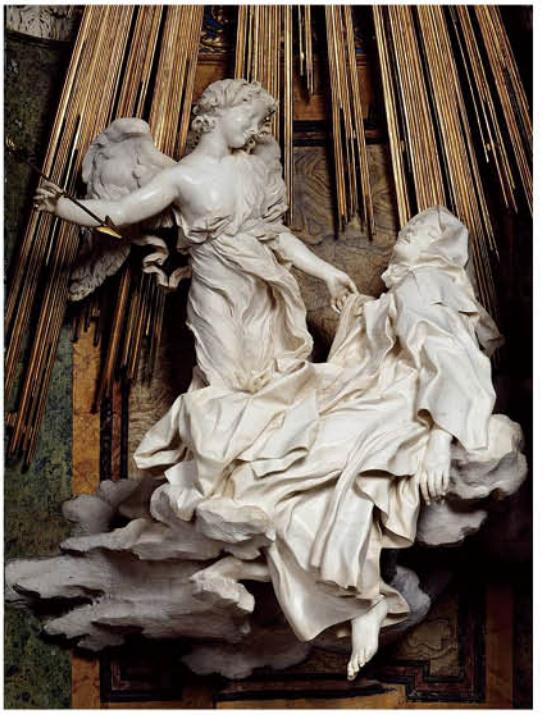

Fig. 11

panel of the *Mérode Altarpiece* (Fig. 10) by the "Master of Flémalle," probably Robert Campin. Another angel, armed with arrows, instills the love of God in Saint Teresa, as brilliantly represented by the great Italian Baroque sculptor Gianlorenzo Bernini in the church of Santa Maria della Vittoria in Rome (Fig. 11). In

Bernini's hands, angels are gorgeous, sensuous, smiling young humans who happen to have wings growing out of their backs. Like the Hindu Shiva's eighteen arms, the wings indicate that the imaginary being, the hallucination, is suprahuman.

Apart from the picturing of beings that exist only in legend and religion, during the long history of art, artists have frequently been called upon to represent imaginary events, often in imaginary places. Among the countless fictional subjects and invented places that artists have represented are visions of the paradise of Heaven and the horrors of Hell. In China, these include the wondrous visions of the western paradise of the Amitabha Buddha, as seen in a mural painting in Cave 172 at Dunhuang (Fig. 12). In this case, the artist has created an image of paradise behind the contented enlightened Buddha that was inspired by the contemporary palatial architecture of the Tang dynasty. The setting is imaginary, but not hallucinatory.

But in the 16th-century Dutch artist Hieronymus Bosch's *Garden of Earthly Delights* (Fig. 13), hallucinatory is indeed the appropriate adjective to apply to his vision of the torments that await sinners in Christian Hell.

Bosch's Hell is populated by monstrous demons, but composite monsters can also be benevolent figures that are saviors of humankind. Hindu artists have often represented such imaginary events. One outstanding example is the immense (13-foot-tall) stone relief in Cave-temple 5 at Udayagiri in India depicting the god Vishnu with a human body and a boar's head rescuing the earth from being carried off to the bottom of the ocean by a human-headed demonic snake-king (Fig. 14).

In Western Christian art, painters and sculptors regularly received commissions from the Church to create images of the miraculous, for example, the ascension of the Virgin Mary to Heaven, as superbly conceived by the Venetian Renaissance master Titian in the church of Santa Maria Gloriosa dei Frari (Fig. 15). The Madonna is transported by a small army of Cupids carrying her on a cloud into the waiting arms of God the Father, where she will be reunited with her son Jesus, the greatest miracle-worker of the Bible.

The miracles performed by Jesus figure prominently in Christian art, for example, in one panel of the early-14th-century Sienese master painter Duccio di Buoninsegna's *Maestà* altarpiece depicting Christ raising Lazarus from the dead in a setting that appears real until one notices that the sky is not earthly blue but heavenly gold (Fig. 16).

Representations of the miraculous often involve the bodily transformation of key figures before our eyes. For example, in a second masterwork by Bernini, the nymph Daphne attempts to flee from the amorous pursuit of the god Apollo (Fig. 17). Daphne begs her father, the river god Peneus, to change her into a form that will no longer attract Apollo's lust. He answers her plea by transforming Daphne into a laurel tree. That miraculous bodily transformation of the beautiful young woman into a tree is what Bernini was able to render in solid marble—a miracle in its own right.

Miraculous bodily transformations are also a key element of many Native American cultures. I show

Fig. 12

Fig. 13

Fig. 14

here a mask worn by a Kwakwaka'wakw religious leader on Harbledown Island in western Canada (Fig. 18). The artist who made this mask meant it to be seen in flickering firelight, and ingeniously constructed it to open and close rapidly when the wearer manipulated hidden strings. The religious leader could thus magically transform himself from human to raven and back again as he danced. This is a close parallel—in a very distant time and place—to the representations of the hallucinations of prehistoric shamans at the beginning of the history of art.

In modern Western art, the imaginative and hallucinatory is most closely associated with the Symbolists of the late 19th century and especially with the Surrealists of the first half of the 20th century. Of the former, the best is probably Gustave Moreau, who specialized in hallucinatory imagery with a strong element of eroticism. In *The Apparition* (Fig. 19), he depicted the biblical story of Salome, who pleased her stepfather, King Herod, by dancing enticingly before him and demanded in return the head of Saint John the Baptist. Herod sits enthroned at the left in the background, while Salome, scantily clad in a gold- and gem-encrusted costume, points to an apparition hovering in the air of the halo-framed saint's head, dripping with blood but with eyes wide open.

What distinguishes the work of the Surrealists is the creation of imaginary and hallucinatory images that are completely disconnected from religion and mythology. In their paintings, the everyday world is transformed into a strange and eerie place that humans normally conjure only in dreams and nightmares. Perhaps the most famous Surrealist painting is Salvador Dalí's *The Persistence of Memory* (not illustrated for copyright reasons). Dalí's oft-quoted stated aim was to portray "the world of imagination and of concrete

Fig. 15

Fig. 17

Fig. 19

Fig. 16

Fig. 18

Fig. 20

irrationality as objectively as the exterior world of phenomenal reality." In *The Persistence of Memory*, Dalí created a haunting allegory of empty space where time has ended. An impossible never-setting sun illuminates the barren landscape. An amorphous creature draped with a limp pocket watch sleeps in the foreground. Another watch hangs from the branch of a dead tree springing unexpectedly from a blocky architectural form. A third watch hangs half over the edge of the rectangular form, beside a small timepiece resting dial-down on the block's surface. Ants swarm mysteriously over the small watch, while a fly walks along the face of its large neighbor, almost as if this assembly of watches were decaying organisms—soft and sticky.

This and the many other examples illustrated here are deliberate attempts to represent the imaginary rather than the real. But the creation of virtually all artworks almost always involves the transformation of the real world through the artist's imagination and the projection of that vision in the artwork. Even seemingly realistic ones that imitate nature are still products of the artist's imagination. For example, in Classical Greece, famous for its rationality and emphasis on measurement, the statues of beautiful nude goddesses and athletes with perfect bodies (Fig. 20) are not images of real people but the projections of a philosophical notion of what constitutes perfection. In a very real sense, Classical Greek sculpture is no more realistic than the hallucinatory paintings of the 20th-century European Surrealists.

Thus, the theme of Session 3—Imagination and Projection—is a very rich theme indeed. And it is therefore not surprising that it attracted a large number of submissions treating an extraordinarily diverse range of topics and, happily, also a diverse group of speakers of widely varying backgrounds and nationalities—China, Spain, Germany, Poland, Israel, the United States, and Brazil—and fields of scholarly inquiry. Their papers follow my introductory remarks.

Conclusion to Session 3

Shao Yiyang

Central Academy of Fine Arts

On behalf of Prof. Kleiner and Hu Qiao, I would like to conclude our very productive presentation and discussion at Section 3 of the 34th World Congress on the history of art.

During two days of intensive journey of imagination, we have seen deities, monsters, ghosts and heroes, from the context of ancient religious, mythological iconography to modern art experiments.

In different times and space throughout history, artists project their own imagination as a way to identify the world. The imagination may not only be an illusion, but the journeys reveal the truth, and even transform reality.

Our topic, "Imagination and Projection," encouraged cross-cultural, cross-disciplinary communication, and constituted a platform to look at the past, while focusing on the present and the future.

This perspective is exemplified well by Chinese artist Xu Bing's installation *Phoenix*. As an imaginary bird, the phoenix has been represented in Chinese culture for at least 7,000 years, and bears the people's utopian aspirations for a harmonious world. Xu Bing's phoenix was composed from Chinese urban construction debris. It makes critical comments on the fast-changing reality in China as well as the progress of globalization. Out of the ashes the phoenix rises, as the old myth goes. The myth of the phoenix casting itself into the flames only to rise up stronger is powerful and monumental. It echoes Walter Benjamin's optimistic historical perspective that a cultural tradition can be renewed without clinging to its conventions and that the deep wisdom of tradition can be invoked with the capability of communicating the contemporary. The implications of this imaginary feature can also be applied to the worldwide conversation of art history on global terms: the possibility of mapping through tradition, and moving art history forward.

Thanks our speakers who presented such great scholarly inquiry and thanks the audience who engaged so well with the topic. It is not only the time to reach our conclusion but also to start a new journey of imagination now.

Thank you all.

第 4 分会：欣赏与实用

Session 4:
Appreciation and Utility

第4分会综述

张春艳

中国美术学院

一、主题和主席

第4分会的主题是“欣赏与实用”（Appreciation and Utility），该分会场的主题为一种文化如何理解艺术的功能。欣赏与实用这一对术语及其同类词拥有悠久历史，并在诸多文化中跟“艺术作品”和“工艺品”这些有争议的术语有关。此议题的讨论聚焦于艺术作品或工艺品之功能，以及艺术作品或手工艺品的功能是如何由其所扮演的社会角色所决定的。本会场更进一步探讨术语的历史是怎样的，在个别的社会、文化和全球化建构中，当代文化中的话语有哪些是和这对术语有关的，并强调用案例研究的方式来阐明“欣赏与实用”这一主题。

第4分会的中方主席为中国美术学院副院长、美术馆馆长杭间教授，他长期致力于中国古代物质文化和中外设计史的研究。外方主席为美国国家美术馆教育部学术项目主任法亚·考西（Faya Causey）教授，她的主要研究方向为考古、希腊罗马和前罗马的古代美术史，以及当代艺术史。青年主席为中国美术学院美术馆馆长助理张春艳，她的主要研究方向为现代设计史。

二、征稿和遴选

截至2015年的征稿期限，共收到论文摘要73份，投稿人既有初出茅庐的青年学者，也有享誉世界的资深学者。之后又陆续收到3份，因逾时而不予考虑。在2015年9月北京举行的预备会议之前，本会的3位主席就已经在阅读论文提要和简历之后展开了热烈的讨论，并将各自挑选的15名候选人名单汇总，作最终的遴选。在讨论中，主席们发现，由于当代的诸多学者活跃于国际不同地区，已经很难严格地按照国籍来划分其所属地区，这些学者本身的经历使他们具备了不同的跨文化视角。故主席们结合论文所涉及的文化范畴，仔细研究了这些学者的学习工作经历。杭间主席坚持以学术质量的高标准来邀约稿件，特别邀请了雷德侯（Lothar Ledderose）、罗森（Jessica Rawson）和尚刚三位学者，法亚·考西主席附议，并建议在提要质量优先的前提下，依据征稿函中的要求来选择稿件：

1. 论文是否按征稿函要求进行案例研究?

2. 论文是否在本会场的主题上引领了未来的研究方向?

青年主席则建议选稿考虑青年学者和高级学者的比例，以体现当下的研究状态，并尽量使不同文化地区都能发出自己的声音。

经过会后的深入讨论，最终选择了15位发言人，其中英国3人，意大利2人，中国2人，墨西哥、德国、巴西、美国、加拿大、格鲁吉亚、以色列、澳大利亚各1人。

三、板块和论文

本会场的主题意蕴丰富，发言者的研究对象所涉及的文化和时代范围极为宽广，研究视角也尤其多元。15篇论文涵盖了史前艺术、当代艺术、中国古代和近代的文化，以及中世纪、文艺复兴、近现代的欧洲文化。其中一部分文章采用了比较文化的视角来同时研究不同文化之间的差异及联系。除了纯艺术、手工艺、现代设计之外，本会场的论文还从哲学、军事、技术、考

古、贸易、家族志等方面进行跨学科的研究，充分体现了本届艺术史大会的主旨——“不同历史和不同文化中的艺术和艺术史”。

目前本会场所有论文均已完成，正在进行删减的工作，以使论文缩减为30分钟以内的发言稿。根据会议日程安排，第4分会于2016年9月16日下午2点开始在北京大学举行，历时一天半，分为3个半场，每场时间约4小时。本会场的发言也相应地分为3个板块。

第一板块都是较为经典的主题，并且相互之间有所呼应，主要探讨的是“艺术作品”和“工艺品”如何反映出当时的空间、材料、技术、审美、历史、个人和政治方面的整体信息，“欣赏”与“实用”这对术语是如何在不同文化语境下受到史学、哲学、生产、市场、政治、物品的生产和使用以及接受的影响的。

德国海德堡大学雷德侯教授将论述中国画的题跋传统所反映出的共生关系如何使一幅画在空间、材料、技术、审美、历史、个人和政治方面成为一个整体。英国牛津大学前副校长罗森教授则研究中国古代礼器作为一种符号与礼制和制度的关系。二人分别从平面和器物两个角度切入中国传统文化研究，并且最后都对中西文化差异及成因做了比较分析。中国清华大学的尚刚教授通过中国元代的正史研究，来还原当时的工艺美术的格局、地位、思想及其与统治者的关系。格鲁吉亚独立学者尼诺·西莫尼施维利（Nino Simonishvili）追溯格鲁吉亚著名的卡库力（Khakhuli）三联画与政治互相交织的历史，探究一件宗教制品与艺术品如何成为格鲁吉亚历史书。该板块以伦敦大学学院艺术史教授戴维·宾德曼（David Bindman）的发言收尾，他通过分析“欣赏”与“实用”这对术语在康德哲学中的矛盾，探讨康德对其所处时期的艺术品的影响以及对近年来艺术品的影响。

第二板块主要通过研究某类手艺人/工匠、物品或艺术类别，来讨论欣赏或评价如何因时期及群体的不同而变化，这种变化又如何挑战了“艺术”“艺术作品”和“工艺品”的分类法。

美国盖蒂研究院副院长盖尔·费根鲍姆（Gail Feigenbaum）教授通过16世纪意大利教堂背景装饰油画经由市场而转变为私人宅邸陈列品的过程，研究作品如何成为现代意义上的艺术品，以及这一过程对作品的价值和生产的影响。英国维多利亚·艾伯特博物馆（V&A）资深策展人特莎·默多克（Tessa Murdoch）教授则要讨论军事家丘吉尔将所获得的御赐器皿从大使馆运到战场，再到城市的宫殿与美术馆，成为艺术收藏的过程，及其所折射出的丘吉尔家族的政治事业与财富积累。加拿大里贾纳大学路德学院艺术史教授弗朗西斯科·弗雷多里尼（Francesco Freddolini）通过17世纪佛罗伦萨的里卡尔迪（Riccardi）家族收藏的戟兵肖像画这一案例探究室内装饰的历史，来加深我们对近代早期宫廷社会中人与物相互作用的理解，同时阐明艺术作品在其陈列的空间和社会背景下，代理人（agency，又译为管理者）如何鉴赏及决定它们的地位和作用。江南大学设计学院姚丹博士的论文讲述了湖笔在清代持续兴盛的历史，及其与“笔客”、文人士大夫构成的互动关系，还原中国传统社会独特的人文景观。意大利马克思·普朗克研究院（Max-Planck-Institut）艺术史学者罗伯塔·巴尔托利（Roberta Bartoli）通过廓清19世纪起博物馆学和文献学相关研究中的误解，研究并重新阐述了在发挥功能的环境发生变化的情况下，意大利文艺复兴时期婚嫁长箱如何从制作到婚礼、从实用物品变为高价值的收藏品和博物馆展览品。

第三板块较前两个板块，讨论的对象不论在时代还是学科上，都显示出了很大的跨越性，主要是在全球化和跨文化的视野中，研究某种艺术史学科、文化人类学、社会学或考古学、科学和技术因素如何影响“欣赏”与“实用”这对术语

的实质及其文化进程，及其与当代艺术等现有话语的关系。

国际博物馆协会成员万达·维塔利（Vanda Vitali）教授将古迦太基的考古发现、中国青铜器以及荷兰莱顿自然博物馆当代艺术展进行比较，指出了艺术品和与艺术相关物品的实用功能。澳大利亚迪肯大学博士后研究员乔斯·安东尼奥·冈萨雷斯·萨兰多纳（José Antonio González Zarandona）突破仅以美学的角度来解读史前艺术的传统，探讨史前艺术与整个文化框架和人类生活的关系，以及史前艺术在当代如何在政治领域、社会团体、展览中被定位。来自柏林工业大学的建筑史家赫尔曼·史林姆（Hermann Schlimme）通过研究16至18世纪的欧式喷泉、水的演示以及相关的水力技术，探讨由帝王以及欧洲本身引进的喷泉在不同的文化环境中是如何被鉴赏与评估的。来自以色列的学者吕特·E. 伊斯金（Ruth E. Iskin）分析了19世纪晚期的插图海报如何从作为广告的实用物品，到仅被批评家鉴赏的艺术品，最后成为炙手可热的可收藏艺术品的。巴西圣保罗阿曼多·阿尔瓦雷斯·彭特亚多基金会大学（FAAP）研究院艺术史教授费利佩·哈伊姆维赫（Felipe Chaimovich）指出在凡尔赛17世纪末室内装饰中平面镜的运用及其与油画的密切联系，以及由此应运而生的关于当代的、动态关系中的公众群体的艺术品，借以阐明当代艺术的概念。

受时间和篇幅所限，此文仅为第4分会的主题和人员、选稿和板块安排的概览，有待日后增补。由于发言名额有限，所选取的论文无法涉及主席们在征稿函中提出的每一个问题。但整体而言，征稿大体达到了当初的设想。

第 5 分会：自觉与自律

Session 5: Self-Awareness or Self-Affirmation

Introduction to Session 5

Hana Gründler / Alessandro Nova

Kunsthistorisches Institut in Florenz — Max-Planck-Institut

In a world that is on the one hand increasingly global, but which on the other abounds in nationalistic and protectionist attitudes, it is more necessary than ever to examine how and why at different moments in time different cultures were eager to present their art as independent, self-contained, or "pure," and how this impulse relates to broader questions of identity and (national) style. Although such "purity" presents itself as detached and concentrated exclusively on its own production, it should be analyzed as an intellectual and cultural construction, both since societies have always been positively hybrid, and since art itself can hardly be understood without an acknowledgment of its heteronomy. In order to critically reflect upon these issues, it is necessary to study the dialectics between art as a social fact and as an autonomous artefact. This also implies a re-examination or re-framing, through the presentation of case studies, of critical terms such as selfawareness, self-affirmation, identity, and autonomy that contain, *in nuce*, a certain ambiguity, and that have already been matters of controversy in the past.[1] The many-sided implications and connections that result from such a complex topic allow us both to pose the following questions and to define the following, still problematic fields for discussion. How is the relationship between the birth of a "national," local, independent style and the self-awareness of the artistic expression defined? What does the concept of identity imply, and how do personal, collective and national identities correlate? Can a work of art be totally independent from its context? Furthermore, is this a typically Western question, or could it also be—and indeed, has it already been—formulated in similar terms in the East? And finally, is there a tension between historical and philosophical perspectives on these problems? The contributions of this session address these issues trans-historically, questioning constructed images of self-affirmation and independence, and drawing out the positive tension between art's autonomy and heteronomy that harbors its oppositional and transformative powers.

The problem of self-awareness can hardly be addressed without thinking about the inherent metaphysical dualism of the Western tradition, which has not only furnished a basis for objectivity, but also led to a hypostatized subject the likes of which cannot be found in non-Western cultures—a condition that bears directly on (self-)portraiture and identity. The question is what self-awareness and self-affirmation mean if the concept of the self is not strictly based on essentialist notions, but rather on dynamic relationships, on an ethical relatedness. What if "even strands of thoughts that emphasize the aesthetic experience of the self are all intimately bound up with [...] the world of human relatedness," as the philosopher Tu Wei-Ming has stated?[2] Could it be more fruitful to talk about the concept of self-cultivation even when dealing with aesthetic questions? This strategy would imply a redefinition of our understanding of autonomy. As we will shortly see in relation to Adorno, it might be time to abandon a reductive view of this concept, and analyze its critical, one might even say ethical potential.

But before engaging these issues more deeply, it is necessary to turn briefly to the seminal book by Victor Stoichita, *L'instauration du tableau: Métapeinture à l'aube des Temps modernes*—published in French in 1993 and translated into English in 1997 with the title *The Self-Aware Image: An Insight into Early Modern Meta-Painting*—as it remains one of the principal texts that deal with these issues from a Western point of view.[3] Victor Stoichita—who was part of our project from the very beginning and submitted a paper based on his recent contribution to a book edited by Alina Payne, entitled *Vision and Its Instruments: Art, Science, and Technology in Early Modern Europe*—could not be present in Beijing, but his essay entitled *From Alberti's Finestra Aperta to Hitchcock's Rear Window* dealt with authorial self-awareness manifested through the metaphor of the lens.[4] In *L'instauration du tableau* Stoichita points out that early modern meta-painting is connected both to the desire of painters to investigate their own means of representation analytically (self-awareness is possible, therefore, within pictorial creation itself), as well as to artists' strong yearning for self-affirmation.[5]This dynamic is closely linked to the awareness of the artist as an autonomous, poetic subject, and—we would like to add—to the demand for specific "national" or regional styles. In other words, there is a connection between the increasingly popular phenomenon of the artists' self-promotion, the market, collecting, and the origin of identifiable artistic

territories. If the most celebrated artists of the 14th and 15th centuries were still affected by the practical desires of their patrons, the situation changed radically at the beginning of the 16th century, at first in Italy. Patrons wanted an object—any object—from the hand of great artists, regardless of its function; they wanted a "Leonardo," a "Raphael," or a "Michelangelo" more than a religious or a mythological image. This phenomenon gave rise to an unprecedented interest in the visual arts on the part of the intellectual elite. This explosive, densely interwoven circuit brought about recognizably "national" literary and visual languages that were closely connected with the new self-affirmation of the artist. This was a phenomenon that Giorgio Vasari addressed brilliantly in his *Vite* and that eventually gave birth to artistic Academies all over Europe.[6]

The slightly paradoxical scenario arising from this constellation is that a demand for autonomous artworks can somehow go hand in hand with the artists' self-affirmation in the society of their time. This question has mostly been analyzed in the context of aesthetics and philosophy, as in the case of Immanuel Kant's concept of art's "purposiveness without purpose" from the *Critique of the Power of Judgment*.[7] A few years later Friedrich Schiller molded the concept of man's "aesthetic education" as a sphere independent from any form of utility. However, this idea of art's "wholeness" (Schelling's "Ganzheit") and its necessary autonomy from utility had nothing to do with the current, reductive concept of *art for art's sake*, even though the philosophers of German Idealism were certainly important forerunners of the 19th-century formula, *l'art pour l'art*.[8] Their plea for the autonomy of art implied a deep understanding of the intrinsic efficacy—and therefore relevance—of art, a conviction that would become fundamental for Theodor W. Adorno's aesthetics. It was also brilliantly addressed in Ad Reinhardt's famous article *Art-as-Art* (1962), as well as in his minimalistic, radical black paintings.[9] Reinhardt held that artistic autonomy and freedom are achieved through discipline, through a strict working ethos of repetition, in which self-awareness and self-cultivation coincide: a belief that stimulates reflection not only on the aesthetic, but also on the ethical dimension of autonomy.

As Espen Hammer has convincingly shown, the concept of autonomy, both in a narrow and an idealized sense, has been the most contested and criticized of all art-theoretical concepts in recent Western art criticism and art history.[10] This is certainly due to a poststructuralist critique of Kantian understandings of autonomy, as can be found for instance in Clement Greenberg's formalist focus on purity.[11] Whether this critique, which concentrated on the historical and material conditions of art, was based in part on a reductive reading of Kant's aesthetics is not a question that shall be analyzed in depth here. What seems important to us instead is that while the ambition of an independent meta-painting cannot in the end be separated from its context (patronage, market, collecting, reception and so on), a space nevertheless still exists for an aesthetics and ethics of autonomy, in which the question of critical self-reflection remains fundamental—a problem taken up again in recent philosophical debates. Against this background, one should not forget what Adorno called the "double character" of art: its status as both a social product, a *fait social*, and an autonomous artifact.[12] This is still a matter of great contemporary relevance, even if it had always been, according to Robert Pippin, the "basic antinomy of Adorno's aesthetics."[13] We believe that the awareness of this dialectic tension is helpful in considering the concepts of independence and self-awareness, and also allows investigation of the issue of the *critical* potential of art. What does Adorno mean by his difficult thesis that "art becomes social by its opposition to society," and what does this imply for the ethos of the artist? Furthermore, as a corollary, to what extent can the autonomy and self-awareness of art and the artist be understood as an intrinsic necessity for any truly critical dimension in art? In other words, is autonomy actually the privileged site of social critique? Could it be that the more art is art, the more self-aware it is, the more it becomes paradoxically socially engaged, in clear opposition to the always neutralized and neutralizing trappings of "unaware" cultural mass production? In his 1962 essay "Commitment," in which Adorno criticizes the efforts of so-called engaged art, with its sentimentalism and stylizing representation, he stresses that only autonomous art is truly critical, capable of incorporating alterity and suffering, the unfamiliar, and the non-thinkable.[14] For him only the "uncompromising radicalism" implicit in autonomous art involves an ethical and a political impulse, arguing that because it is not representative and illustrative, but expressive and abstract, it grasps empirical reality all the more effectively. Adorno himself articulates the matter as follows:

> The uncalculating autonomy of works which avoid popularization and adaptation to the market involuntarily becomes an attack on them. The attack is not abstract, not a fixed attitude of all works of art to the world which will not forgive them for not bending totally to it. The distance these works maintain from empirical reality is in itself partly mediated by that reality. The imagination of the artist is not a creation ex nihilo; only dilettanti and esthetes believe it to be so. Works of art that react against empirical reality obey the forces of that reality, which reject intellectual creations and throw them back on

> themselves. There is no material content, no formal category of an artistic creation, however mysteriously changed and unknown to itself, which did not originate in the empirical reality from which it breaks free. It is this which constitutes the true relation of art to reality, whose elements are regrouped by its formal laws. Even the avant-garde abstraction which provokes the indignation of philistines, and which has nothing in common with conceptual or logical abstraction, is a reflex response to the abstraction of the law which objectively dominates society.[15]

This ethical and political impulse implicit in autonomy also requires a critical self-awareness of theory—theory here understood in the sense of Hannah Arendt or Mieke Bal as an *active looking at*, that is, a commitment to look and a commitment to reflect on concepts, terms and language, with their intrinsic ambiguities, discontinuities and dangers, in a critical and historically conscious way, thus allowing a more nuanced view not only of art historical discourses, but also broader contemporary issues and debates.[16]

Against this background it seemed most fitting to organize the material of the session approximately chronologically, from the Late Middle Ages to the 21st century, ranging from fundamental questions about self-analytical painting to questions about the autonomy of art and its current critical potential, as this permits a comparative historical perspective on the challenging topic of self-awareness and self-affirmation. The essays open with a paper by Péter Bokody, who insists on a fundamental distinction between self-awareness and self-affirmation in Italian early Renaissance painting. While Victor Stoichita in *L'instauration du tableau* and other authors had stressed the convergence of the two behavioral phenomena in post-Reformation Europe, Bokody argues that such a convergence had taken place also in earlier times. By analyzing a series of self-portraits painted by celebrated Renaissance artists active during the second half of the 15th century, he maintains that the concepts of self-awareness (medium specificity) and self-affirmation (artistic identity) took shape well before the Reformation, and indeed, that their success was intrinsically connected with the opportunities opened up by a new meta-pictorial style developed by Giotto and his followers around 1300.

The essays by Xiao Yang and Christine Göttler also deal with the theme of the self-portrait, studied in its individual as well as collective forms, while Takuma Ito, employing connoisseurship to distinguish the "hands" of the brothers Ghirlandaio in their monumental fresco cycles, brings our attention to how the collective production of works of art can manifest a strategy of self-awareness and self-affirmation independent from the wishes of the patrons.

Upon mention of Dürer's self-portraiture, the names of Erwin Panofsky and Joseph Leo Koerner come immediately to mind.[17] Dürer's three painted self-portraits have always been perceived as early manifestations of self-awareness, self-affirmation, and an autonomous discourse in the visual arts. But this does not mean that they should be analyzed in isolation from their historical context, function, and intended audience. Xiao Yang therefore maintains that the Louvre self-portrait, painted in 1493 in oil on linen transferred from vellum, should not be interpreted as an engagement portrait *tout court*. According to the author, we should instead appreciate the painting as the outcome of a dynamic process: begun as a traditional engagement portrait, it would have progressively acquired the characteristics of an autonomous object without losing its original function. The boundaries between the two modes thus blur, producing a tantalizing visual ambiguity that stands among the first instances of self-portraiture in the early modern period.

Changing time and country, Christine Göttler makes use of iconology to analyze Hendrick Goltzius's *Allegory of the (Alchemical) Arts* (1611) in the Kunstmusem in Basel, where the artist has portrayed himself with a group of friends. In its numerous references to painting as a sort of mysterious creative act and to the alchemical transmutation of the art's materials, this canvas confirms the self-aware image of the artist as it had been sketched by Karel van Mander in his *Het Schilder-Boeck* (1604), where Goltzius appears as an artist in pursuit of the highest hidden knowledge, almost as a natural philosopher. Characterized by extremely complex iconography, the canvas was painted for a group of learned viewers who could understand the puns and innuendos scattered throughout the painting: indeed, the rhetoric of secrecy shared by the city's élite would have united them in a tight intellectual, social, and cultural knot. All three essays on self-portraiture allow us to confirm that the history of this genre documents with utmost clarity how the figure of the artist changed over the centuries, becoming increasingly aware of his or her own potential in matters of self-reflectivity and social recognition.

Reclaiming the concept of *figura*, as developed by Erich Auerbach in his influential writings on Dante, and making it productive for art history, Klaus Krüger insists on the power of painting as a medium that creates pictorial evidence. Once again Giotto plays a major role in the narrative because his painted "figures" encompass within themselves—perhaps for the first time—"both promise and fulfillment": that is, both a fictional reference to the real world transmuted into its painted representation and a genuine bodily presence which manifests actuality. The issue is a complex one, but there are some points in common with Bokody's

argument: only an artist who was fully self-conscious of his stylistic innovations could have produced such an amazing range of virtual and at the same time "real" images. Giotto stands at the beginning of a new period in art history in which painters became ever more aware of their instruments' potential, in which they developed a self-awareness capable of nurturing extraordinary metapictorial experiments up through the age of Dürer, Titian, and Guido Reni. Dürer had hailed in his writings the good painter who faced the difficult task of transforming his imaginative "inner ideas" into visible images. This tension between representational fiction and the redemptive implications of a work of art became a *topos* of the early modern period, as the *Pietà* painted by Titian around 1576 for his own tomb in the Frari shows. However, at the very moment in which self-reflection on the various figurative media reached its climax, the possibility of its deconstruction through satire and irony increased.

Indeed, the same Titian, as Guido Rebecchini argues in his paper, apparently designed a parody of the *Laocoön* reproduced in a woodcut by Niccolò Boldrini around 1540–1545. The rediscovery in 1506 of the antique statue mentioned by Pliny the Elder in his *Historia naturalis* had triggered great enthusiasm among the artistic community of central Italy, since the marvelous craftsmanship of the marble group seemed to confirm, in terms of the art theoretical concepts of the 16th century, the possibility of surpassing nature through artistic invention. According to the author, the unearthing of the *Laocoön*, which Giuliano da Sangallo and Michelangelo immediately recognized for what it was, contributed to consolidate the self-awareness of artists active in the central part of the Italian peninsula. Boldrini's print, however, demonstrates the existence of dissent. By representing the group in the form of three apes struggling with a serpent, the Venetian artists, resorting to the trope *Ars simia naturae*, were teasing their central Italian colleagues, for nature, they argued, can only be imitated, never surpassed. Interestingly, the woodcut documents that such a "theoretical" critique came from the artists *before* this stance settled down in the books of the professional writers on the arts, such as Ludovico Dolce and Paolo Pino. If it is true that Boldrini, with his satirical print, aimed to deconstruct the pretentious theoretical discourse of his central Italian colleagues, one should however add that in doing so he was also implicitly demonstrating the power achieved by a profession that could be ironic about its own intellectual ambitions, and thus the consolidation of self-awareness and self-affirmation: only a person who can laugh at him- or herself has reached a high level of sophistication and self-esteem.

Another strategy to promote artistic independence was to leave works unfinished, as Michelangelo and Guido Reni did in the last part of their careers. Lorenzo Pericolo contests in his essay the view of the Bolognese biographer, Carlo Cesare Malvasia, who believed that Reni's *non-finito* was the outcome of economic pressure, slowness bound to growing age, and moral decay. On the contrary, the author maintains that Guido's inability to finish his canvases in his late period was a conscious manifesto of artistic independence and a critique of the relativity, even the volatility of the art market. After all, what is considered to be finished is a subjective matter based on personal judgment. Therefore, to quote Pericolo, Reni's *non-finito* "is a self-revelatory act: a dilated moment of transient visual self-awareness suitable to prove self-representative should the work not be completed."

The importance of a critique not only of the art market, but also of art criticism and its categories, and therefore a certain plea for autonomy, is of some importance also to the articles dealing with 20th-century art. In her paper Elena O'Neill analyzes the similarities and differences between the art historical thinking of Werner Haftmann and Carl Einstein, discussing on the one hand the importance of a historical consciousness that helps to overcome nationalistic constructions and narratives, and on the other the importance of a critical attitude toward the writing of art history itself—what she calls "the autonomy of art history." As she convincingly argues, the conjunction of politics and culture in the Nazi regime, resulting in a programmatic anti-modernism, continued to influence popular culture and the reception of the visual arts until well after the end of World War II. Kassel's *Documenta I* (1955), entitled "Art of the XXth century," organized by Werner Haftmann and Arnold Bode, was an attempt to reintegrate Modern art into German cultural life.

The outline of this historical and documentary reconstruction echoed Haftmann's book, *Painting in the Twentieth Century*, published in 1954. In the preface to the German edition, Haftmann mentions Carl Einstein's work and qualifies it as "unsurpassed." The similarity of this book and exhibition title to that of Carl Einstein's *The Art of the XXth Century* (1931) is noteworthy. O'Neill addresses Einstein and Haftmann's insistence on the active participation of the spectator, which has its roots in Konrad Fiedler and his insistence on the autonomy of art and vision, but she also shows that beyond the political implications, impasses and post-war discussions of the periods in which the two protagonists operated, the main difference is the underlying historical perspective of Haftmann's work. Despite these differences O'Neill shows how a deeper understanding of Einstein and Haftmann might assist reflection on the autonomy of art history and on the necessity to criticize a "passive

consumption of already processed meanings": a task that certainly echoes some of Adorno and Horkheimer's strongest contentions in the *Dialectic of Enlightenment.*[18]

The importance of a critical approach towards commodification and mass culture, and thus the imperative of a political reading of the concept of autonomy, can also be found in the article by Sofia Nunes. She rightly argues that the concept of the autonomy of art seems to have no validity within the predominant European and Anglo-Saxon discourses on contemporary art. Mainly informed by post-structuralism, those discourses tend to regard autonomy as a conceptual tool that, due to its idealist roots, situates art in a pure, separated sphere, preventing the understanding of its historical and cultural relations as well as a truly critical interpretation of its practice. However, as Theodor Adorno stated, if we simply reject the concept we jettison the difference between art and its other, i.e., capitalist rationality, and with it, the possibility of criticality. Nunes lucidly analyzes how in Adornoian aesthetics the notion of art's autonomy severs itself from idealism and obtains a political strength unlike anything in Clement Greenberg's formalist theory, which has always been suspicious to post-structuralists due to its strong Kantian superstructure.

While O'Neill and Nunes focus on questions concerning the critical potential of autonomy that can be of relevance also for contemporary art historical debates, Michaela Pejčochova and Uranchimeg Tsultemin analyze the relationship between different forms of constructing national artistic identities in the 20th century, an issue of great relevance today. How can, on the one hand, (artistic) identity be positively defined in relationship to alterity, how does the appropriation of a different formal language alter one's own traditional language, and what importance do concepts such as modernity or revolution have in this context? On the other hand, how can identity be defended against an overwhelming external power attempting to destroy it precisely because of its critical, and thus dangerous potential?

In her article Pejčochová examines different exhibitions of modern Chinese art that were staged in Europe in the 1920s and 1930s. She shows that in some exhibitions the attempt was to demonstrate the ground-breaking changes that occurred in Chinese art shortly after the fall of the Qing dynasty, while others focused on the presentation of a strictly national style based on traditional techniques. At the same time Europeans living in China also became aware of the quality of modern Chinese art and started building collections that were crucially important for the artistic and intellectual exchange between East and West. One of the main figures was the Czech artist and teacher of Western painting at the National Fine Arts College in Beijing, Vojtěch Chytil, who organized more than twenty exhibitions of his collection of modern Chinese paintings all over Europe between 1928 and 1936. Chinese artists such as Liu Haisu, the founder of the Shanghai Art Academy and one of the most influential modern painters and teachers of painting in China, were also keen to present modern Chinese art in the West, and to acquaint the Western public with its specific, but also innovative qualities and features. As Pejčochova convincingly argues, however, the question of a modern or even revolutionary dimension in Chinese art of the period, and the alternative approach to modernity that Chinese artists had staked out, could hardly be understood by the European public, a circumstance that led to a problematic and reductionist view of Chinese modern art. This effect is a critical matter of concern today if we want to pursue a global perspective on modernity, or better, modernities.

In her article Uranchimeg Tsultemin focuses on the life as well as the artistic and theoretical work of the Mongolian artist Nyam-Osoryn Tsultem and some of his artist colleagues, whose style explicitly drew on Buddhist pictorial traditions that had been prohibited and partially erased by the Soviet regime after World War II, along with much of Mongolian architecture and culture more generally. As she convincingly argues, the so-called *Mongol Zurag* style (literally Mongolian painting) was an "invention of tradition in Eric Hobsbawm's terms." It was an attempt to fight against the complete destruction of Mongolian identity and authenticity, a process of building a new culture through tradition, and therefore "a means for self-affirmation and protection of the national identity vis-à-vis the Soviet culture." In discussing the 1968 "Exhibition of Young Artists" organized by Mongolian artists, who criticized the dominion of Social Realism created during the early years of the Soviet government, and therefore the dominion of Soviet propaganda, Tsultemin shows how strictly the Soviet regime punished attempts to draw upon Mongolian artistic tradition and cultural identity. The strength of Tsultemin's paper lies in the lucid analysis of how the "invention of style helped to realize [artists'] own sense of cultural distinction and national identity."

The last two papers of session 5 by Li Fushun (A Survey on the Methods of Dating Rock Art in China) and Zhu Saihong (Level and Significance of Aulic Book Binding in the Late Imperial China) were delivered in Chinese. As we all know, Chinese has been recognized as an official language of the CIHA at the 33rd World Congress of Art History in Nurnberg, but unfortunately we will need at least one more generation before Western art historians who do not work on Asian art are able to read it properly—that is, without Google Translate.

What we learned for certain in the two days of the session is that self-affirmation and self-awareness are not only matters for artists, but also shape art historical discourses. It was therefore important and challenging to discuss some of the issues addressed in the papers of this panel with colleagues coming from all over the world: the exchange between East and West can only benefit from such a multicultural and polyphonic approach to the visual human heritage. Today this dialogue is more important than ever, since precisely in the moment in which we are writing, politicians are seeking to mount barriers between cultures and individuals in many parts of the world. As a prelude to such circumstances, this session forced us to critically reflect, together, on the importance of self-affirmation, tradition and its relation to national identity, affirming its positive potential in the face of the obliteration of a tradition, but also criticizing any rhetoric of traditionalism and nationalism that denies the possibility of a dialogue with alterity.

NOTES

1 It would be impossible to make a comprehensive survey of the literature dealing with these topics. We will therefore just mention a few seminal books. Theodor W. Adorno, *Aesthetic Theory* (1970), trans. Robert Hullot-Kentor (London and New York: Continuum, 2002); Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1980); Joseph Leo Koerner, *The Moment of Self-Portraiture in German Renaissance Art* (Chicago: University of Chicago Press, 1993); Ernst Kris and Otto Kurz, *Die Legende vom Künstler* (Vienna: Krystall-Verlag, 1934); Jacek Purchla and Wolfgang Tegethoff, eds., *Nation, Style, Modernism* (Proceedings of the International Conference Under the Patronage of the Comité international d'histoire de l'art), (Cracow: 2006); Birgit Recki, *Aura und Autonomie. Zur Subjektivität der Kunst bei Walter Benjamin und Theodor W. Adorno* (Würzburg: Königshausen und Neumann, 1988); Victor Stoichita, *L'instauration du tableau. Métapeinture à l'aube des temps modernes* (Paris: Méridiens Klincksieck, 1993).

2 Tu Wei-Ming, "Self-Cultivation in Chinese Philosophy," in *Routledge Encyclopedia of Philosophy* (London and New York: Routledge, 1998), 7825. Furthermore: Tu Wei-Ming, *Humanity and Self-Cultivation: Essays in Confucian Thought* (Boston: Asian Humanities Press, 1978).

3 Stoichita, *Instauration*. Victor Stoichita, *The Self-Aware Image: An Insight into Early Modern Meta-Painting*, (Cambridge: Cambridge University Press, 1997).

4 Victor Stoichita, "From Alberti's Finestra Aperta to Hitchcock's Rear Window," in *Vision and Its Instruments: Art, Science, and Technology in Early Modern Europe*, ed. Alina Payne (University Park, Penn: Pennsylvania University Press, 2015), 259–279.

5 For this aspect, see the article by Péter Bokody.

6 For the academies, see Nikolaus Pevsner, *Academies of Art, Past and Present* (Cambridge: Cambridge University Press, 1940); for the *Accademia del disegno*, see for instance Karen Edis-Barzman, *The Florentine Academy and the Early Modern State: The Discipline of Disegno* (Cambridge: Cambridge University Press, 2000).

7 Immanuel Kant, *Critique of the Power of Judgment*, trans. Paul Guyer and Eric Mathews, ed. Paul Guyer (Cambridge and New York: Cambridge University Press, 2000).

8 In this context, Wolfgang Ullrich's inspiring work on the concept of *l'art pour l'art* is particularly innovative, as it clearly demonstrates the necessity to rethink this historical term, by analyzing how and to what extent it influenced artistic thinking in the 20th century, and maybe even in the 21st century. Wolfgang Ullrich, "L'art pour l'art. Die Verführungskraft eines ästhetischen Rigorismus," in *Was war Kunst? Biographien eines Begriffs* (Frankfurt am Main: Fischer-Taschenbuch-Verlag, 2005), 124–143.

9 The relationship between autonomy, the non-thinkable, and the unfamiliar represents one of the most challenging aspects of Ad Reinhardt's thinking, probably the most radical and earnest proponent of art-as-art in the 20th century. Significantly, Reinhardt was strongly interested and influenced by Asian art and philosophy, and had studied Asian art at New York University with Alfred Salmony. This is not the place to discuss his reception of and reflection on Oriental thought that was without any doubt historically problematic, deeply subjective and idiosyncratic. Ad Reinhardt, *Art-as-Art: The Selected Writings of Ad Reinhardt*, ed. Barbara Rose (Berkeley: University of California Press, 1991). For Ad Reinhardt and Asian Art, see the following article: Michael Hatch, "Learning About Asian Art from Ad Reinhardt," *The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Culture* (January 2014).

10 Espen Hammer, *Adorno's Modernism: Art, Experience, and Catastrophe* (Cambridge and New York: Cambridge University Press, 2015), especially chapter 3, "The Dialectic of Aesthetic Autonomy," 72–100. See also Martin Shuster, *Autonomy After Auschwitz: Adorno, German Idealism, and Modernity* (Chicago: The University of Chicago Press, 2014).

11 For this aspect, see the article by Sofia Nunes.

12 Adorno, *Aesthetic Theory*.

13 Robert Pippin, *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago: The University of Chicago Press, 2013), 67.

14 Theodor W. Adorno, "Commitment," 1962, http://ada.evergreen.edu/~arunc/texts/frankfurt/commitment/commitment.pdf.

15 Adorno, *Commitment*, 9–10.

16 Hannah Arendt, *Life of the Mind*, ed. Mary Mc Carthy, 2 vols. (New York: Harcourt Brace Jovanovich, 1978); Mieke Bal, "The Commitment to Look," *Journal of Visual Culture* 4 (2005), 145–162.

17 Erwin Panofsky, *The Life and Art of Albrecht Dürer* (Princeton: Princeton University Press, 1955); Koerner, *Self-Portraiture*.

18 Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, trans. John Cumming (London and New York: Continuum, 1997).

第 6 分会：传统与渊源

Session 6:
Politics of Identity:
Tradition and Origin

Introduction to Session 6

Sophie McIntyre

Australian National University

Based on the premise that identities are imagined and heterogeneous, in this panel we set out to critically explore the role of art and the significance of cultural tradition in the processes of identity formation. Our objective was to examine, from a range of historical and contemporary perspectives, the mechanisms and networks that influence, shape and define notions of identity in the production and representation of art and culture. In particular, we were interested in the agency and roles played by artists, art workers, museums and government bodies in raising and promoting a sense of identity consciousness through artistic production, exchanges, museum collections, as well as domestic and touring exhibitions. The main themes explored in this panel included: the relationship between art, activism and propaganda; the role of exhibitions and collections in national identity formation; art as a vehicle for soft power and cultural diplomacy; and the geo-cultural significance of landscape art as an expression of identity consciousness.

We received over 80 submissions, of which 14 papers were selected (one of which was co-authored). The selection criteria was based on the originality, quality, and relevance of the paper to the topic; and, in this international forum, we were mindful of the importance of geographical representation. Participants included established as well as emerging scholars (including two PhD candidates) from across Europe, the Americas, and the Asia-Pacific region.

The relationship between art, propaganda and activism were examined in the first part of our session. Tatiane de Oliveira Elias explored how artists critically responded to the oppressive effects of Brazil's military dictatorship from 1965 to 1985, creating works that were politically-inspired and gave rise to new forms of artistic expression.

Museums play a critical role in national identity formation, and this idea was further explored by several speakers who focused on the significance of exhibitions and collections in this identity discourse. In his paper, Lefteris Spyrou analysed the development and display of the permanent collection at the National Gallery in Athens during the 1950s. He examined the roles and strategies employed by the gallery's directors who set out to construct a narrative that highlighted the "Greekness" of its national culture. Ana Gonçalves Magalhães' presentation explored the development of modern art, in particular Novecento Italian art, in São Paulo after World War II. Drawing on the collection at the São Paulo Museum of Modern Art (MAM) and exhibition case studies, she demonstrated the significant influence and role Novecento Italiano art played in the development of cultural and diplomatic relations between Sao Paolo and Italy during the this period.

The ways in which art has been deployed across cultures as a vehicle for cultural diplomacy and soft power was also a theme examined by numerous speakers in the panel. Irena Kossowska identified several exhibitions of Estonian art that toured Eastern Europe, and she examined how these helped forge a sense of identity and strengthen relations with other Eastern Europe states. Sun Seunghye explored the role of cultural policy in the development of exhibitions of art from China, Japan and South Korea. She argued that these exhibitions, and the cultural policies that shaped them, helped construct a sense of regional identity that was based on the culture and traditions of East Asia. James Beattie and Richard Bullen focused on the enigmatic figure, Rewi Alley, a New Zealand-born writer, educator and Communist sympathiser who lived in China, and who played an instrumental role in the development of relations between New Zealand and China. This was exemplified by the relationship he facilitated with the Palace Museum in Beijing and the Canterbury Museum in New Zealand, the latter of which now holds the "Rewi Alley Collection of Chinese Art and Archaeology." In her paper, Jennifer Way discussed a display of Vietnamese handicrafts that featured in the exhibition, *Art and Archaeology of Vietnam, Asian Crossroad of Cultures*. For Way, it demonstrated the ways culture was deployed by government agencies to develop relations between the United States and Vietnam from the mid-1950s.

Focusing on the processes of territorialisation and "national" forms of artistic expression, Hisashi Yakou explored how artists of Russian, Korean and Japanese descent who immigrated to Sakhalin, an island north of Japan in the Pacific Ocean, visually expressed a sense of "multi-ethnic" identity consciousness through their art. In her paper, Meta Maria Valiusaityte examined the important role played by the French-Jewish art dealer

and patron, Léonce Rosenberg, in the development of the French avant-garde after World War I. Rosenberg sought to establish a new French school of Cubism that would combine French modern and classical painting styles, and capture the "essence" of French national culture. John Clark also examined the development of modernism, but within the context of Asia. In his paper, Clark analysed the ways in which our understanding of modernism in Asia has been strongly influenced by Euro-American perspectives. He argues that we need to turn to the early 19th century to fully understand how modernity evolved within different Asian art contexts, giving rise to distinct forms of expression which Clark describes as "The Asian Modern."

The final group of speakers in our session examined the relationship between identity and Chinese landscape painting which they explored from a range of geo-cultural perspectives, and in relation to its narrative qualities. Catherine Stuer focused on Chinese literati landscape painting during the latter half of the 19th and early 20th centuries, exploring the geo-spatial and pictorial aspects of landscape painting which she discussed in relation to notions of mapping, regional belonging, and self-representation. Zhu Wanzhang examined the effects of political and social disorder during the late Ming and early Qing dynasties on developments in Chinese painting and calligraphy, and he demonstrated how this period of 'earth shattering unrest' gave rise to new forms of artistic expression and cultural prosperity. Wang Zilin's paper focused on the Qianlong Emperor, one of China's most influential leaders who played an important role in China's cultural development. Qianlong was an avid art collector, and his imperial collection is now housed in Beijing's National Palace Museum in Beijing, and this significant collection was the object of Wang's study.

I would like to take the opportunity to express my gratitude to the speakers for their valuable contribution. I would also like to thank Mr. Shan Jixiang (Chinese Co-chair) and Tie Zheng (Junior Chinese Chair) for their advice and administrative support. In addition, many thanks to Professor Shao Dazhen (Director of the Chinese organising Committee of the CIHA Congress) who assisted with the shortlisting, and Professor Zhu Qingsheng (Secretary-General of the Chinese CIHA Committee), fondly known as "LaoZhu," who worked with me to facilitate our session. Finally, thanks to the many people, including staff, students and volunteers, who worked behind the scenes to organise CIHA 34th World Congress of Art History in Beijing.

Proceedings of the 34th World Congress of Art History

第34届世界艺术史大会文集

第二卷
Vol. II

邵大箴　范迪安　朱青生　主编
Shao Dazhen / Fan Di`an / LaoZhu

商務印書館 The Commercial Press
2019年·北京

第 7 分会：流传与嬗变

Session 7:
Translation and Change

Introduction to Session 7: Translation and Change, Notes from the Indian Ocean World

Sugata Ray

University of California, Burkely

The appearance of transcultural visual forms in societies across the world has elicited significant scholarly attention in recent years. Utilizing trade networks, migration patterns, and conflict zones as the loci of enquiry, new histories have engaged with transcultural flows on a global scale.[1] The session on "Translation and Change" convened at the 34th World Congress of Art History in Beijing sought to confront the conceptual and methodological questions such pluralistic topographies of intercultural flow present for art history's disciplinary contours. Art history, one should note at the very onset, is squarely grounded in translation: the translation of the visual, the spatial, and the sensory into the textual. Art history, in W. J. T. Mitchell's terms, is consequently the "elevation of ekphrasis to a disciplinary principle."[2]

If we, following Mitchell, take the practice of art history to be akin to a form of translation, how might we reorient this ekphrasis towards the transcultural? While the language of art history is undoubtedly an invention of the European Enlightenment, colonialism, and modern rationality, might perspectives from elsewhere allow us to question the strictures of this particularized genealogy of the discipline? How might we write art histories that account for dissonances in diverse global perspectives without reiterating the West as art history and the non-West as affective ethnography? Can concept-terms such as *technē*, *lexicons*, and *spatiality* allow for variegated forms of translation in a world of constant flow? Allow me to explicate via a new form of Neoclassical architecture that emerged in the 19th-century Indian Ocean world. In what follows, we will witness translation at three levels: the translation of the *technē* of British Neoclassical architecture; the translation of European vocabularies and lexicons; and, finally, the spatialities of translation in relation to networks of trade and migration.

Technē

In 1845, Fatimah binte Sulaiman, an important Malay shipping merchant, built the Hajjah Fatimah, a Neoclassical mosque in the Kampong Glam district in Singapore (Fig. 1). Embellished with Tuscan pilasters, an entablature complete with dentil frieze, an arched recess panel, parapets, and an elongated steeple-like minaret, the Hajjah Fatimah was the first mosque in Southeast Asia to depart from the region's distinctive mosque typology.[3] In 1835, exactly a decade earlier, Ghulam Muhammad, the son of Tipu Sultan, the legendary ruler of Mysore and a formidable adversary of the East India Company, had constructed a Neoclassical mosque in Calcutta.[4] Complete with Classical columns, entablatures, rounded arches, and faux shuttered doors, Ghulam Muhammad's mosque was also the first Neoclassical mosque in South Asia (Fig. 2). In other parts of the Indian Ocean world,

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Neoclassical elements entered mosque architecture somewhat later. In southern Yemen, for instance, the 1914 refurbishment of the 15th-century al-Mihdar mosque in Tarim included the addition of two Neoclassical cupolas and a soaring minaret (Fig. 3).[5]

Blurring the difference between indigenous mosques and European architecture, all three structures dangerously destabilized an imperialist rhetoric that marked out the modern West from its Muslim colonial Other. That unskilled architects had jettisoned the "true" minaret typology of Tarim's mosque architecture for a "modern style" was "a pity," a 1932 European account of the al-Mihdar mosque caustically noted.[6] What was at stake, however, was not merely the loss of skill but the colonizer's discomfort with the colonized's attempts to wrest Western modern architecture. Writing in 1862, James Fergusson, the British architecture historian and author of the first history of world architecture, had already anticipated this imperial rhetoric. Fergusson's critique, however, was not directed towards the al-Mihdar mosque but towards Westernized edifices in British India. Fergusson wrote: "Of course no native of India can well understand either the origin or motive of the various parts of our Orders [...]. [I]n the vain attempt to imitate his superiors, he has abandoned his own beautiful art to produce the strange jumble of vulgarity and bad taste [...]. Nothing [...] could more clearly show the utter degradation to which subjection to a foreign power has depressed [...] than the examples of the bastard style just quoted."[7] From the perspective of the colonized, however, the translational movement from a European architectural regime to a non-Western episteme allowed for a claim of commensurability and equivalence within the colonial world order.

Despite the overwhelming presence of numerous Neoclassical structures built by the "native" elite across colonized worlds, in scholarship, the Neoclassical style, however, still remains indelibly associated with the architecture of colonial governance.[8] Imperial edifices such as the 1803 Government House in Calcutta and the 1826 Parliament House in Singapore linked the British Empire to the empires of antiquity, architecture histories suggest (Fig. 4). Yet, it was this very representation of modern governance that "native" elites such as Fatimah binte Sulaiman and Ghulam Muhammad adopted to articulate an architectural cosmopolitanism. This cosmopolitanism was dialogical, as we will see. Disjoining the Neoclassical from its utilitarian function within British governmentality, we will see how architectural cosmopolitanism in the colony reconstituted imaginative and geographic configurations to elicit elective affiliations across the Indian Ocean. The Neoclassical, in this sense, transcended its demarcated role as a technology of governmentality to become the poiesis of *technē*.

Differentiating between technology and the essence of technology, Martin Heidegger, in his oft-cited essay *The Question Concerning Technology*, underscores *technē* as a bringing-forth that takes us beyond the pragmatism of an instrumental means to an end. "Technology," Heidegger writes, "is a mode

of revealing."[9] In context to colonial architecture practices, the Neoclassical in its role as a technique of imperial governance could then be read as Heidegger's technology. Yet, when Neoclassical architecture becomes a way of being in the world, technology gives way to *technē*. Could this notion of *technē*, then, allow us to describe and annotate the poesies of Neoclassical architecture as a mode of revealing non-European subjectivities that functioned within, yet subverted, the architectural discourses of the British Empire? Could we then argue that it was translation as *technē* that shaped an indigenous semiotic adaptation of the European Neoclassical? What forms of ekphrasis would such a maneuver demand from art history?

Lexicons

Ekphrasis, of course, sustains a systemic relationship with the question of terminologies. Consider, for instance, the term Neoclassical. In 1720s imperial London, the Scottish architect James Gibbs had just completed St. Martin-in-the-Fields, a church that, in hindsight, would become the most cited Neoclassical building in the British Empire (Fig. 5). Although the architect had originally visualized the church as a domed rotunda based on Christopher Wren's 1673 proposal for the St. Paul's Cathedral, the final plan included a hexastyle portico with Corinthian pillars supporting a pedimented entablature suggestive of an antique temple façade attached to the rectangular body of the church.[10] Gibb's innovative blending of Classical architecture with a Mannerist idiom led to a distinctive articulation of Neoclassicism in early 18th-century England.

Architecture is immobile, but its image is not. The Neoclassical spread across the British Empire with the publication of Gibbs's 1728 *The Book of Architecture*, a lavishly illustrated pattern book with 150 plates (Fig. 6).[11] In British North America, Thomas Jefferson acquired a copy of the book as a student.[12] According to a 1751 advertisement in the *Annapolis Maryland Gazette*, one John Ariss proclaimed his skill in building on the basis of Gibbs' design.[13] In British India, the colonial archive testifies to the importance of *The Book of Architecture* in shaping a new language of Neoclassical architecture. Lieutenant Grant, the Superintending Engineer of the Madras Presidency, for instance, based the 1821 St. Andrew's Church in Madras on the original circular plan for St. Martin-in-

Fig. 5

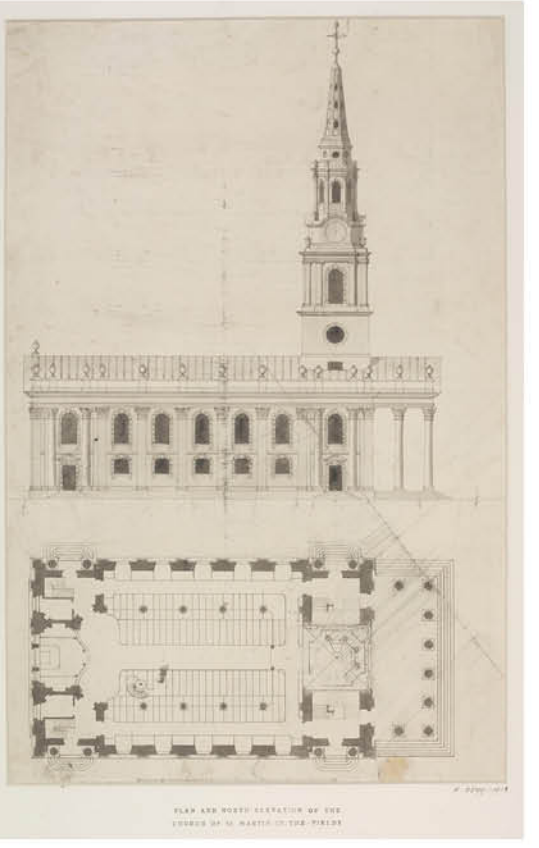

Fig. 6

Fig. 7

Fig. 8

the-Fields that he encountered in Gibbs' book (Fig. 7).[14] Translated from paper to stone, such Neoclassical churches quickly became potent marks of assertion and ownership over a territory that had only recently been secured from the Islamic Mughal empire. Gibbs' typologies thus took on a different meaning in the colony.

The term Neoclassical, too, acquired a peculiar valence. In relation to British architecture in the colonies, the conjunction of the "new" with the "classical" had allowed for an imagination of an empire that drew its ideological foundation from the empires of antiquity. Although the term itself had not gained traction in art history until the 1880s, one can trace the aesthetics and moral genealogies of the idea of the Neoclassical through Enlightenment rationality and the 18th-century art history of Johann Joachim Winckelmann and Antoine-Chrysostôme Quatremère de Quincy, among others.[15] In most instances, Neoclassicism was a call for a modern rationality centered on an inventive reclamation of an imagined Classical past. Indigenous appropriations of this notion of the Neoclassical, then, made problematic the imperial rhetoric that marked European usages of the term in the colony.

Equally significant were the slippages that occurred in the materiality of architectural translation. Although Fatimah binte Sulaiman's minaret in Singapore was based on the steeple of Gibb's St. Martin-in-the-Fields, the architect—undoubtedly a Malay artisan who had carefully reviewed *The Book of Architecture*—introduced elements such as Chinese glazed porcelain tiles to (mis)translate the otherwise Neoclassical spire into a different aesthetic order (Fig. 8). As a speech-act in translation, what was iterated here was a conception of the Neoclassical that exceeded the term's originary intention. "The word in language is half someone else's," Mikhail Bakhtin writes. "It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention."[16] How then do we account for the multiplicity of iterations that continually reshaped the term Neoclassical?

Spatiality

As James Gibbs's 1728 *The Book of Architecture* circuitously traveled across vast oceanic spaces in the 18th century, architects across the world—from the Americas to Asia—translated the Neoclassical into regional idioms.[17] But along with the flow of ideas from Europe to the colonies, other spatial configurations also modulated the terrains in which the Neoclassical mosque took shape in the 19th-century Indian Ocean world. By the mid-19th century, Muslims traders were operating in increasing numbers in port cities such as Bombay, Suez, Istanbul, Beirut, Singapore, Hong Kong, Marseilles, and London. Trade networks between Tarim in South Yemen's Hadhramaut Valley and South and Southeast Asia had also been strengthened with the migration of Muslim merchants to Indonesia, Malaysia, and India.[18] Tarim's Hadhrami Arabs, for instance, were one of the first Muslim groups to settle in Singapore.[19] In Tarim, on the other hand, Singapore's Hadhrami diaspora had started endowments to build schools, mosques,

and pubic infrastructure to further strengthen the connection between diaspora and home. Fatimah binte Sulaiman, too, had married her daughter to a prominent Hadhrami Arab spice trading family from Tarim in Singapore, in process cementing ties between the Malay Muslim world, the Muslim elite of Singapore, and Yemeni trading communities in the Arab world.[20]

Such transregional familial and trade networks certainly impacted the architecture of Neoclassical mosques. If the al-Mihdar mosque in Tarim emphasized architectural connections with South and Southeast Asia, the cantilevered wooden chamber crowning the gateway of the Hajjah Fatimah mosque in Singapore gestured towards the Arab Indian Ocean. In Singapore, the wooden chamber of the mosque was unprecedented. However, such wooden projecting chambers were a constitutive part of the urban fabric across South Asia and the Arab worlds of the Indian Ocean (Fig. 9). Known as the *rawshan* (the Persian word for light) in Red Sea architecture, the *mashrabiyya* in Egypt, and the *jharokha* in western India, these loggias or chambers allowed the women of the household to look at life on the street without being seen.[21] While scholars are unsure about the origins of this architectural device, it was certainly not part of Southeast Asia's mosque vocabulary. In Singapore, the loggia perhaps served to introduce into architecture the metaphor of light, a central tenet of Muslim theology. Yet, the balcony was indigenized with the use of a characteristic Southeast Asian pyramidal roof. Complementing the hybridity of the Neoclassical steeple, this mistranslation or the lack of veracity to the original too indexed an Indian Ocean cosmopolitanism that symbolically conjoined the architecture of Southeast Asia with that of South Asia and the Arab worlds.[22]

Consequently, new subjectivities emerged, subjectivities defined by the ability to see across wider seascapes beyond the particularities of individual lived

Fig. 9

worlds. From the perspective of an architecture history, it is certainly easy to see how Muslim cosmopolitans in the Indian Ocean redrew the contours of their world, not just through Western Europe, but through the translation of visual forms assimilated from diverse networks of affinities. The entangled web of connected geographies across communities, cultures, and empires then introduce spatialities as a critical component in the trajectories of translation and change that we have tracked so far. Indian Ocean cosmopolitanism, of course, was only one among many modes of being in translation. The essays in this section titled "Translation and Change" track many others.

NOTES

1 Commencing with Fernand Braudel's foundational *La Méditerranée*, much has been written on the inherent connectedness of geopolitical systems. Fernand Braudel, *La Méditerranée et le monde méditerranéen à l'époque de Philippe II* (Paris: Armand Colin, 1949). From within art history, recent scholarship includes Nancy Um, *The Merchant Houses of Mocha: Trade and Architecture in an Indian Ocean Port* (Seattle: University of Washington Press, 2009), Susan Whitfield and Ursula Sims-Williams, eds., *The Silk Route: Trade, Travel, War and Faith* (London: British Library, 2004), and Eva R. Hoffman, ed., *Late Antique and Medieval Art of the Mediterranean World* (Malden, MA: Blackwell, 2007), among others.

2 W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994), 157.

3 For Southeast Asian mosque typologies, see H. J. De Graaf, "The Origin of the Javanese Mosque," *Journal of Southeast Asian History* 4, no. 1 (1963), 1–5. For Fatimah binte Sulaiman's biography, see Charles B. Buckley, *An Anecdotal History of Old Times in Singapore* (Singapore: Fraser & Neave, 1902).

4 Tipu Sultan had formed alliances with France and the Ottoman Sultan Abdul Hamid II to overthrow the British. For this history, see Kate Brittlebank, *Tipu Sultan's Search for Legitimacy: Islam and Kingship in a Hindu Domain* (New Delhi: Oxford University Press, 1997).

5 The mosque was originally built by the Sufi mystic Shaykh 'Umar al-Mihdar (d. 1429). Members of his family migrated to India, Southeast Asia, and East Africa from the 16th century onwards. For the architecture of Yemen, see Salma S. Damluji, *The Valley of Mud Brick Architecture: Shibām, Tarīm & Wādī Ḥaḍramūt* (Reading: Garnet Publishing, 1992).

6 Daniël Van der Meulen and Hermann von Wissmann, *Ḥaḍramaut Some of Its Mysteries Unveiled* (Leiden: Brill, 1932), 4.

7 James Fergusson, *History of the Modern Styles of Architecture: Being a Sequel to the Handbook of Architecture* (London: John Murray, 1862), 420–422.

8 For instance, Thomas R. Metcalf, *An Imperial Vision: Indian Architecture and Britain's Raj* (Berkeley: University of California Press, 1989).

9 Martin Heidegger, *The Question Concerning Technology and Other Essays*, trans. William Lovitt (New York: Harper & Row, 1977), 319.

10 See Bryan D. G. Little, *The Life and Work of James Gibbs, 1682–1754* (London: Batsford, 1955) and Malcolm Johnson, *St Martin-in-the-Fields* (Chichester: Phillimore, 2005).

11 James Gibbs, *A Book of Architecture, Containing Designs of Buildings and Ornaments* (London: William Bowyer, 1728).

12 William H. Adams, *Jefferson's Monticello* (New York: Abbeville Press, 1983).

13 Carl Lounsbury, "John Ariss," in *Dictionary of Virginia Biography*, eds. John T. Kneebone et al., vol. 1 (Richmond: Library of Virginia, 1998), 199–201.

14 Shanti Jayewardene-Pillai, *Imperial Conversations: Indo-Britons and the Architecture of South India* (New Delhi: Yoda Press, 2007), 82.

15 Johann Joachim Winckelmann, *Geschichte der Kunst des Altertums* (1764; Darmstadt: Wissenschaftliche Buchgesellschaft, 1972); A. C. Quatremère de Quincy, *Encyclopédie Méthodique. Architecture, par M. Quatremère de Quincy* (Paris: Panckoucke, 1788). For a broad survey, see David Irwin, *Neoclassicism* (London: Phaidon, 1997).

16 Mikhail M. Bakhtin, *The Dialogic Imagination: Four Essays*, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), 293.

17 For Neoclassical architecture in Spanish America, see Paul Niell, "Neoclassical Architecture in Spanish Colonial America: A Negotiated Modernity," *History Compass* 12, no. 3 (2014), 252–262.

18 Ulrike Freitag, *Indian Ocean Migrants and State Formation in Hadhramaut: Reforming the Homeland* (Leiden: Brill, 2003).

19 Ibid., 56–58.

20 Fatimah binte Sulaiman had her daughter married to the heir of the Alsagoff family who had migrated from Tarim to Singapore in 1824. By the 1850s, the Alsagoff family had diversified into shipping and retailing. Stephanie Po-yin Chung, "Transcending Borders: The Story of the Arab Community in Singapore, 1820–1980s," in *Merchant Communities in Asia, 1600–1980*, eds. Lin Yu-ju and Madeleine Zelin (New York: Routledge, 2016), 109–122, 113.

21 Nancy Um, "Reflections on the Red Sea Style: Beyond the Surface of Coastal Architecture," *Northeast African Studies* 12, no. 1 (2012), 243–271.

22 For Indian Ocean cosmopolitanisms, see Edward Simpson and Kai Kresse, eds., *Struggling with History: Islam and Cosmopolitanism in the Western Indian Ocean* (London: Hurst, 2007) and Abdul Sheriff, *Dhow Cultures and the Indian Ocean: Cosmopolitanism, Commerce, and Islam* (New York: Columbia University Press, 2010).

第 8 分会：禁忌与教化

Session 8:
Art and Taboo

Introduction to Session 8: Playing with Prohibitions

Dario Gamboni

University of Geneva

I first wish to thank the CIHA Board for inviting me to chair the session "Art and Taboo," the organizers for their support, and my co-chair Prof. Chen Lvsheng as well as Dr. Zheng Yan, our Junior Chair, for their collaboration. This brief introduction will serve to map the subject and to indicate which aspects of it will be touched upon by the papers.

A taboo is a ritual prohibition, which may apply to persons, objects, and actions. The term comes from the Polynesian word *tabu* (or *tapu*), transmitted in the late 18th century by James Cook, who reported in his *Journals* about the existence of numerous prohibitions in the societies that he had encountered during his voyages in the South Seas. These prohibitions could be universal and permanent, but also local and provisional, and they constituted a sufficiently distinctive phenomenon for Cook to adopt the original term, writing that *tabu* was "a word of a very comprehensive meaning but [which] in general signifies forbidden."[1] Dr. Adrienne Kaeppler will describe in more detail the original meaning and context of this institution and explain how the term was adopted by Western languages and came to be used worldwide (Fig. 1).

The success of the term "taboo" is connected with the ways in which the insights gained in the analysis of so-called "primitive religion" were applied to the understanding of modern society, politics, and psychology. With its roots in religion and anthropology, "taboo" made it possible to connect and articulate interdiction, power, and repression. In his influential study *Totem and Taoo: Resemblances Between the Psychic Lives of Savages and Neurotics*, first published as a series of articles in 1912–1913, Sigmund Freud thus wrote that "taboo is a very primitive prohibition imposed from without (by an authority) and directed against the strongest desires of man."[2] This sociopolitical and psychological interpretation also made "taboo" a popular term in the realm of art theory and art criticism. Since the late 18th century, that is since the time when *tabu* entered the Western languages, art has been increasingly defined as an expression of "the strongest desires of man" (i.e., humans), as an instrument of emancipation, and as a

Fig. 1 Statistics about the frequency of the word "taboo" in English-language books from 1760 to 2001 (Google Books, Ngram Viewer, accessed October 13, 2016)

challenge to the powers that be. This is especially true in the case of "modern" and "contemporary art," which have been not only associated, but even identified with the rejection of conventions, the disregard of rules, and the unveiling of hidden truths. In more recent years, this identification has received a new impetus from efforts at a rapprochement between art and science, since the latter promotes an ethos of relentless questioning of all received knowledge, including the one it produces itself.

As a result, the pairing of "art and taboo" may appear as a *topos* belonging to "the legend of the artist," a worn-out cliché or worse, a self-serving automatism, suggesting that each artist and each work of art *ipso facto* challenge rules and conventions or disregard what is allowed and what is forbidden, be it in terms of behaviour, of subject matter or of form. This clearly is not and cannot be the case, all the more as what is allowed and what is forbidden, the "sacred" and the "impure," and the representable and the unrepresentable, vary according to time and place, and even depend on which part of an audience one speaks about. Nonetheless, dismissing the topic of "art and taboo" because of such uses or misuse would amount to throwing the proverbial baby out with the bathwater. With the necessary precautions, and in the context of the CIHA 2016 interrogation of the terms used by our discipline, this session aims at exploring more rigorously and systematically the ways in which the notion of taboo can contribute to the understanding of art and art history in their relationship with decorum, power, and authority.

In our call for papers, we suggested to distinguish between four possible areas of research.

1. The first one concerns art forms, artists and artworks that are subject to prohibitions. Objects may thus be kept out of sight from the public or from certain categories of potential viewers and users. Employing the Polynesian concept, one can describe them as *taboo*. This situation is particularly easy to recognize in traditional societies, in which one also speaks of "secret/sacred objects." Dr. Boureima Diamitani will illuminate for us one such case that he knows both as an insider and as an outsider, that of the secret and sacred objects of the Tagwa-Senufo of Burkina Faso in West Africa. I cannot but remember here a situation that had struck me as paradoxical when I heard about it in Melbourne, on the occasion of the 2008 CIHA Congress: Dr. Franchesca Cubillo—a curator at the Museum and Art Gallery of the Northern Territory in Darwin who co-chaired with me the session "Repatriation"—was instrumental in obtaining and implementing the restitution of "secret/sacred objects" to the Aboriginal communities who claimed them, because she was a museum official and a woman of Aboriginal descent, but once given back, these same objects became off limits for her, because she was a woman.[3]

Fig. 2 Thomas E. Marr, *Boston Fenway Court, Gothic Room*, 1910. Photographic print, 24.7 cm × 20.3 cm. Boston Public Library, Print Department (Photograph provided under a Creative Commons Attribution Non-Commercial No Derivatives License)

Works of art may also be censored, prevented from being completed, or even mutilated or destroyed, because they are perceived by some as showing something forbidden or breaking a taboo. Dr. Camila Dazzi and Dr. Arthur Valle will show us how, in Brazil, modern works referring to the iconography of Afro-Brazilian deities have been damaged or destroyed, probably by followers of Neo-Pentecostal sects who equate these deities with the Christian demons. One may add that artists themselves have sometimes destroyed their own works after a conversion of some kind and that prohibitions can result from individual decisions. John Singer Sargent's portrait of Isabella Stewart Gardner, when it was exhibited at a private club in Boston under the title *Woman: An Enigma*, elicited comments that prompted the model's husband, Jack Gardner, to ask his wife not to show it publicly again during his lifetime; not only did she comply, but she kept the Gothic Room of her museum, in which she installed the painting in 1903 (Fig. 2), closed to the public until her own death in 1924.

2. The second area of research deals with art forms, artists and artworks that impose a prohibition or help maintain it. This may sound counter-intuitive, but one

need only think of carceral architecture, for instance, and of all objects serving as receptacles for something that some people must not be put in the presence of, to understand that it is in fact a major function of art in the broad sense. The temples of many religions are not only the houses of the gods, but also the containers restricting their contemplation—or the gift of their visibility, which Hindus call *darshan*—to certain moments and certain people.[4] Some images go even further and are meant not only to prevent somebody from breaking a rule, but also to punish a person for having done so, a punishment inflicted in effigy in the case of the so-called *pittura infamante* and of its more recent avatars.[5] Perhaps because art is more easily associated with challenging than with imposing the law, however, no paper in our session falls primarily into this category, but the Tahitian chief mourner's costume, which Adrienne Kaeppler will present us, was both an image of *tabu* and a means of enforcing it.

3. The third area of research concerns prohibitions that are inherent in art or that belong to the rules of the art world. "Do not touch" (Fig. 3) is the most obvious interdiction of this kind, and the behavior prescribed within museums can be described almost entirely in the negative mode—I brought back from some institution a short version in book-mark format that reads: "Museum Rules/No Food/No Drink/ No Smoking/No Photographs, No Video-taping/ No Touching the Artwork/Keep an Eye on Small Children/to Avoid Accidents." The quasi-universal ban on touch is justified by reasons of conservation, but it also resonates with the religious origins and psychological interpretations of "taboo," since the power of the sacred and the impure was often thought to be transmissible by haptic contact and since Freud compared this role of touch with the neurotic desire of touching, the *délire de toucher*.[6] Interdictions are not limited to the reception of art and many of them govern its creation and all that can be done with and to it. Examples are the issues of fake and plagiarism, and Dr. Kate MacNeill will show us how "appropriation artists" have been challenging the taboo of claiming a copy or reproduction as an original, thereby coming closer to the attitude of the "creative industries" and thus addressing another taboo, that of equating art and commerce. Prof. Wang Huangsheng will also raise this issue in the context of a broader reflection on public education and the resistance met by the democratization of knowledge.

4. Finally, a fourth area of research looks at prohibitions as the theme or subject of a work of art. This is the one that agrees best with the self-definition of modern and contemporary art, and Marcel Duchamp's *Prière de toucher*—"Please touch," an iconoclastic as well as erotic injunction—springs to the mind's eye as an iconic answer to the museums' "Do not touch."[7] Despite the hackneyed character of the expectation that artists "break taboo," it is the case that some artists keep questioning—sometimes at great risk for themselves and their works—interdictions deriving from power structures.

Fig. 3 Inscription carved and painted on the gallery wall of the Royal Academy of Arts, London. Photograph by the author

One of the most controversial subjects in many societies is the depiction of the nude body, especially in relation to sexual activities. Several of our papers will deal with this topic. On a theoretical level, Prof. Ullén will suggest that the definitions of "art" and of "pornography" are dependent upon each other, and that the notion of pornography, at least in the Western tradition, is used to taboo not a particular content or style, but a specific reaction to art. Three papers will deal with reactions of outrage and censorship elicited by artworks perceived as scandalous, respectively in Columbia, Hungary, and Japan. Dr. Nancy Deffebach discusses the art and career of Débora Arango, a Columbian Catholic who painted female nudes in astonishingly untraditional ways and only recently obtained the recognition she deserved. Hedvig Turai analyses a 1966 print by the Hungarian Jewish artist János Major, in which he combined obscene and antisemitic features to produce a provocative self-representation that alienated even his friends and colleagues in the underground artistic circles. And Dr. Taisuke Edamura examines the way in which the Japanese photographer Ryūdai Takano complied in 2014 with an order to hide the genitalia of his male models in a way that contributed to the aesthetics of his work and emphasized the incriminated subject-matter instead of rendering it invisible. Finally, Dr. Gao Shiyu will look at representations of the human body in Chinese contemporary art, in relation to changing notions of decorum and of the body politic.

Our call for papers added to this provisional typology a remark to the effect that the four areas partly overlap and are by no means exhaustive. Indeed, Dr. Vivian Li will show that the statues of Chiang Kai-shek which used to stand on high pedestals in front of public buildings in Taiwan and were re-installed in a sculpture park in the countryside have stopped contributing to impose political prohibitions, but are now submitted to the rules applying to their status as works of art. Dr. Fumika Araki explains how the absence from late 15th-century Roman frescoes of the main attribute of Saint Bernardino of Siena, a christological monogram used by the saint during his preaching, reveals a taboo deriving from accusations of heresy leveled at the saint. Analyzing depictions of dissections in anatomical theaters of the Netherlands in the 17th century, Dr. Anuradha Gobin shows that the taboo of touch, particularly virulent in the case of criminals' bodies, was lifted by the surgeons' interventions which appropriated these bodies for the common good. Prof. Cao Qinghui will analyze the art of Zhu Naizheng and the way in which he faced the requirements, the opportunities and the prohibitions of Chinese and of Western representations of space. Finally, Dr. Sebastian Baden will look back at the ostracism met by the German composer Karlheinz Stockhausen after he had compared the terrorist attack of September 11, 2001 on the World Trade Center to a work of art of cosmic dimensions: "aesthetic terrorism," he suggests, once part of avant-garde art and theory, has become a taboo and, therefore, a target of taboo-breaking.

We have grouped these fifteen papers so as to maximize mutual illumination and encourage discussion. The first half-day dealt with the origins of the "taboo" term, with the more ancient cases and with those related to the religious origin of the term. The second half-day concerned the depictions of the body and sexuality. The third and last half-day examined recent examples and the issues of public art, intellectual property, "aesthetic terrorism" and democratization. We laid great value on the discussions following the papers, which were very lively—thanks also to the impromptu English-Chinese interpretation generously provided by Dr. Gao—and have contributed to the published versions.

NOTES

1 James Cook, vol. 3 in *The Journals of Captain James Cook on His Voyages of Discovery. The Voyage of the Resolution and Discovery, 1776–1780* (Cambridge: Published for the Hakluyt Society at the University Press, 1967), 129. Quoted in "taboo / *tabu*, adj. and n.," *Oxford English Dictionary Online* (Oxford University Press, 2016).

2 "Das Tabu ist ein uraltes Verbot, von außen (von einer Autorität) aufgedrängt und gegen die stärksten Gelüste der Menschen gerichtet." (Sigmund Freud, *Totem und Tabu: Einige Übereinstimmungen im Seelenleben der Wilden und der Neurotiker* [Frankfurt am Main: Fischer, 1991], 83.)

3 Dario Gamboni, "Introduction," and "Art History and Repatriation: A Case of Mutual Illumination?" in *Crossing Cultures: Conflict, Migration and Convergence. The Proceedings of the 32nd International Congress in the History of Art* (the University of Melbourne, January 2008) (*Comité International d'Histoire de l'Art, CIHA*), ed. Jaynie Anderson (Carlton: Miegunyah Press, 2009), 1072–1078; Franchesca Cubillo, "Repatriating Our Ancestors: Who will Speak for the Dead?" chapter 2 in *The Long Way Home: The Meanings and Values of Repatriation*, eds. Paul Turnbull and Michael Pickering (New York: Berghahn Books, 2010).

4 Diana L. Eck, *Darśan: Seeing the Divine Image in India* (Chambersburg: Anima Books, 1981).

5 Gherardo Ortalli, *La pittura infamante: XIII–XVI*, new revised and updated edition (Rome: Viella, 2015).

6 Sigmund Freud, *Totem und Tabu*, op. cit., 75.

7 False breast glued on black velvet on cardboard, cover of the exhibition catalogue *Le Surréalisme en 1944* (Paris: Galerie Maeght, 1947), 999.

第 9 分会：独立与超脱

Session 9:
Autonomy and Elusion

Introduction to Session 9

Jorge Coli

State University of Campinas, São Paulo

Authenticity in the arts, in its relations with the idea of elusion, can be considered in at least three aspects.

The first is that of the authenticity in the artistic creation conceived as the satisfaction of the creator's intentions. This generic hypothesis can instigate discussion and takes specific configurations in different cultures, yet provides a vector for the limits of those satisfactions. The consequence is the necessity of elusions or inventive solutions that are sometimes stimulating. The notion of authenticity imposes the examination of the relationships between art and censorship (political, religious, moral, social, pedagogical), as well as on broader questions about freedom in art. It includes the material limits that can be financial or technical. Thanks to the second term of the proposal, both situations presuppose the study of channels that can circumvent obstacles. In short, it raises a more philosophical debate about the creator's intentions and completed works.

The second is the authenticity linked to authorship. The attributions, the connoisseurship, the studies of primary sources search with obsession to discover who the author is. Attribution has its basis of rigor but also its rhetoric, instruments of conviction and persuasion that faces difficulties which should be overcome. The question also focuses on the diverse principles of restoration in all fields. It presupposes the determined variables in different eras and cultures, the comprehension of authenticity or truth in works of art. Those problems frequently link the notion of authenticity to the art market and its financial value of authorship, a situation that imposes the question about the means, elusive or not, that the art historian needs to situate herself in the complex interplay between "fake" and "authentic."

The third reaches the status of the notion of art and its situation in diverse cultures. The position of a work dislocated from its primary function (religious, ritual, functional, decorative and symbolic) and incorporated in diverse expository modes reaches what could be called authenticity. It is a matter of new significations that has its own semantic strategies. They reach the very notion of authenticity in its instrumental status, which for the art historian is determining whether its contact with it forcibly requires elusive practices.

第 10 分会：性别与妇女

Session 10:
Gendered Practices

Introduction to Session 10

Brenda Schmahmann

University of Johannesburg

Feminism and gender studies encapsulate an important field of art historical exploration that has been developing since the 1970s. Landmark texts such as Linda Nochlin's essay "Why Have There Been No Great Women Artists?" (1971), Elsa Honig Fine's *Women & Art* (1978) and Roszika Parker and Griselda Pollock's *Old Mistresses: Women, Art and Ideology* (1981), which focus on exploring women artists from the past and reasons for their marginalisation from art history, were developed side-by-side with discourses which interpreted the work of contemporary artists working in feminist frameworks, such as Lucy Lippard's *From the Center: Feminist Essays on Women's Art* (1976). Already in the 1970s this work was complemented by important texts from outside the discipline. Thus, for example, Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1975), which explores the gendered underpinnings of visuality and spectatorship in film, suggested ways in which psychoanalytic theory could be adapted for the purposes of an art historical investigation. A shift from models rooted in materialist theory to ones informed by postmodernist and poststructuralist understandings has also had the effect of widening the field to incorporate work by French feminists such as Julia Kristeva whose *Powers of Horror: An Essay on Abjection* (1980 and published in English two years later) has been especially influential on both feminist artists and theorists. Of further inestimable importance there has been work which extended focus on constructs of femininity to those of masculinity, and which underpinned the development of queer theory. The work of Judith Butler, particularly her theory of the performativity of gender identities which she explored in *Gender Trouble: Feminism and the Subversion of Identity* (1990) has been central in this regard. A move towards a focus on gender has, on one level, allowed recognition that constructs about women or the feminine are in fact invariably intricately connected to constructs about men and the masculine, but, on another, it has also enabled the feminist project to expand its relevance in a world where, in addition to the ongoing subjugation of women in many societies, there is oppression of LGBT groups.

As the brief synopsis indicates, gender theory is an extremely broad category of exploration which encapsulates a variety of potential methodologies. Radical, materialist, liberal or postmodernist feminisms, for example, may be discerned within the literature, and while there have been moments when some kinds of approaches are more popular than at others, this area of exploration has always been characterised by a multiplicity of methods. Furthermore, while gender theories may be used by art historians to analyse works or modes of production by artists who were not necessarily themselves operating in conscious awareness of how their practices may have been informed by a politics of gender, engagements with gender may also serve as a way of explaining the concerns of contemporary practitioners.

While gender politics is, then, an area that is undoubtedly central to art history and practice, its potential breadth can also pose enormous challenges when organising a session such as this. How might one enable the presentation of papers that address related questions and which thus resonate meaningfully against one another rather than the session simply involving a sequence of interesting but unrelated papers? To accomplish this, we identified two broad sub-themes in our call for papers—ones which we felt could enable different papers to constitute part of a conversation.

The first of these we called "Globalising Gender Studies, Feminism and Queer Theory." This topic was motivated by recognition that, while it is generally acknowledged that concerns with gender have had a "global" impact on art, the diverse ways in which such concerns have manifested themselves in different geographies have at this point not been widely documented or discussed in international forums, and knowledge of work from contexts outside the United States and Western Europe tends to be somewhat limited or partial for most art historians who are not themselves from the countries concerned. The hosting of the congress in China seemed to present an ideal opportunity to explore the implications of what feminism and gender studies have meant in the context of art history and contemporary art-making practices in geographies outside the West.

Our second sub-theme, which we called "Gender and the re-reading of art histories," focused more

especially on how interpretations of images and objects in light of a politics of gender have the potential to create very different readings to those that have tended to dominate art-historical canons. The contention here was that studies of gender may do far more than simply widening knowledge about image-making practices in the past: additionally, they may in fact prompt a *total* revision in prior conceptions about the social and cultural contexts in which those objects and images were produced and the role they may have played.

The proposals we received (which were more than four times as numerous as those we were able to accept) were selected on the basis of their individual merit rather than, for example, any endeavour to achieve equal numbers of the two guiding sub-themes. And, once selected, we found within them what was in fact a different set of potential sub-themes that might allow them to resonate against one another. And we used these relationships between papers to guide their organisation within the programme.

We begin the session with two papers exploring what we have termed "Performance-Based Approaches." Besides looking at performance, Karen Cordero and Delfina Cabrera also both give us insights into Latin American contexts—Mexico and Chile.

The next sub-theme in the session is on "Gender and Representation in the 20th Century." Here the commonality is not geographical or medium-related but is defined in terms of a timeframe—the early and mid-20th century. Through a focus on a 1914 painting by Delaunay, Sherry Buckberrough looks at how avant-garde women in Paris responded to gender debates. Paula Birnbaum considers questions of identity in regard to Chana Orloff (1888–1965), who immigrated from the Ukraine to Palestine, then to Paris, and then Switzerland. Hu Bin then considers the representation of barefoot women in China during the era in which Mao Tse-tung headed the government—that is, 1949 to 1976.

The sub-theme thereafter is "Between the Past and the Present," and we look at countries that have undergone huge political change. While Karen von Veh's focus is (via the artist Diane Victor) on a need for feminism in apartheid and post-apartheid South Africa, Joanna Inglot considers increased challenges faced by feminists in post-communist Poland, and Teng Xiaobo considers factors underpinning the emergence of feminist art practices in communist and post-communist China.

The sub-theme "Cross-Cultural Interventions" includes two papers which consider different kinds of intersections between two cultures. In the first, Tal Dekel looks at the liminal identities of Philippine women artists in Israel. In the second, Philippa Hobbs considers weaving practices in the Rorke's Drift project in South Africa which was set up by Swedes but involved isiZulu-speaking participants.

"Contemporary Strategies and Approaches," our final sub-theme, begins with a paper by Jacqueline Millner and Catriona Moore focusing on the Australian context and engaging with feminist initiatives which deploy an institutional critique—that is, as they explain, "an artistic practice that reflects critically on its own housing in galleries and museums and on the concept and social function of art itself." This is followed by a paper by Antke Engel on the works of an Afrofuturist South African, Lebo Ntladi. Thereafter Camille Sung introduces a project by a Korean feminist artist, Siren eun young jung. And Tong Yujie then speaks of feminist art in China from the late 1980s until the present.

第 11 分会：风景与奇观

Session 11:
Landscape and Spectacle

Introduction to Session 11

Peter Krieger

Instituto de Investigaciones Estéticas, UNAM (Mexico City, Mexico)

Aby Warburg Professor 2016 at the Hamburg Warburg Haus (Hamburg, Germany)

The articles presented in this session Landscape and Spectacle aim at the complex understanding of multi-faceted visual landscape representation, especially focussing on the problems of the terms which art historians use when they analyse this material.

The plurality of global visions of landscape, in different times and places, is an academic enterprise which fosters the recognition of cultural diversity beyond the anachronic fixation on Europe and the US in our discipline, art history. The inclusion of apparently remote areas on the academic mapping of art—just like South Africa, India, and New Zealand—here in this session, takes this into account. However, there is a certain danger: the still existing anachronic mode of nationalist art historiography. Still in many cases, art historical research, especially on landscape, is misused for one-dimensional and normative constructions of national identities, where only "native" art historians are allowed to speak on the art production of their country.

But a critical Global Art History, as realized on the CIHA congresses, aims to tear down any nationalist limits of thinking, and establish an open, critical dialogue, independent from any ideological restriction.

Rethinking how images serve as catalysts for the cultural transformation of land into landscape requires conceptual openness, especially in terms of a Western-Eastern dialogue. Continuing what has partially discussed at the Melbourne CIHA Congress 2008 on Crossing Cultures, and also challenged by the object (which was topic of the Nuremberg CIHA Congress of 2012), landscape is a field of research where the differences between the Asian tradition of landscape paintings and the European concepts emerge clearly. To understand that difference is one of the main intellectual tasks of the essays in this session. Its structure and content allow comparative art historical research, beyond the established "splendid isolation" of the discursive circumstances.

Experts have shown that "landscape" is one of the most attractive visual topics in contemporary culture. However, its perception and understanding still rely on traditional patterns and functions. Once, landscape was defined as the opposite to the city, and also as a compensation for the damages of civilization, such as industry development and expanding urbanization. But today, hyperurbanization questions radically these distinctions between cityscape and landscape.

Also, landscape became one of main fields of academic experimentation with transdisciplinary guidelines. Art history converted in *Bildwissenschaft*, translated inadequately with "science of the image" — and I do *not* refer to the dehistoricized Visual Studies— is producing complex knowledge on the constitution of landscape; in a close dialogue with ecology, geology, geography, political sciences, anthropology, even neurology, and many other disciplines.

This dialogue inspires new ways of art historical understanding of land, landscape, and landscape painting and image production.

Four parameters implicitly structure the following articles:

First, the relation between ecology and aesthetics, between geological and cultural time schemes. Attentive landscape perception reveals how accumulated natural and cultural elements are configuring specific situations which constitute meaning. The sediments of the Earth, its evoluted fauna and flora indicate long-term developments over billions of years; with modifications of the recent past, coined anthropocene. The cultural histories' traces, cities, agriculture, infrastructures of transport and communication mark a different layer on the Earth's surface. While art historians tend to focus their attention on the monuments, the buildings which cover landscapes, and their visual representation in paintings and photographs, environmental historians deal with the more profound and older layers of natural history. Our discipline slowly catches up with that conceptual lead of the historians, which since more than three decades have established "environment" as a basic category of historiography (besides "politics," "economy," and "culture").

But the contributions to this session on Landscape and Spectacle show that art history/*Bildwissenschaft* is advancing in this matter, and includes ecological

parameters in aesthetic research. The visual tensions between the ever changing, evoluting natural conditions and the impacts of civilization, as they emerge strongly with natural catastrophes, like earthquakes or flooding, generate a high quantity and diversity of images. Human imagination not only alters the landscapes, but also produces symptomatic images with discursive power. Images and imaginations of landscape, their expressions and terms, serve as a challenging material of research in our discipline.

Alexander von Humboldt and later Erich Haeckel, who invented the concept of ecology, stand as historical patrons for these new art historical approaches to landscape images, called "eco-aesthetics" —an innovative topic for this chapter and congress.

Artistic inquiry of natural phenomena in specific landscapes—such as Constables cloud studies, for instance—have anticipated scientific knowledge production. Even some contemporary artists are able to stimulate alternative approaches to the understanding of natural phenomena and landscape configurations. Art historians explore such modes of visual representation in environmental processes and thus widen the horizon of understanding beyond style analysis and conventional iconography.

But not only art works may claim the attention in aesthetic research, also popular media like postcards with landscape motifs, or TV programs and movies, document how landscape became an outstanding visual topic. Postcards reflect the tourists' utopia of mentally converting the different and complex landscapes in visual stereotypes.

Popular landscape imaginery also serves as compensation for the destructive effects of mechanized, industrialized farming. While huge surfaces of land are structured by monotonous fields, the aesthetic and bio-diversity only remains in the visual clichés of postcards (and today of Instagram photographs).

Images of "romantic," "sublime," "virgin" landscapes also fulfilled geo-political functions. As the book *Picturing the Americas: Landscape Painting From Tierra Del Fuego to the Arctic*[1] has shown, the US landscape painters of the 19th century were the vanguard capturing the landscapes which afterwards were conquered by infrastructures of transport (such as railways and steam boats), industry, and urban settlements. Many landscape paintings in this context also implicitly legitimized to extinguish native indigenous communities, with their completely different concept of land occupation and representation.

These geo-political aspects lead us to the next point, to the political iconography of landscape, inherent in almost all the papers which we presented here in this session.

The second parameter is the political codification of landscape and its visual representation. In various forms, and in different cultures and epochs, landscape serves as a stage and symbol for political action and thinking. Martin Warnke's book *Political Landscape*[2], based on the Index of Political Iconography at the Hamburg Warburg Haus[3], still provides stimulating reflection upon the political determination of all kind of images representing landscape. The production and reception of political messages in the landscapes' configurations complex process of codification. The political dimensions are not always obvious. But a cloudy sky, a terrific waterfall, a menacing rock formation, or a volcano eruption can express political postures, hopes, and fears. And even the beautiful *kitsch* postcards of landscapes can be read as a political text.

This type of art historical research, institutionally focussed at the Hamburg Warburg Haus, is based on Aby Warburg's epoch-making conversion of traditional art history into cultural history and image science (*Bildwissenschaft*). On that conceptual basis, Warnke had built up the Index with more than half a million image entries, classified by analytical terms. During my time as the 2016 Warburg Professor, I extended the "landscape" category, including contemporary image production in political discourses on environmental themes.[4] Climate change, and other phenomena of the self-destroying anthropocene have their specific iconography, expressed mainly in photographs and videos; maybe less in contemporary art works.

Also some essays of our session thematize the landscapes' visual formulae that serve political systems. One focus is the colonial determination of landscapes, cities, and buildings. Landscape configuration and representation can, for example, foster the racist mechanisms of apartheid as well as express spatially the values of an anticipated open society. The category "landscape" is included in the political theory of space, where every (infra) structural and visual element can claim political significance. To understand that symbolic dimensions, the research concept of political iconography offers valuable instruments of interpretation, beyond the methodological *kitsch* of post-colonial theory.

Political landscape is closely related to its counterpart, the cityscapes. And this brings us to the next point of our analytical checklist how to understand the image of land and landscape.

This third point deals with the hyperurbanized landscape as a conceptual challengefor contemporary research. The global condition which affects us as subjects reflecting on landscape, is defined by a

paradox: the city becomes landscape, and landscape is increasingly urbanized. At present, more than 50% of the world population lives in cities, soon this number rises up to 75% and higher. This ongoing increase of global hyperurbanization questions radically the traditional distinction of "city" and "landscape"—which persists as a collective mental idea. (When people think of New York, they have mainly the distinctive island of Manhattan on their minds, but not the sprawling mega city of more than 19 million inhabitants.) New hybrid forms of urban landscapes are arising, and create different imaginaries which are difficult to understand. Natural spaces are in fact absorbed by the hyperurbanization but remain as collective imaginaries as unspoilt nature. Facing the sprawled megacities, the images of archaic landscapes such as the Argentinian pampa, the Brazilian rain forests, the Australian desert, or the Swiss Alps, gain more collective attention, and they serve as the visual clichés of natural authenticity.

It even comes to the extreme, that nature has to be protected in closed ecological reservations—such as the lava stony grounds around the National University in Mexico City (Reserva Ecológica del Pedregal de San Ángel). Or, nature is just virtually preserved in the new eco-museums, which indeed display an artificial standstill of dynamic evolutional processes.

Given this morphological complexity and conceptual contradiction, art history and *Bildwissenschaft* have to revise and sharpen their analytical tools.

One of the necessary revisions is the critical perception of the segregated hyperurban landscapes, divided in gated communities for rich people and slum belts for the poor inhabitants. Urban sociologist Mike Davis in his book *Planet of Slums*[5] estimated that almost one third of the world's population lives in slums. Yet, this social and spatial condition, which alters profoundly the eco-systems of the urbanized landscapes, seems to be excluded in the media apparatus, or romanticized like in the case of the picturesque favelas in Rio de Janeiro. One of the essays in this chapter will deal with this problem.

Another article focusses the image production made to control the "pathological landscape" of late 19thcentury Bombay, where the photographic documentation of the slums social and hygienic misery was meant to maintain colonial control in times of epidemic crisis.

Not only crisis determine the urban landscapes, but also, and that is my fourth and last point, leisure activities settled in an ambience of artificial spectacle.

Maybe, the city and peripheries of Las Vegas are still the most outstanding case of landscape transformation in the recent decades. In the middle of the Nevada desert's nowhere land grew a spectacular, vulgar, commercialized city which negates the conditions of its natural environment. The Las Vegas spectacular architecture, and that is the thesis of my book *Visual Epidemics: The Las Vegas Neobaroque in Mexico City*[6] generated a kind of global aesthetic epidemic, which infected even remote places like Mexico City.

The landscape of commercial vernacular was discovered as a topic of aesthetic research in the US in the 1960s by J. B. Jackson.[7] Also Robert Venturi's polemical *Learning from Las Vegas*[8] contributed to the inclusive view on the landscape, which was no longer reduced to natural elements and spaces. This new environmental aesthetics is an important conceptual heritage for current research on landscape and spectacle.

In this sense, also the shopping malls and urban entertainment centers belong to complex definition of landscape. New spatial and architectural interpretations of the landscape of amenity, the ancient *locus amoenus*, arise, which generate deep political, ecological, socio-psychological, and economic impacts. The situationists' philosopher Guy Debord[9] coined this the "society of spectacle." And via his critical thinking we may discover new elements and functions in the complex landscape settings. What's more, his somewhat dogmatical terminology still challenges present art historical and *Bildwissenschaft* research on the commercialized urban landscapes of shopping malls, Walmarts, highways, billboards and other visual installations for spectacle. An aesthetic of erosion and entropy, which land artist Robert Smithson had already exposed in the 1960s; an aesthetic which today is defined as the contemporary neobaroque: selfdestruction of cultural and environmental values is being celebrated as a huge media spectacle.

Landscape, eventually, revised in the field of tension between representation and imagination, has multi-faceted definitions, including eco-aesthetic parameters, political landscape codifications, hyperurban phenomena, and the commercial spectacular imaginery. Thus, it makes sense, what the Council of Europe determined in the *European Landscape Convention* of October, 2000: Landscape is every single part of the territory which is perceived and shaped by the population, in permanent interaction between human being and nature.

And this interaction is expressed and intermediates by images.

So in this session on Landscape and Spectacle we should include a media reflection, concretely take into account how ways of seeing and representing landscape since the cave paintings more than 30,000 years ago to the digital photography have continued or have been altered. In any case, visual representation of landscape generates a feedback for conceptualizing

and shaping the land conquered temporarily by human beings. At present, art works may no longer serve as the decisive media for this production of collective consciousness of landscape. In the media competition with digital images, many of them from amateurs, or even with scientific illustrations and complex cartography, the self-referential contemporary art products may no longer inspire refreshing controversial debates on landscape.

Landscape image production is a medium for the self-knowledge of humankind. Landscape configurations and their visual representation reveal world views. They are sensors of cultural capacities and environmental management. Maybe the contributions to this session will show that art history and *Bildwissenschaft* are able to produce unexpected, inspiring knowledge for the transdisciplinary debates on the condition of the living on Earth in the late anthropocene.

New ways of understanding landscape have to be explored. Critical questions about the self-destructive development of the contemporary colonized and degenerated landscapes may rise. At a global scale, comparative studies on the landscapes' aesthetics and history, may provide important insights about the long-term developments our habitat.[10]

NOTES

1 Peter John Brownlee, Valeria Piccoli, and Valeria Uhlyarik, ed., *Picturing the Americas: Landscape Painting From Tierra Del Fuego to the Arctic* (New Haven: Yale UP, 2015).

2 Martin Warnke, *Political Landscape* (University of Chicago Press, 2004).

3 http://www.warburg-haus.de/en/forschungsprojekte/forschungsstelle-politische-ikonographie/.

4 https://lecture2go.uni-hamburg.de/l2go/-/get/v/19447.

5 Mike Davis, *Planet of Slums* (New York: Verso, 2006).

6 Peter Krieger, *Visual Epidemics: The Las Vegas Neobaroque in Mexico City* (Mexico: Escotto, 2017).

7 J. B. Jackson, *Discovering the Vernacular Landscape* (New Haven and London: Yale UP, 1984).

8 Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas* (Cambridge/Mass.: MIT press, 1972).

9 Guy Debord, *La Société du Spectacle* (Paris: Éditions Buchet Chastel, 1967).

10 See Peter Krieger, *Transformaciones del paisaje urbano en México. Representación y registro visual./Transformations in Mexico's Urban Landscape: Representation and Visual Record* (Madrid: El Viso/México: MUNAL, 2012).

第 12 分会：园林与庭院

Session 12:
Garden and Courtyard

Introduction to Session 12

Antoine Gournay

Paris Sorbonne University

This session Garden and Courtyard *Yuanlin yu Tingyuan* was so entitled to draw attention to two issues. Firstly, that of terms used to name various types of designed spaces and the connotations and representations associated to these specific places. This issue has to do with language and is highlighted whenever we try to translate those names from one language to the other, for example from Chinese to English. Secondly, the various ways of designing and using open-air space within architectural design. This issue is technical, as it raises the question of how these spaces are made and for which purpose, of the means and aims involved in the process of their creation.

Names and terms used in all languages are ambiguous, and this is why they can never be fully and exactly translated. In Chinese, *yuanlin* and *tingyuan* correspond to different ways of designing residential space. *Tingyuan* is an expression associated to the traditional and formal architecture of houses, temples or palaces where the main buildings are preceded by a courtyard with which they form one common unit. Large residences used to be divided into several such units following each other along the main South-North axis, three for a formal residence and up to five for the imperial palace. In French, *cour* and *jardin* although they broadly correspond to *courtyard* and *garden* also have specific connotations associated urban architecture and with theatre. In 17th- and 18th-century Paris, aristocratic private residences usually had a courtyard in the front and a garden in the back. Moreover, in the theatre, the *côté cour* (courtyard side) describes the side to the right of the stage, seen from the audience, in opposition to the *côté jardin*, which is the name given to the left-hand side. This distinction comes from the Comédie-Française theatre, when from 1770 this company had their playhouse at the Tuileries Palace: the theatre was indeed between, on the one side the Louvre courtyard, and the Tuileries Garden on the other.

As in French, *garden* and *courtyard* in English, would derive from the same Indo-European root meaning *enclosure*. In each case the two terms would correspond to two ways of organising, furnishing and occupying what that are predominantly open-air spaces and also two ways of connecting or associating these open-air spaces with walls or buildings. Both are enclosed or at least have known spatial limits, but one, the garden, is planted, the other one, the courtyard, is surrounded by walls and buildings. However, the two terms are not really in opposition, as a garden can be planted within an architectural courtyard, and a courtyard can be more or less clearly enclosed and furnished with all sorts of elements other than plants. The use of plants does not even seem to define the garden, there are Japanese Zen temple gardens that are almost entirely mineral, nor even the fact of being an open-air space, as 19th-century European or North-American winter gardens and greenhouses show.

Whatever the words used, the question is not only that of the introduction of plants into designed space, but also that of how human beings live or dwell in that place. And also, how this space is designed taking into account the fact that it is ever changing and evolving (as the plants live and grow, as the sky and light and seasons change), and that this constant change acts as a specific backdrop to the users' activities, contributing to stimulating and shaping them. Gardens or courtyards are linked to natural cycles, patterns and rhythms (of day and night, of the changing seasons and weather conditions), as demonstrated for example by the Chinese mid-autumn *zhongqiu* festival when night-time moon-viewing parties are traditionally held there.

The purpose of this session was to bring together and compare varying viewpoints, not only from the Chinese and Western European traditions, but also experiences from other traditions in order to study possible variations in the art of garden-making and practices of living in and appreciating the garden scenery. To study these various aspects through concrete and historic examples, we have invited to this conference scholars from various parts of the world specializing in different disciplines: art historians, archaeologists, landscape gardeners, architects and anthropologists. The papers published here should make it possible, not only to compare gardens and courtyards belonging to different places, periods or social backgrounds and to open the discussion, but to understand better the processes involved.

I propose to summarize here a few important points that have been highlighted through our discussions and which could be explored further.

1. In the process of their creation and use, gardens

appear to be always linked to representations and intimately associated with words and images (Richard Vinograd). Gardens as images multiply references to symbols, images and literature (for example, to pre-existing painted images: Gu Kai) and used as a mean of expression of the self or of ideals (Liu Guan). They often form and include collections or compendia of images and texts (Du Juan) and can be considered as microcosms or miniature versions of the whole universe. In return, existing gardens can be the source of new images (painted: Mao Rongrong, or printed: Li Xiaofei) or literary compositions such as poems which can be transmitted and reproduced, published and circulated through time and space, and in that way, these gardens and the spirit of ideas associated with them get known to us, even if they themselves have vanished or have been lost, and be part of collective memory, contributing to shape identities (Hossam Mahdy).

2. The process of designing and using garden space does not only involve collecting and juxtaposing various elements, but more importantly using specific structures and patterns (for example scenes and borrowed scenes in Far Eastern gardens: Wybe Kuitert) to compose them, and at the same time building different kinds of social space (private and intimate, public and shared: Bruno Bentz, Unno Satoshi).

3. Far from staying unchanged (conservative and repetitive), local traditions of gardens can be influenced by exchanges and transfers, from one time, space, or social group to another (Nicolas Fiévé, Brigitte D'Hainaut), borrowing not only elements from other garden traditions, but also structures and patterns that can be more or less understood and re-interpreted (Chang Sheng-Ching). These exchanges and transfers are made possible through the intervention of various actors and can use different vectors (oral accounts, written descriptions or depictions by in-or outsiders, for example travellers) and sometimes involve the export of certain garden elements (seeds, plants or even whole buildings) or the borrowing of techniques and the transmission and adaptation of know-how (Irina Khmelevskikh).

4. The study of these historical variations makes it possible for us to better understand the specificity of the different garden traditions involved, but also reveals the processes involved in the creation and use of gardens on all sorts of scales, sizes and social statute, from small, private urban courtyards to vast, public country parks (Ehsan Ranjbar and Najmeh Motalaei). This allows not only reconstitutions of gardens of the past, through different media and on various scales, but also provides us with tools and to create new gardens, more adapted to another context and environment.

I am particularly thankful to my co-chair Prof. Xue Yongnian and our junior chair Dr. Huang Xiaofeng: working together has made possible it to bring together these different points of view and engage in fruitful and exciting discussions. Such international and interdisciplinary exchanges are particularly useful, albeit too rare, and we very much hope they can be used as a basis for further developments and exchanges. I believe that the papers gathered here will help to enrich our views and understand and enjoy gardens even better.

第 13 分会：传播与接受

Session 13: Transmission and Adoption

Introduction to Session 13

Seinosuke Ide

Kyushu University

"Transmission and Adoption" is one of the themes that has been discussed for a long time. In the transcultural spread of art and art concept between A and B, transmitted contents from A used to come to face and be exposed to some bias or filter which formed inside of B according to its cultural context, and finally they were adopted by B. The original patterns of interest of art and art concept are not necessarily guaranteed through transmission and adoption.

In this session, bearing in mind the above discussed complementary relations between transmitter and adopter, we propose to emphasize the entire process of the transcultural spread of art and art concept and their adoption, namely on the role of different modes and means of transmission. We then hope to elucidate how new modes and means of transmission could expand the value of relativity and strengthen the perceptible impact on humanity.

In the process of transmission and adoption of art and art concept, the artist and the art coordinator have held important roles. Those men of talent who were familiar with the material, iconography, and mode of expression of canonical art form could reproduce original form as new and prepare educative programs through their transcultural journeys. They could then contribute greatly to the transmission of art concept in different cultural spaces.

On the other hand, we know of many concrete cases in all times and places among the East, the West, and the South that artist or art coordinator did not necessarily take part in the process. In these cases of the absence, transmitted art objects and knowledge stemmed from published books of art or technical manuals for art. These sometimes took much more important roles than the artist. It should be noted also that small model and flat pattern after originals but different in their material, form, and scale functioned as effectively as substitutes.

Finally, the problem of time lag of adoption was not discussed much in previous conferences, and therefore it will also be discussed in this session. Frequent occurrence of time lag in the history of transmission and adoption of art and art concept is postulated to have stemmed from the historical background of the adopter that preceded the art and art concept which formed and functioned as some bias and filter against new ones.

According to this session's concept, we made five sub-session themes as follows and called for papers.

1. The impact and adoption of different modes of expression as new

Canonical art form of Chinese Court in East Asia

Adoption of western art of representation (three dimensional perspective and chiaroscuro) in the East

Adoption of visual language of Japanese print *Ukiyo-e* in the art of the 19th century Europe

Discovery of art of Africa by modernist artists in the 20th century

Circulation of performance art and installation in the contemporary art and raising or reevaluation of art of calligraphy and art for ritual

2. The role of the artist or the art coordinator in transmission and adoption

Sending and inviting an artist in the East Asia or among different cultural spaces

Role of artists who learned and returned from dominant cultural spaces

The circulation of religious icons by Japanese or Korean monks returned from China

Educative program and practice in *Seminario* of the Jezuitto cult in the East and the South

3. Transmission of art concept and forms through knowledge (e.g., Books and Manuals)

The circulation of art books and practical manuals of art in Chinese cultural sphere

Legends of artists and their influence on the formation of new movement of art

4. Change of art mode, genre, form or material in the process of transmission and adoption

Drawing as medium of transmission of original form for textile or wall painting

Statue to Painting and Painting to Statue in the transmission of religious icons

Sharing the same iconography in different materials in the transcultural spread of art

The circulation of Western reproductive prints in different cultural spaces

Masterpieces as icon in the modern market

5. Time lag in the adoption of art forms and art concept

Time lag between Korea and Japan in the access to canonical art form of China

Adoption of Western art of modernism in different cultural spaces

Understanding of the splashed ink painting between the East Asia and the West

Discovery of art of the East in the West and that of the South in the East

Revaluation of border art in the formation of national art history

In the course of call for papers, our session could get 54 submissions in total. Then at the meeting of the pre-conference in 2015, we selected 15 speakers for our session, and finally 13 speakers could join the conference at Beijing in 2016 according to the following program. In the program, 13 speakers were divided into 4 categories which improved and developed our previous sub-session themes above.

Theme 1: The impact and adoption of different modes of expression as new

Zhang Shubin

"Divine Guidance and Visual Pilgrimage: The Tempo-Spatial Logic of the *Panoramic Mural Map of Mt. Wutai* in Dunhuang Mogao Cave 61"

Sarena Abdullah

"Early (Visual) Modernity in Malaysian Art: Expanding the Narrative"

Romuald Tchibozo

"Process of Transmission and Adoption of the Techniques of European Art in Africa: What Impact on Aesthetic Practices?"

Chen Yijie

"Chinese Art History Research in Japan and Its Reception in 1920s: Illustrated by the Case of Naito Konan and Akutagawa Ryunosuke's Literati Painting"

Theme 2: The role of the artist or the art coordinator in transmission and adoption

Ken'ichi Tanaka

"Jianzhen's Transmission of Art and Adoption in Japan"

Riccardo Venturi

"Vasari in Bangkok, or Modern Art in South-East Asia: The Case of Corrado Feroci"

Sun Meilin

"Inheritance in Departure: Analysis of 'Modern' and 'Tradition' in Works of Pang Xunqin from 1939 to 1949"

Theme 3: Transmission of art concept and forms through knowledge

(e.g., Books and Manuals)

John Tain

"Answers from the Future: Kinoshita Shūichirō and David Burliuk's *What is Futurism*?"

Theme 4: Time lag in the adoption of art forms and art concept

Marco Musillo

"Transmission will Surface Later, or Beyond: Adoptions in East-Asian Painting Practices and in Western Art History"

Tomoko Toya

"First Reception of Käthe Kollwitz's Art in Japan and China: A Comparative Approach to the Introductory Texts by Koreya Senda and Lu Xun"

Fan Liya

"Chinese Painting Through 'Japanese Eyes': With Special Reference to Laurence Binyon's Understanding and Misunderstanding of Chinese Painting"

Independent Topics

Virien Chopra and Sama Haq

"Synchronic Transmission: A Look at the Ramakien Murals at Wat Phra Kaew in Thailand"

Zhang Xiao and Yang Deling

"Endless Art Hyperlinks: The Expanded Cultural Post-production of Art in Online Museums"

On behalf of the conclusion of the session, I hope to elucidate briefly that what was spoken or discussed, and what was not spoken or not discussed.

As already mentioned in the concept of the session, it should be noted that in the transcultural spread of art and art concept between A and B, transmitted contents from A used to come to face and be exposed to some bias or filter which formed inside of B according to its cultural context, and finally they were adopted by B. Therefore, the original patterns of interest of art and art concept are not necessarily guaranteed through transmission and adoption. It was the reason why we did not use the term *influence*, which concerns only the side of A and cannot elucidate the multi-faceted aspects on the side of B.

In the session, bearing in mind this complementary relations between transmitter and adopter, we proposed to emphasize the entire process of the transcultural spread of art and art concept and their adoption, namely the role of different modes and means of transmission.

It was noted with surprise that several speakers covered multiple themes in the list of our sub-sessions, and the roles of art historians after the modern era were one of the hidden target of speakers. As for the latter especially, the topic was listed in our first proposal to call for chairs as "The Role of 19th-Early

20th Century Art Historians in the Formation of Art Historical Discourse on Chinese Art."

Art historians after the modern era, namely those who contributed to and composed art history of the non-western world including China in the main and East Asia, the South, etc. Art historians who moved among several different cultural spaces with a global viewpoint of art and art concept might be the most adequate and the most forgettable verification for the discussion of the International Congress of CIHA hosted by China, which has been one of the biggest counterparts of art and art concept to the West. Not sufficient but pioneering discussion on the topic should be focused again with a more global perspective in future.

I hope to send my sincere gratitude to all the speakers and audience who joined the session 13, and especially I also emphasize that our meaningful discussion were sustained by intellectual and devoted works of Chinese staffs of younger generation mainly consisted of graduate students of China Central Academy of Fine Arts.

Proceedings of the 34th World Congress of Art History

第34届世界艺术史大会文集

第三卷
Vol. III

邵大箴　范迪安　朱青生　主编
Shao Dazhen / Fan Di'an / LaoZhu

商務印書館 The Commercial Press
2019年·北京

第 14 分会：他者与陌生

Session 14:
Othering and Foreignness

第14分会综述

梁舒涵

天津师范大学

“他者”之所以能够成为一个文化问题是诸多社会因素的作用使然，与第二次世界大战结束后，特别是20世纪六七十年代整个欧美地区的社会思潮有关。随着第三世界的民族独立运动轰轰烈烈地展开，欧美国家的少数民族族裔也纷纷起来响应声援。与此同时，作为其天然盟友的其他“边缘”人群（特别是同性恋者和女权主义者）也都参与其中，要求权利平等的呼声再次高涨，甚至这种惯性一直保持到了90年代的文化多元主义。在此影响下，象牙塔打破了沉默，学术界也出现了回应，特别是欧美左派学者认为，所谓的“边缘”不过是以西方强权为代表的主流群体的建构和想象。众所周知，一时间，法国思想家福柯的影响横跨历史、思想史、社会学等一大批人文学科；美国则出现了“后殖民”思潮。大多数研究后殖民理论的学者来自第三世界，在欧美取得了学位，并留在那里著书立说、教书育人，这其中就包括《东方主义》的作者萨义德、《文化的定位》的作者霍米·巴巴和《另外的世界》的作者斯皮瓦克。总之，呼吁平等、呼吁身份地位的重新确立是那个年代人文学科的一条重要的潜台词；而“他者”的提法在相当长的一段时间内也与“凝视”“东方主义”“杂交”等能够产生文化殖民主义联想的概念有着千丝万缕的联系。

对于艺术史而言，“他者”代表着一种新近的文化学角度。被引入艺术史领域不到半个世纪。然而，对“他者”的目光也同样可以投向历史，投向曾经被西方和男权所主导的美术史研究忽略的地方。而事实也正是如此，本分会发言的学人，拓宽了“他者”的意指范围，将其运用到更为开阔的文化维度和历史维度中，从而让殖民主义的色彩有所淡化，更加强调了交流的创造性。

在收到的众多投稿中，有15份最终入选。这些论文所涉时空跨度巨大，包括从11、12世纪到21世纪上千年的历史，以及从美洲到亚洲的广袤地域。正如本组这15位发言人一样，来自四个大洲的不同国家，有着不同的文化背景和语言环境。为了尽可能体现本分会的主旨，遴选而出的稿件在研究角度与方法上都有着显著差异。例如安排在第一板块发言的维切利加（Marina Vicelja）和贝尔巴拉（Maria Berbara）的选题所针对的是他者的再现问题。其中，维切利加的论文讨论了欧洲中世纪艺术中罪犯和异教徒是如何被表现成“他者”的；而贝尔巴拉的论文则揭示了在16世纪末和17世纪的欧洲艺术中，犰狳被当成了美洲这个“他者”的重要符号。

另有儿岛由枝（Yoshie Kojima）和韦斯特奇（Thijs Weststeijn）的文章谈及艺术家对外来物品、风格和技法进行的内化问题。这种内化有时是必然的——例如年轻亚洲艺术家们在耶稣会画家科拉（Cola）建立的日本美术学校中所受的影响；有时也表现为艺术家的主动选择——例如维米尔室内静物画中出现的中国瓷器即强化了当时荷兰文化的整体性。

第二板块仍以“他者”为主题，涉及18、19两个世纪。归入这一板块的论文所讨论的是本土与异域艺术在融合过程中产生的相互影响。例如，贝尔格莱德大学的马库列维奇（Nenad Makuljević）论述了巴尔干地区视觉文化的杂糅特征。他提出，由于传统艺术史的惯性思维，这

一重要特征往往被忽略了，因此，马库列维奇着重讨论了内外语境的交汇对于巴尔干地区艺术风貌的影响。韩若兰（Roslyn Lee Hammers）的论文着眼于中国与西方之间的艺术交流。她在文中指出，欧洲艺术家改造过的清代帝王亲耕图来自中国传统题材，但其构图方式的变化却是欧洲影响使然。艾利森·利（Allison Leigh）在其文章中继续对这种文化语境重置现象进行了分析，她指出，彼得大帝时代的肖像画是对欧洲标准的回应，因此有别于传统的俄式人物画。大约与此同时，马丁（Matthew Martin）在研究中发现，英国的天主教赞助人出资制作的漆柜是各种风格的混搭，在当时是国际化精英趣味的象征。由此，马丁认为，通过“他者性”，那些处在边缘的人群往往能够产生归属感。作为本板块的最后一篇论文，波特菲尔德（Todd Porterfield）对一幅画作和一部电影进行了比较研究，其中画作出自法国印象派画家雷诺阿，描绘了阿尔及利亚的一幢西式房屋；而电影《大河》则是由他的儿子让·雷诺阿执导，讲述了三位生活在印度的西方少女。通过这种比较，作者认为，它们都是身在殖民地的欧洲人试图建立归属感的体现。

第三板块探讨的问题集中在20和21世纪，黑尔姆赖希（Anne Helmreich）和奥尔布里顿（Ann Albritton）研究的是艺术界的机制问题（她们分别讨论的是艺术市场和双年展），这些机制开辟了艺术的交流空间，而这种交流既发生在本土与异域的艺术品之间，也发生在核心区域与边缘区域的艺术家及其创作之间。最后的三篇论文所关注的都是20、21世纪艺术中的他者、身份、真实或想象的主题。卡多佐（Rafael Cardoso）在文中提到，在20世纪30年代的巴西，政府试图建立一套巴西风格的视觉秩序。他认为，打造这种臆想的“自我”对于巴西社会中的“他者”而言毫无疑问是一场暴力的压迫。李周妍（Joo Yun Lee）则集中讨论了西班牙艺术家蒙塔达斯（Antoni Muntadas）的艺术计划《亚洲协议》（*Asian Protocols*），该计划旨在揭示和表现中国、日本和韩国这三个亚洲国家的共性、差异与冲突。最后，翟晶在其文章中对他者性提出了疑问。她认为，在当今杂糅的国际艺术界中，大部分艺术家的工作环境是没有固定文化身份的“第三空间”。

本分会所录文稿皆触及了不同文化的交往，以及对“他者”的探究问题。“他者”实际上是一个相当复杂的问题，特别是在当代艺术界，随着世界各地汗牛充栋的艺博会、双年展、三年展的出现，探讨他者的问题就更显得意味深长，甚至是矛盾重重。按照当今艺术的市场逻辑，身份政治的浪潮在很多地区都尚未退却，“他者”的身份总是被策略性地彰显。因此“他者”的一个最基本的矛盾是：它一方面历史性地带有一些殖民化色彩，但另一方面它又是一种主动建构。从被建构，到去建构，再到主动建构，“他”经历了怎样的沧桑变化也许一时间由于缺乏必要的历史距离还无从定论，但对于艺术史研究来说，具有创造性的交往方式为我们带来了一个更具全球化的角度，以此来观照艺术的创造、历史接受及当代解读等问题。

第 15 分会：误解与曲用

Session 15: Creative Misunderstanding

Opening Words to Session 15: Misunderstanding in Art History

Pan Yaochang

Shanghai University

Ladies and gentlemen, dear colleagues, dear friends, dear chairs, welcome to China, welcome to Beijing, welcome to CAFA, welcome to the 15th session. And I shall say thanks to you all for your kindly support, and especially thanks to Professor Zhang Jian and Professor Hu Jun for doing a lot of job for our session. It's the first time CIHA holds sessions in the East, in China, which will prompt the active cultural exchange and mutual understanding among different cultures. And the term for this session is just the creative misunderstanding. It's my honor to be here to speak a few words to the opening of the 15th session.

Misunderstanding, including misreading and misinterpretation, presents itself in people's communication, particularly in the cross-cultural communication between separated cultures by space and time, in which the problem of Tower of Babel, the difficult position of understanding, is inevitable, especially for the translation and interpretation of literary texts, including those of art history, either words or images. Understanding or explaining the misunderstandings is accordingly sometimes a dilemma, or an antinomy. The explanation of an image or of a concept is temporally, spatially, and socially conditioned, seems to change as it appear in changing historical contexts. To understand the author's ideas, either an ancient's or a foreigner's, we can read directly the original, or by means of its translation, or the translation of its translation. Because of language problem, most of us read the original indirectly through other's interpretation or translation. Therefore the reading and understanding will be partially deviated from the original meaning, or reinterpreting of it, not to mention the changes of author's ideas, or of the editions. The awkward situation is as that we know from Qian Zhongshu (1910–1998), "What the translator or interpreter do is to misunderstand the author, and misinterpret the reader."

There is a dialectic relationship between reading and misreading. The intention of translation is being faithful to the original, the alleged correct interpretation. However, the deviation from the original meaning is hard to avoid, let alone the situation, in which the interpreters or translators, who seem to be "irresponsible," do not really care the correct interpretation of the original, but just seize on some extraneous pretext to give vent to their pent-up feelings and to express their own views, which may be creative and influential. This kind of misunderstanding is presented everywhere in the field of the history of art.

Qian Zhongshu mentioned repeatedly in his works the phenomena of misunderstanding. For example, he pointed out that, the ancient books say "Renhuang nine heads," the real meaning is Renhuang and his brothers are nine, because head is a numeral unit in English as well as in ancient Chinese. By the misunderstanding it appears the legend of Renhuang's having nine heads. Judging from this, to read others' text is full of pitfalls and dangers of misunderstanding.

In the discourse of China, Long (Loong), a totem of Chinese culture, is translated into English as dragon. Actually, it is more like Naga in South-East Asia. However, in western culture, dragon is a fabulous monster represented as a gigantic reptile having a lion's claws, the tail of serpent, wings, and a scaly skin, or as a large snake or serpent, or as any of various lizards. And in Christian culture the story of St. George's killing the dragon is well known to all. For example, in the image of heraldry of Wales, the dragon has bat's wings, not feather wings as the angel does. However Loong, whose head is with a pair of antler, has no wings or fins, though it can fly and dive. In contemporary Chinese culture, the creatures such as dinosaurs and pterosaurias which look like dragon are translated into Chinese as Loong. By translation, Loong is misunderstood derogatorily as dragon, so it is not so friendly in the western eyes.

As to art history, for example, western sinologists from Osvald Siren (1879–1966) to Wen Fong (1930–) who studied the space of ancient Chinese painting use terms in western perspective system such as inverted perspective, reverse perspective, multi-point perspective, walking-point perspective, scattered perspective, cavalier perspective, isometric perspective, panoramic perspective, etc. Methodologically, this terminology established by misunderstanding has great influence for a time on the research of Chinese art historians.

There is a story in *Han Feizi* of the warring states period (475BC–221BC). One person of Chu state

was writing a letter at night to the premier of Yan state. His room was dim, so he asked his servant to hold up the candle. By mistake he wrote down *hold up the candle* in the letter. When the Yan premier received the letter, he misread the *hold up the candle* as a metaphor of recommending the capable to the government and appointing him on his merit, so he passed on it to the king. And then Yan state enjoyed a good administration, which is based on such an interpretative error caused by a mistake in writing. Likes this one, all kinds of creative and productive misunderstanding are the topics of this session.

Wish our session a success!

Thank you all.

Introduction to Session 15

Zhang Jian

China Academy of Art

It was in the late 2013 that I received Prof. Lao Zhu and Prof. Pan Yaochang's invitation to join the working team for the 15th panel of CIHA Beijing in 2016. At that time, I was working at Princeton University as a Fulbright scholar, and through the introduction of Prof.Thomas Da-Costa Kaufmann, I knew Dr. Hu Jun who was a PhD candidate of Prof. Jerome Silberberg at Tang Center. Dr. Hu and I used to meet at the campus at lunch time during my stay at Princeton in 2013–2014, and talked a lot about art historiography and other things.In the February of 2015, I recommended Dr. Hu to Prof. Lao Zhu and Prof. Pan as the junior chair of the 15th panel.

The two terms of this panel "misunderstanding" and "creativity" were originally intended to induce the discussion on psychological mechanics under the condition of cross-cultures, which obtained some correspondence from the papers submitted to the panel, but, there were papers on other topics. We received 35 papers from 9 countries including China, USA, UK, Germany, France, Brazil, India, Netherlands, and Hungary, and the selected 15 papers could be divided into four parts; the first is on the cross-cultural conditions, the second on the relationship between word and image, the third on how popular conceptions and theories of art history could conceal or even oppress some facts in art history, the fourth on the complex cultural implications in the images of China produced by the westerners in Ming and Qing Dynasties.

Cross-cultural communication connotes positive knowledge for misunderstanding, or just as James Joyce said that mistakes are the portals of discovery, which Prof. Lerm Hayes from the University of Amsterdam quoted in her paper. In her words, misunderstanding each other is not a deficit, but a condition of mutual enrichment.

There are some speakers who would like to evaluate the negative aspect of misunderstanding, such as how the pre-existing conception or idea led people to misunderstand complicated historical reality. Dr.Andrew Perchuk from Getty Research Institute will focus on Jackson Pollock's painting *Mural* in his speech, and in his view, "the creative misunderstandings around Jackson Pollock were part not of the creation of a work of art itself, but of the aura that came to surround that artwork and its creator, that most celebrated of postwar American artists, Jackson Pollock." In fact, through detailed physical examination on this painting, he and his research team verified that the stories about this painting such as Marcel Duchamp cut the painting down to fit its intended location in the apartment of Peggy Guggenheim, or he painted this painting in one explosive burst are all not true, and even more, he will show us how integrating academic, technical art histories and conservation science could bring new understanding to the specific artworks.

Obviously, there will be many highlights in the next two days in the 15th panel indeed. As for my organizing this panel's papers, it really is an amazing cross-cultural experience, which also reminds me of Prof. Alexander Nagel's speech at Princeton Institute for Advanced Study in the early 2014. He mentioned an oil painting by Andrea Mantegna "Adoration of the Magi," in which kinds of cultural and geological misunderstandings were transformed into a new vision of a unified Christian world. In the painting, there are images from China, such as porcelain tea vessel and the Chinese god of longevity whose head seems to be transferred to one of the Three Kings of Orient. Of course, I don't think Mantegna really understood these quoted images' original meanings, but it did not prevent him from constructing a unified world with these exotic cultural factors in a rational system of linear perspective, although the space in this painting is crowded with so many people, the question is whether this world he constructed here is just a utopia or an up-coming reality which might not be irrelevant with misunderstanding and creativity in a globalizing world.

Introduction to Session 15: A Confederation of Confounded Tongues or an Embarrassment of Riches: On Creative Misunderstanding and World Art History

Hu Jun

University of California, Berkeley

On this occasion of hosting the CIHA "World Art History Congress" in China for the first time, one might be tempted to begin with a painting about a project of similarly soaring ambitions, ambitions that are at the same time constantly pitched against risks and hazards of equal measure.

Pieter Bruegel the Elder's (ca. 1525–1569) panel of 1563, now in the collection of the Kunsthistorisches Museum in Vienna, depicts the familiar story of the Tower of Babel from the Genesis. After King Nimrod founded the city of Shinar, the descendants of Noah decided to build a tower in its midst "whose top may reach unto heaven." The young earthlings' ambitious undertaking was quickly foiled by the almighty creator, who confounded their language so that "they may not understand one another's speech." Thence they were scattered upon the face of the earth as the tower, unfinished, lay in waste.[1]

The story bears a certain resemblance to this large project of world art history of ours, or at least it evokes the same kind of fears that those of us engaged in this latter undertaking have to occasionally confront—when art history meets its own Tower of Babel—that is conceptual contraptions we employ in trying to "explain" images become muddled and unintelligible noise; confounded tongues lead to misunderstanding that stands in the way of completing *our* tower. Hubert Damisch, French art historian and philosopher, takes the moral of the story as an admonition against the limit of "any human endeavor attributable to a united community."[2]

It is not my intention to paint a grim picture of world art history.[3] In fact, as I try to argue at the end of this article, the old biblical allegory has its own redemptive qualities through which our project of world art history may still be recuperated. However, perhaps more than anything else, this session on "creative misunderstanding" strains at the mortar and bricks of our methodological fortifications. For a start, we have dealt with a staggering array of subject matters, most of which would not have slotted easily into any single art historical narrative. We would also be deceiving ourselves if we believe that our differences stop only at the subjects. If we share a body of tools that we inscribe as art history, such a common denominator still eludes me. Not only did the written papers have to reach the audience through translation, the discussions that ensued likewise were mediated through a translator. Circumstances were ripe for "misunderstanding." We are the Tower of Babel. And ironically all this is to tackle the dilemma of understanding misunderstanding.

In serving out my role as junior chair/moderator/translator and in giving this short summary of the proceedings, I feel I am like Pieter Bruegel the elder: I am similarly charged with the impossible task of describing an audacious feat, and in the meantime knowing full well that I need to acknowledge its inherent limits.

At the most basic level, our world is fraught with misreadings. Some appear to be simple mistakes, like the tragedy at the Montecassino Abbey related in László Beke's opening statement, which nevertheless have grave consequences. Not only are cases of misunderstanding often those of misreading, the two notions are sometimes used interchangeably. That writing (and by extension the act of reading) is misunderstanding writ large becomes a figure of speech in Shakespeare's *Much Ado About Nothing*, in which Benedick expresses his surprise at how quickly the lovestruck Claudio has become impervious and difficult to *read*: "He was wont to *speak* plain and to the purpose, like an honest man and a soldier, and now is he turned *orthography*. His words are a very fantastical banquet, just so many strange dishes (emphasis mine)." (2.3.16–19)

The written word, by virtue of its "strange" openness, also makes opaque reading. James Joyce, as we learn in Christina-Maria Lerm Hayes's essay, was a master of exploiting such gaps between what is said and what is understood. For our purposes, models derived from literary studies still constitute the critical apparatus that informs our understanding of creativity. Harold Bloom, Umberto Eco, and Jacques Derrida continue to loom large in our endnotes.

And yet misunderstanding or misreading is rarely

simply the result of a slip of tongue or an innocent mistake. Many examples discussed in this volume suggest that creative misunderstanding often comes as the result of incomplete knowledge. It may be incomplete knowledge of another culture, which in turn impairs our vision, as Thierry Dufrene puts it in his essay: "A misreading or a misunderstanding is always a cultural one, even when it seems purely optical (Dufrêne, 1658)." Alberto Giacometti's misreading of the Baining mask is a case in point. The Italian artist was so far removed from the oral culture of the Baining people that he mistook the mouth on the mask for a nose. Likewise, as Li Cai argues in her essay on the historiography of African art, the appropriation and exploitation of the formal language of African sculpture by artists like Henri Matisse (1869–1954) and Pablo Picasso (1881–1973), and their counterparts and admirers in China, came often at the price of a complete disregard for insider knowledge, in particular the religious purposes to which these artifacts were put. The contributions of Chen Yushu, Chen Lu, and Li Dandan in this volume all demonstrate how in the early modern period European emissaries, missionaries, and artists alike worked their lack of knowledge about China to advance their own agendas. The authenticity of William Alexander's (1767–1816) trip to China does not necessarily warrant the authenticity of his published images. Likewise, increased understanding and availability of such printed images as Alexander's only led to a fossilized impression of "China," which artists like Thomas Allom (1804–1872) continued to exploit. Creative understanding or creative misappropriation became an important part of Adolphe Vasseur's (1828–1899) editorial strategy in his effort to create a localized Christian iconography in China.

On the other hand, however, we are also reminded that knowledge has a historical dimension to it, and it is only with hindsight are we able to assess its state, which is never complete. There were and always will be holes in our slices of Swiss cheese, and it is through historical enquiry that we came to know how these slices were aligned. Francesco Bellini's presentation (not included in this volume) shows that in his interpretation of the *templum in antis* in Vitruvius, Antonio Sangallo (1485–1546) was able to draw from a variety of sources, some direct (study of Roman ruins against Vitruvius' text), others more indirect (family tradition, medieval legends). Each source was available to him as informed speculation, and each was riddled with flaws and mistakes from the start. However, out of the constellation of these sources was a reading of Vitruvius that was both "accurate" and "creative."

By the same token, artists are sometimes ahead of their time, in that they may preserve atmospheric phenomena without any knowledge about conditions that may have caused them. Viktor Lörincz's essay affords the reader a survey of the impressive range of such motifs in Caspar David Friedrich's (1774–1840) works, where the German artist's descriptions of such phenomena were not motivated by scientific enquiry, but rather served as such that allowed him to accentuate the religious undertones of the painting subjects.

Andrew Perchuck's study of Jackson Pollock's (1912–1956) 1943 *Mural* is another sobering note that even in a period relatively close to our own time, our access to historical knowledge should by no means be taken for granted. Misunderstanding begets self-perpetuating myths in the guise of facts. In his research art history finds ready alliance in science. Perchuck manages to debunk prevailing myths about this monumental piece. The impression of spontaneity in this early work of Pollock's was only achieved through months of painstaking execution. Lest we believe that his study of the work has exhausted all questions, during the panel discussion Perchuck cautions against taking our present knowledge about the painting as complete, so that it in time may become a new myth.

More than once has Harold Bloom's Greek-inflected lexicon been invoked in our session. Bloom's study centers on the exercise of artistic license on the part of a poet. A strong poet absorbs and overcomes his/her predecessors through acts of misprision or misreading. *Clinamen*, a swerve away, therefore implies a dialectics of both continuity and rupture.[4] Another resonant theme of this volume is how interpretive license of the critic and the historian itself also becomes a subject of our enquiry. Under what sort of circumstances did the critical paradigms we employ in our respective subfields take shape? How have they informed and misinformed our study, and are therefore sources of misunderstanding? How do we execute our own *Clinamen* in relation to them? And as in the case of Daniel Arasse's "anachronistic eye," discussed in Dufrene's essay, even the wrong conclusions do not always lead to cul-de-sacs. Instead, novel possibilities might await at their end.

Or as Krysta Black-Mazumdar shows in her study, the "errors" long attributed to the illuminations in the Leon Bible of 960 have nothing to do with the scribes and painters responsible for its production. They have everything to do with our own prejudices that consider copying of illuminations as a strictly controlled affair, and the Leon example, an insular and marginal copy by definition, only serves as our access to its original model. Deviations from the model are mistakes and not to be taken seriously or accounted for on their own terms. What grave misunderstanding!

And in all seriousness in the second half of the 20th century, Wu Guanzhong (1919–2010) misread the 17th-century Chinese painter Shitao (1642–1707).

And yet the interpretive license he took provided him with not only a language for a precocious version of cross-cultural/world art history, in which Shitao finds artistic kinship in Cezanne, but for concerns that were more pressing in Wu's time, his anachronistic reading also serves to illuminate a path to modernity (one that has to be recovered from the 17th century) which aspiring young artists were encouraged to follow.

In the example of the Zumbi monument in Rio de Janeiro studied by Roberto Conduru, issues of artistic and interpretive license are intertwined. What began as a narrative of self-orientalism—a case of appropriation of the wrong model, a portrait of the wrong ethnic type, a wrong design that only carved open the trauma of colonial rule—nevertheless became an allegory about the recuperative power of a work of art once it takes on a life of its own. "Mistakes" in the design inadvertently lent the monument an openness that allowed it to become a potent icon of the Black Movement and a symbol of resistance across all social echelons in Brazil.

And it is precisely on and around this notion of "openness" (originally from Umberto Eco) that Christina-Maria Lerm Hayes theorizes so beautifully in her essay.[5] Therein Joysean "portal of discovery" figures both as its own subject and as a heuristic device exploited by Joseph Beuys (1921−1986) and his contemporaries. Their art, "the faithfully unfaithful kind," is a reminder of the role that art and art history need to take up in an increasingly positivist world that we inhabit, and that "loving affirmation of a flawed world, including our own flawed selves...is a necessary sentiment for a working democracy (Hayes, 1605)." We need humanities with a bigger heart.

It is no coincidence that some contemporary artists have long considered the probe into the parameters of "understanding" a chief artistic charge of our time. Julius Popp (b.1973), the Nuremberg-born media artist, has since 2005 designed a series of works titled *bit.fall* which are themselves a metaphor of modern technologies that facilitate the transmission of information and in the meantime render it ephemeral and therefore elusive to understanding.[6] In these large installations, droplets of water form buzzwords that are chosen randomly from the internet; they suspend in the air for just long enough to impress on the viewer before they fall and clash resoundingly onto the container below. The recent iteration of *bit.fall* at the Museum of Modern and Contemporary Art in Seoul, South Korea, perhaps the most complex in the series yet, is set up as four levels of continuous cascades of water-droplet words which also incorporate more than an handful of different languages.[7] It would not be far-fetched to imagine that Popp may be fashioning a modern-day Tower of Babel.

Now it is time to go back to the 1563 panel by Bruegel for another look. In fact, Bruegel may have put a more sanguine twist on the Old Testament subject: instead of presenting the tower as it is being shattered, as a few of his older contemporaries were wont to, Bruegel depicted the ongoing process in which it is being built, even if in the meantime his painstaking attention to detail also reveals all the inner contradictions of this architectural extravaganza.[8] It has also been argued that he painted this panel as a gesture to foster community building through learned dinner conversation (*convivium*) about the well-being of Antwerp.[9] Likewise, to Jacques Derrida, the old biblical allegory is suggestive of much more:

> The 'tower of Babel' does not merely figure the irreducible multiplicity of tones; it exhibits an incompletion, the impossibility of finishing, of totalizing, of saturating, of completing something on the order of edification, architectural construction, system and architectonics.[10]

I may be indulging in my own creative misunderstanding here, but even the text of the scripture also seems to imply that the moral of the Babel story is more than about divine punishment for unwarranted arrogance: "So the LORD *scattered* them abroad from thence upon the face of all the earth." (emphasis mine) "Scattered" here repeats a concern earlier in Genesis 9:19; 10:32 (as "overspread," "divided"), and as the ensuing passage makes clear of God's intention for them to "replenish [lit. 'to fill'] the earth" in 9:1. Thus it would appear that as much as to hold in check Babylonian's unwarranted ambition, the linguistic confusion was also meant to encourage Noah's descendants to exercise their "dominion" over earth, widespread (horizontal) diversity preferred to dizzying (vertical) height.

It came to pass the brethren of Nimrod were redeemed through this tradeoff. But what of world art history? If the metaphorical tower in all its glory is not to be attained or completed, is there nothing to be gained for us in its state of "incompletion?" Is there no way to revel in "the impossibility of finishing, of totalizing, of saturating, of completing something on the order of edification?" We are bound to encounter more confounded tongues as art history continues to replenish the earth. The stakes could only get higher. But if these five days at the CIHA congress in Beijing is any reference to draw on, we shall have much to look forward to.

NOTES

1 Gen. 11:1–9 KJV.

2 Hubert Damisch, *Noah's Ark: Essays on Architecture*, trans. Julie Rose (Cambridge, MA: The MIT Press, 2016), 23.

3 For recent scholarly discussions on the subject, see among others James Elkins, *Stories of Art* (London: Routledge, 2002); idem., ed., *Is Art History Global?* (London: Routledge, 2007); David Carrier, *A World Art History and Its Objects* (University Park: Pennsylvania State University Press, 2008). More recently, Walter Grasskamp has identified an alternative origin of the genre in comparative studies that exploit the design of large spread photographic reproductions in art publication in the first half of the 20th century. See Walter Grasskamp, *The Book on the Floor: André Malraux and the Imaginary Museum*, trans. Fiona Elliott (Los Angeles: The Getty Research Institute, 2016), esp. 88–120.

4 Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973).

5 Umberto Eco, *The Open Work*, trans. Anna Cancogni (Cambridge, MA: Harvard University Press, 1989).

6 J. Schmitt Popp et al., *Julius Popp: Resolution* (Frankfurt am Main: Zweitausendeins, 2009), 49.

7 For a short description of this project, see the page on the website of the National Museum of Modern and Contemporary Art, Korea: https://www.mmca.go.kr/eng/exhibitions/exhibitionsDetail.do?exhId=201511090000355&menuId=1010000000 (accessed 08/03/2019).

8 Magaret D. Carroll, *Painting and Politics in Northern Europe: Van Eyck, Bruegel, Rubens, and Their Contemporaries* (University Park: Pennsylvania State University Press, 2008), 77–83.

9 Barbara A. Kaminska, "'Come, let us make a city and a tower:' Pieter Bruegel the Elder's *Tower of Babel* and the Creation of a Harmonious Community in Antwerp," *Journal of Historians of Netherlandish Art* 6, no. 2(2014), 1–24.

10 Jacques Derrida, "Des Tour de Babel," in *Difference in Translation*, ed. and trans. Joseph F. Graham (Ithaca: Cornell University Press, 1985), 165.

Introduction to Session 15

László Beke

Hungarian Academy of Sciences

In the spirit of the session's proposal we can read: "The focus here is on misunderstanding and misinterpretation in the history of art. It intends to further study the problem of the reception of foreign, heterodox and non-traditional cultures." Everybody knows the 19th century misinterpretation of the cloud and fog representation in the Chinese landscape painting as early impressionistic sign of atmosphere. Another example of a (tragic) mistake from the 20th century is the destruction of the Monte Cassino (卡西诺山) abbey by an American bomber because of a misunderstood verbal instruction. (The American decoder thinks the German word "Abt" [abbey] for the abbreviation of German "Abteilung"[military department].) However, our understanding of the session title is based on the confrontation of the two concept creativity and misunderstanding.

In the early 20th century, the young Hungarian art philosopher Leo Popper (1886–1911), close friend of Georg Lukacs, began to work on the theory of misunderstanding. His thesis was: the pupil tries to follow his master and naturally he misunderstand him. Lukacs thinks, that this fruitful misunderstanding becomes the ground for the birth of the form and is necessary in the conflict of the Idea and the Life: "Die grauenvolle Inadäquatheit des Lebens, wo alles von blinden Kräften getrieben und von verfälschenden Fiktionen aufgefangen wird, war die Voraussetzung dieser Formenwelt, das notwendige, irreparable Mißverständnis jeder Aeußerung, ihre Wiege und ihr Weg; die trennende Einheit von Sein und Form."[1] Later, still before the World War II, his theory starts to be accepted by Marxist philosophers like Arnold Hauser, Walter Benjamin, Frankfurt School. Herbert Marcuse uses the term in the 1960s, preparing for the events of 1968.

Marcel Duchamp, in his paper "The Creative Act" (1957)[2] argues that the artist, trying to express his first idea, has to overcome several obstacles during the material realisation of the art work. This is only the viewer who completes the understanding of the aims of the artist. In my opinion, Duchamp's theory is a kind of derivate of the one of Leo Popper.

Recently, in our theoretical and practical work, we try to propose that failures, errors and misunderstandings let play a positive role of the art process.[3] We suggest a research in the 20th century and contemporary art on different types of creative misunderstanding and also comparative studies, how different languages expresses different types of misunderstandings.

Misunderstanding could appear in interpreting art historical phenomena, in trying to explain changes in historical processes, interpreting old sources and documents.

Experts could not recognise fakes. They could not distinguish between original and copies. In the call for papers, we asked for historical or contemporary examples, when the author misunderstands his or her task or commission, misinterprets the subject matter (if it is a natural or a social, political phenomenon), and for comparative studies among different national traditions of the failures and their corrections. Different theories could emerge from linguistic differences of national terminologies of misunderstanding and other kind of mistakes, errors, failures, misfits etc.

How is it possible to convert mistakes to advantage or favour—in the composition or interpretation? How the audience or the viewer could better understand the art work, better than even the artist?

NOTES

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2 Conference at the Convention of the American Fondation of Arts, Houston, Texas, 1957.

3 "Toward a new error study or a new academic error," in *Error and Company, Doctoral Studies of the Hungarian University of Fine Arts* (Budapest–Contemporary Hungarian Gallery, Dunajská Streda [SK], 2014 [exhibition catalogue]).

Introduction to Session 15: A for Atmospheric and C for Creativity

Viktor Lörincz

HAS-CSS-ILS/ELTE/EPHE

At the 2012 Nuremberg CIHA congress, a paper presented by Heather Dawkins on "Neural Networks of Perception and Subjectivity and the Animation of Objects"[1] initiated debates on the use of neuropsychology in art history. These debates on the interdisciplinary use of neuroscience often end up in the dichotomy of determinism and free will. Eric R. Kandel also mentioned the problem in his book[2], and other fields like neuroscience and law also analyse extensively the problem.[3] The goal of Kandel is rather to discuss the borders between unconscious and conscious, as the creative process is often linked with the former in the literature.

While preparing the proposal and call for paper with professor Beke, I also added some psychological aspects to our call for papers. Provided that the main title of the CIHA 2016 Beijing congress is "Terms," in this introduction, I would like to sum up relevant literature in psychology on terms like creativity, understanding and misunderstanding, and give several applications to art history. Despite the manifold of problems of the interdisciplinary research, the application of scientific terms in art history can be very fruitful, and in certain cases, science can serve as *lingua franca* between art histories of different regions. Or at least, we should be able to distinguish the meanings of the same term in natural sciences, psychology, economics and in art history.

Concerning misunderstanding and understanding, of course, I do not want to discuss the whole cognitive process. The question of visual illusion for instance was extensively analysed by Gombrich[4](贡布里希：《艺术与幻觉：绘画再现的心理研究》). The theory about the cultural determinants of visual perception and illusion of Segall Campbell and Herskovits[5] also influenced Baxandall[6](迈克尔·巴克森德尔). We have now evidences that on the one hand—in the framework of the so-called two streams theory[7] (双流假说)—visual illusion might influence perception only, and not the action (grasping an object for instance).[8] On the other hand, recent researches also show that the susceptibility to visual illusion is not limited to humans.[9]

Another popular topic today, mainly because of the Nobel Memorial Prize won by Daniel Kahneman (丹尼尔·卡内曼) is the catalogue of cognitive biases.[10] These biases, together with Gordon W. Allport's prejudices[11] can be seen as misperception or misunderstanding of reality. But we also have to add that thinking in (often false) categories can diminish the cognitive cost of perception and understanding. And transcending a well-established prejudice (concerning for instance a given culture, paradigm etc.) is also a costly and complicated task.

Psychology provides an extensive literature on creativity too, but this literature is less known and less used by art historians, with reason. Instead of the once popular methods of psychoanalyse, psychology use today experimental settings with serious mathematical-statistical background, adapted to living subjects. We know some papers about qualitative or quantitative analysis of eminent creative persons, but the literature to be presented here, focuses mainly on contemporary artists. The use of works of art as data for an inquiry is also problematic. Consider for example Courbet's (居斯塔夫·库尔贝) *Self-Portrait as Desperate Man*: the facial expression calls for a psychological interpretation. Hypothesizing the accuracy of the painting, we can identify some voluntary and involuntary moves of the muscles, which can be consistent or inconsistent with psychology (you can for example recognise the difference between a real smile and a so-called pyramidal smile, or another real or mimicked facial expression)[12], but the underlining psychological process remains obscure. So if the topic represented here is not the indignation felt because the discovery of the first grey hair (just for making reference to today very popular "hairology" linked to Courbet)[13], without supplementary sources, we are unable to tell if the emotion is linked to a given biographical data, or to a general spirit of the époque.

So we have some unprovable historical hypothesis on the one hand, and some inapplicable empirical evidence on the other. But risk-taking is an important element of creativity, so we have to continue our inquiry with the presentation of some relevant theories and findings. At the 2013 CIHA colloquium in Naruto, I briefly mentioned the so-called congruent

model theory of Imre Hermann.[14] According to him, even if we want to arrange things randomly, we will follow a(an independent) visual structure previously perceived. He used this theory for the explanation, how Janos Bolyai established the non-Eucledian mathematics. The idea of the external inspiring visual stimulus also appears later as an example in Bredekamp's book: Darwins Korallen.[15] I myself also mentioned in the article some possible visual parallel like Smithson's Spiral Jety and the El Caracol evaporation factory in Mexico City, or Paolozzi's "I was a Rich Man's Plaything" and a war propaganda poster.[16] The problem here is also the provability: if for some reasons we would like to interpret the candleholder and the suspended ex-voto crutches of the cave of Lourdes as congruent models for Duchamp's (马塞尔・杜尚) *Bottle Rack and In Advance of the Broken Arm*, we should not only argue in favour of the visual similarities, but also exclude any conscious relation between the model and the "copy." The task is even more complicated if you want to use a lonely coral (or, more precisely, an alga[17]) against the whole body of history of sciences. In any case, Hermann's theory is a good example of a deterministic approach, characteristic in the research on creativity till the 20th century. This approach is based on analogies and chains of associations.[18]

Before we enter into the later development and application of insight, we would like to sum up the relevant literature. Although the literature on creativity is very extensive, an important part of it relates to creativity in science or everyday creativity. For the reasons mentioned above, the measurement of the activity of a visual artist is rather problematic. Surprisingly, in this smaller segment of literature, we can find numerous comparative studies between East and West, between Chinese and western painting for example. In the Cambridge Handbook of Creativity, Paul J. Locher summarises the researches on the topic. The "Archival Case Studies" were conducted using preparatory drawings for the *Guernica* for example, researchers also use X-ray pictures, but without surprising results from the art history's point of view. Real life case studies involve eye-tracking, movement tracking fMRI. The portrait painter Humphrey Ocean was the subject of several experiments, but we also know a study on a Chinese ink painter with 20 years of experience, called Mr. K., again, without any extraordinary observation. We know for instance, that Mr. Ocean's brain area responsible for face processing is less activated compared to non-artists (because of the routine), but the area responsible for complex association, manipulation of visual forms and for fine motor movement was more activated in the artist (an interesting link between cognition and creation). Artists do not have an initial mental picture of the finished artwork, but they constantly alter the picture during the process. Hand movements in the air, without touching the paper play an important role. Locher also found some universal principles of good composition: structural and physical weight is evenly distributed.[19]

Todd Lubart summarises the cross-cultural aspects of researches: the study of Li[20], comparing Chinese ink-brush painting with modern Western painting, found that while in Western art, the novelty can go in all directions, Chinese painting can be described as "vertical" domain, where some elements are unchanged, and others are modifiable. Other comparative studies found a great agreement between Chinese and US-students on the extent of creativity of the presented works. However, US-citizens and Chinese gave different lists when they had to describe the characteristics of creative people. Further studies found differences in the reception of creativity in collectivistic and individualistic culture, and in individual and ingroup creativity. Bilingual people tend to be more flexible, and more divergent-thinking, and therefore more creative.[21]

A cornerstone term of creativity in the 20th century is the so-called insight or Aha!-moment, when a solution to a problem suddenly and unanticipatedly emerges from the unconscious. In this moment, the person usually understands that the problem was misunderstood earlier. The question is extensively discussed by Eric R. Kandel (埃里克・坎德尔)in his famous book, *The Age of Insight*.[22] As a Nobel Prize winning neuropsychiatrist, Kandel was also interested in the border between conscious and unconscious, and in the question, how an idea can emerge from the unconscious. However, we have to limit our inquiry to the different stages of the Aha!-moment, described by Wallas in 1926.[23] According to him, the first phase is the preparation, when the information about the problem is collected; the second phase is the incubation, when the unconscious continue the work on the problem, the illumination or Aha! moment or Eureka is the phase when the creative idea suddenly emerges. This phase is followed by the verification of the solution.

If we recall the story of Archimedes and the description of the Eureka moment, described by Vitruvius (马尔库斯・维特鲁威・波利奥), the role of analogy in his discovery is obvious: while taking a bath, he understood that his body in water is comparable to the submerged crown, so this can be a good method to measure density.[24]

The often-neglected element of this story is that Archimedes took a relaxing bath. Modern researches in psychology showed that the advent of the new idea, the creative moment is usually linked to relaxation. The solution of a problem often emerges during a walk, a shower etc.

Marc-Antoine Laugier, a central figure of 18th-century architectural theory describes in the preface of his 1753 book *Essai sur l'architecture* how the understanding of the rules of architecture emerged suddenly from the chaos, and how the light took the place of the fog and clouds.[25] Although this story sounds credible, we should not forget that Laugier worked on Vitruvius on the one hand, and the story shares some common features with the circumstances in which the first *Discours* of Rousseau (让－雅克・卢梭) was conceived some years earlier. As Rousseau himself wrote in his *Confessions* (《忏悔录》):

> The summer of 1749 was excessively hot. Vincennes is reckoned to be two leagues distant from Paris. Being unable to afford a conveyance, I set out at two o'clock in the afternoon on foot, when I was alone, and walked fast, in order to get there sooner. The trees on the road-always lopped after the fashion of the country- hardly afforded any shade, and often, exhausted by heat and fatigue, I threw myself on the ground, being unable to walk any further. In order to moderate my pace, I bethought myself of taking a book with me. One day I took the *Mercure de France*, and, while reading as I walked, I came upon the subject proposed by the Academy of Dijon as a prize essay for the following year: "Has the progress of the arts and sciences contributed more to the corruption or purification of morals?"
>
> From the moment I read these words, I beheld another world and became another man. Although I have a lively recollection of the impression which they produced upon me, the details have escaped me since I committed them to paper in one of my four letters to M. de Malesherbes. This is one of the peculiarities of my memory which deserves to be mentioned. It only serves me so long as I am dependent upon it. As soon as I commit its contents to paper it forsakes me, and when I have once written a thing down, I completely forget it. This peculiarity follows me even into music. Before I learned it, I knew a number of songs by heart. As soon as I was able to sing from notes, I could not retain a single one in my memory, and I doubt whether I should now be able to repeat, from beginning to end, a single of those which were my greatest favourites.
>
> What I distinctly remember on this occasion is, that on my arrival at Vincennes I was in a state of agitation bordering upon madness. Diderot perceived it — I told him the reason, and read to him the *Prosopopoea of Fabricius*, written in pencil under an oak-tree. He encouraged me to allow my ideas to have full play, and to compete for the prize. I did so, and from that moment I was lost. The misfortunes of the remainder of my life were the inevitable result of this moment of madness.
>
> Whit inconceivable rapidity, my feelings became elevated to the tone of my ideas. All my petty passions were stifled by the enthusiasm of truth, liberty and virtue; and the most astonishing thing is, that this fervour continued in my heart for more than four or five years, in a higher degree, perhaps, than has ever been the case with the heart of any other man.
>
> I worked at this Essay in a very curious manner, which I have adopted in almost all my other works. I devoted to it the hours of the night when I was unable to sleep. I meditated in bed with my eyes shut, and turned and re-turned my periods in my head with incredible labour. Then, when I was finally satisfied with them, I stored them up in my memory until I was able to commit them to paper; but the time spent in getting up and dressing myself made me forget everything, and when I sat down in front of my paper, I could recall scarcely anything of what I had composed. [26]

In the case of Rousseau, the vivid and detailed description of the so-called "illumination de Vincennes" would fit into the theory predicted by psychology. Whereas in the case of Laugier, it is also possible, that he simply used the Aha! moment as a topos, understanding − like Rousseau − the previous misunderstanding of the development, and returning to the initial, primitive state.

A further interesting case of different understanding of the same stimuli as possible source of the creative act is the so-called priming (促发). It means that the exposure to a first stimulus can fundamentally alter the perception of subsequent stimuli. First, we would like to quote the study of Gervais and Norenzayan, published in *Science*.[27] Ironically, the study itself contained a remarkable misunderstanding. The hypothesis, formulated in the title was the following "Analytic Thinking Promotes Religious Disbelief." In order to empirically prove this thesis, the authors used an experimental setting, in which Canadian undergraduates were exposed to a visual stimulus promoting analytical thinking in the first group, and to a neutral visual stimulus in the second group. As neutral stimulus, the authors used the *Discobolus* of Myron (米隆), and the study was successful despite the fact, that the visual stimulus used to foster analytical thinking and religious disbelief was the *Thinker* of Rodin (奥古斯特・罗丹). Fortunately, neither the authors, nor the Canadian undergraduates were disturbed by the fact that the statue used against religious belief came from the Gates of Hell.

Another remarkable example showing how an altered initial stimulus can lead to misinterpretation is the case of the cathedral in Vác (瓦茨), Hungary, built by the French-born architect, pupil of Servandoni

(塞尔万多尼): Isidore Marcellus Amandus Canevale or Ganneval. According to contemporary sources, Cardinal Migazzi, archbishop of Vienna and bishop of Vác wanted to build a "miniature" St. Peter's Basilica (圣伯多禄大殿).[28] Obviously, the building is not an exact copy of San Pietro, so the art historians proposed later different interpretations of this parallel. Ulrich Nefzger (乌尔里赫・涅夫兹格), underlining the relation between Migazzi and Winckelmann (约翰・约阿希姆・温克尔曼), wrote that the building with its early classical style is rather a copy of the antique Rome.[29]

Hungarian art historians referred to an earlier project of the cathedral made by Franz Anton Pilgram, where the place between the cathedral and the episcopal palace received an architectural framing too.[30] But this intended framing was an arcade, and not a colonnade. Sources mentioning[31] an obelisk lost today explains this inconsistency: what Ganneval provided, was not an exact copy of St Peter's, but a series of references.[32] Starting with the obelisk, an obvious reference to the St Peter's place, the visitor went through the columns of the main façade, recalling the colonnade of San Pietro. The relief above the main entrance represented the same theme as the relief above the gate of the basilica in Rome: Christ giving the keys to St. Peter. The next reference was a "confessio"-like scale toward the lower church below the dome. The loss of the first strong visual stimulus: the obelisk ruined the whole series.

Turning from likeness to likelihood, we also have to note, that probabilities play a great role in perception and misunderstanding. Statistics is an often-misunderstood[33] but quickly evolving method. It is about to colonise the social sciences, psychology, but also legal studies. We already know some use or misuse from the field of art history too.[34] The perception of probabilities and the role of probabilities in perception and misunderstanding is also an interesting question. In some cases, the perception of an unusual event might be eclipsed (and therefore misunderstood) by a common observation.

In order to reflect to the story of clouds and fog in Professor Beke's introduction, consider for example, the oeuvre of Caspar David Friedrich (卡斯帕・大卫・弗雷德里希). In the book *La brume et le brouillard dans la science la littérature et les arts*, Anouchka Vasak analyzed the role of fog and clouds in the works of Friedrich.[35] In the same volume, Chang Ming Peng also found some interesting parallels between Friedrich's representation of these meteorological phenomena and the Chinese landscape-painting.[36]

Indeed, if we look at Friedrich's well-known paintings we can immediately recognize the nice rainbows, the fog in the wood, the sunset, the rays of light, the moon, etc.

But beyond the usual meteorological phenomena, if we are lucky enough, or we have some knowledge in atmospheric optics, we can observe unusual atmospheric optical phenomena too. Some of them are extremely rare, and linked to special events, like volcanic eruptions.[37] With the expansion of the world wide web, people interested in atmospheric optics find each other, so we have now a huge body of photographs representing these phenomena.[38] And we also have some interesting representation even from the 17th century, like the copy of the so-called *Vädersolstavlan or Sun Dog Painting* (幻日之画) in the Storkyrkan (斯德哥尔摩大教堂) in Stockholm, Sweden. This represents halo (晕) phenomena: so-called sun dogs (幻日), or parhelia. The reflection on ice crystals creates additional phantom suns. If you look at photos showing afterglows (晚霞余晖), Tyndall effects (廷得耳效应), crepuscular rays (云隙光), anticrepuscular rays (反云隙光), reflected crepuscular rays (these rays are all parallels, the converging effect is due to the same illusion as in the case of perspective), earth's shadow (地影/地球阴影/暗段), Venus belt (and Gegendämmerung) (金星带), or fog bows(雾虹)[39], you will look at Caspar David Friedrich's painting with a fresh eye. Finally looking at the Moon-watchers, we have to note that even the crescent of the Moon can be misunderstood, and mistaken for something else, a far rarer phenomenon. Taking into consideration the interest of Caspar David Friedrich in rare optical phenomena, the lower detail of The Morgen by a fellow painter, Philipp Otto Runge, and the interest of contemporary science in solar eclipses, I hope that I was able to diminish the certitude from 100% to 95% that the bright but eclipsed celestial body is the Moon, and not something else.[40]

In any case, this is exactly because of the creative process, why we cannot use the paintings of Caspar David Friedrich or Munch as a straightforward "visual evidence" of natural phenomena. Natural scientists often tend to treat them as photographs, but many elements of the atmospheric optics were unknown during the 19th century. It is possible that some important characteristics of these ephemeral and rare phenomena remained unobserved or they were misunderstood, by the artist himself or by the later interpretations, filling the gaps with new meanings. Therefore the representations of rare atmospheric phenomena can be seen as further excellent examples of creative misunderstanding.

NOTES

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第 16 分会：商品与市场

Session 16: Commodity and Market

Introduction to Session 16: Commodity and Market: New Directions in Art Historical Research

Uwe Fleckner

Universität Hamburg

The art market is one of the driving forces in international cultural exchange. Dealers, brokers and collectors make decisions that crucially affect the mobility of works of art, in the sense of "image vehicles" (Aby Warburg), as media for the transfer of cultural traditions and visual ideas, of iconographic models and formal creative solutions. Yet this also makes works of art subservient to collectors', exhibitors' and rulers' interests and—not least—the profit motive. By looking at the biographies of the protagonists in the art market, at the often complex provenances of individual works, at specific transactions, types of trade and distribution channels, and above all at forced changes of location and ownership of works of art during both political and military conflicts (not only in the 20th century), research into the art market can develop an alternative historical model which—complementing the methods used by historians of style, genre, function and reception—provides profound insights into the movements of the most important actor in art history: the actual work of art.

Since being an academic discipline, traditional Western art history has overlooked the status of artworks as commodities. An idealistic view of art has led to religious or political, decorative or aesthetic and philosophical functions being assigned to paintings, sculptures or *objets d'art*, whereas their undoubted economic value has been treated as irrelevant to the history of their origins, use and reception. In short, money was never mentioned. Yet an increasingly interdisciplinary approach that also includes economic and social aspects in our understanding of artworks can no longer ignore their status as commodities. Instead, the task of forward-looking art history must be to consider the full range of meaning of art and also take the specifically economic context of each work's origins, distribution and impact into account. To ask questions about commoditization, trade, collection, and art theft is not to desecrate the work—on the contrary, it allows more in-depth statements to be made about it, for the material value of an artwork and its religious, political, decorative or aesthetic and philosophical meaning are often closely interrelated.

Knowledge of the often devious paths by which an artwork has come forward through space and time, of the rank and name of its successive owners, has for centuries now constituted one of the standing resources of art history. Princely collectors added paintings, sculptures, drawings, even illuminated manuscripts, acquired by purchase or by force of arms, to their hoard of art treasures like *spolia*, not without indicating their provenance; collectors among the moneyed middle classes could look on every documented record of unbroken lineage as a form of letters patent, ennobling the possession concerned by bestowing the certainty that here was the authentic work of a respected artist. And a further consideration applies: for the new owner of an artwork, the fact that it had once passed through the hands of some illustrious personage, a king, perhaps, or an artist or scholar, might well be—and often still is—of greater significance than the work itself. Art history research, too, has benefited from archived documentation of the provenance of individual works. Scholars have used this information in tackling problems of ascription, and in finding answers to such questions of reception history as the contemporary and subsequent standing of an artist or an era, historical changes in tastes and preferences, the social framework in which collecting took place, and where and in what form artworks might be presented.

As an era of dictatorships and armed conflict, the century just ended is one of malign memory for transactions, most of them enforced, involving artworks: in Nazi Germany, for instance, not long after the handover of power to Hitler in 1933, Jewish collectors were forced to dispose of holdings of paintings, graphic art, sculptures, and *objets d'art*, in many cases to enable them to pay the so-called "Reich emigration tax" that was extorted from them.[1] In the occupied territories, collections were stolen by the German occupation forces, while works of contemporary art belonging to German museums would be seized by order of the country's own government on grounds of "degeneracy," many of them to be sold abroad, some simply destroyed. Later, in the chaos surrounding the end of the war,

Allied troops removed artworks from museums and repositories in Germany, sometimes as official spoils of war, sometimes—illegally—for personal profit.

With a growing number of studies on art theft—not only under the national-socialist regime—and in particular the art market in the "Third Reich," provenance research has in recent years become increasingly important and, for political reasons, has become a focus of public perception. The current popularity of art-market studies can ultimately also be traced to this. Yet provenance research has tended to be seen as a purely positivist endeavor that only provides information about the origin and whereabouts of stolen or otherwise transferred works (in order to provide a legal basis for their restitution); but in future it should become a far broader subject area that embraces the art of all ages, from a global angle. Above all—like art-market research in general—it should abandon the self-imposed narrow limits of positivist research into material culture and incorporate questions of the history of reception, collection and taste into its methodology, thereby helping to deepen our understanding of art-history processes. Here it should not be forgotten that the artwork itself plays a distinct role in all these processes: from purchases of art by the Chinese imperial court from the first century BCE onward to the art trade in the 17th-century Netherlands, from national-socialist art theft to today's booming international modern-art market, artworks are not just passive commodities, but are involved in these processes as active protagonists—for the desire to possess an artwork is determined not just by its economic value, but also by its form and content, its quality, its potential for identification and its aesthetic message, as well as the associated gain in social prestige and subtle distinction.

The methodological innovations so briefly outlined here therefore point to an urgently needed redefinition of art-history methods: provenance and art-market research must henceforth be seen as a global subject area.[2] From the earliest times, artworks have been distributed along the world's trading routes as commodities and (symbolic) means of payment. Indeed, actual means of payment—coins, paper money, shares—have always been artistically designed and, as "image vehicles", have been used to exchange not only commercial goods, but also pictorial and ideological information. Roman and Byzantine coins made their way to as far as India; the Silk Road ensured the transfer of illuminated manuscripts and *objets d'art*; artworks played a part in foreign policy as diplomatic gifts; art galleries are today opening branches throughout the world; and dictatorships and terrorism are being financed by art theft in the Middle East, which brings antiquities to the Western world. As a scientific discipline, art history must therefore also respond to the globalization of the art market in all its forms, and break away from what are its still often national perspectives.[3]

Regardless of political or social changes, the basic force behind the development of the art market is humanity's untiring pursuit of value. In an era of globalization, the art market's role as a special channel for the circulation of artworks is becoming ever more prominent. The art market is an important driver of international cultural exchange, but it also produces new ways of constructing images, creates new ways of disseminating art, and changes how we understand art. Past art historical research often ignored the commercial attributes of artworks, but with the interaction between art history and the research methods of other disciplines, we cannot study artworks and ignore their possibility as a commodity any longer. Future art historical research must examine artworks from all perspectives; in a market context, the origin, allocation, and transfer of artworks should receive greater attention. Thus, "Commodity and Market," as a session of the 34th World Congress of Art History, gave a new dimension to art historical research, and its goal was to understand the development and evolution of art from different scientific perspectives using art historical, historical, sociological and economical methods to analyse the dynamic relationship between the art work and its market, between the market and artistic development.

Special focuses of the thematic range of this session's case studies were the forced transfer of artworks within the context of the political conflicts and economic changes of the 20th century, the impact of the art market on artistic creation, the rise of the new art market, the market-oriented creation of artworks by non-Western artists, the interactions and exchanges between the Eastern and Western art markets over the course of history, and the interactions between collections and markets. The genuine international approach of the session's topics is already documented by the fact that its speakers came from all over the world: Argentina, Belgium, China, France, Germany, South Korea, the United Kingdom and the United States.

The first section centers on the dynamic relationship between the art market and artistic creation. Mia Yu from McGill University presents a paper entitled "Engaging and Disengaging the Market: The Practice of Self-circulation in Chinese Contemporary Art in the 1990s." From the early years of market reforms in the 1990s to the present of global capitalism, Chinese artists have appropriated market mechanisms to create artworks and organize themselves. In its historical framework, the paper explores the tense relationship between market strategies and artistic autonomy in different political, sociological, and economical

periods. Penny Dan Xu from Vrije Universiteit Brussel deals with "Collecting the Uncollectible: The Dematerialization of Art in Chinese Contemporary Art." This paper focuses on creative practices of Chinese artists born in the late 1970s and 1980s. Through the concept of "dematerialization," the author examines the artistic strategies of this generation, which often result in immaterial/ephemeral works. In the present, these uncollectible works have nevertheless important impacts on the art market, expanding and reshaping the definition of art, and deconstructing the boundaries and frameworks of the art system. Seung-hyun Lee from Hongik University entitled her paper "Consumer Society and Neoliberalism and Contemporary Art: Andy Warhol, Damien Hirst, and Felix Gonzalez-Torres." In examining the creative practices of these artists, the text analyses how two periods of economic development, namely the height of capitalism in the 1960s and the later introduction of neo-liberal policies, influenced the work of these contemporary artists. Finally, She-Chi Shen from Southeast University presents a paper entitled "From Nobody to Somebody: Agents, Commodity, and the Making of Qi Baishi's Art." This essay examines the changes in Qi Baishi's status through the influence of his personal circle on his artwork and the relationship between changes in the prices his works realised and his professional career. A close examination of Qi Baishi's friends, agents, patrons, and collectors also helps to describe the intrinsic connections to his cultural context.

The second section discusses the promotion of interaction and exchange between Eastern and Western art brought about by the circulation of goods in the market. Christine Howald from Technische Universität Berlin entitled her paper "Approaching the 'Other': The French Market for Chinese Art (19th–20th Century)," looking at the new markets that were created after the forced opening of East Asia to the West in the mid-19th century. The text compares European understandings of East Asian art (as represented by Chinese and Japanese works) and analyses the reasons for this phenomenon. The development of this transnational art market was propelled by both European dealers and Asian dealers such as C. T. Loo: they used the circulation of East Asian art in Europe to influence the development of Western art and leave a lasting mark on the tastes of Europeans who collected the art of Asian countries. Lyce Jankowski from the Ashmolean Museum at Oxford University presents a paper entitled "Manufactured Collectables: An Example from Kuhn & Komor, Curio Dealers in the East." This paper examines a collection of East Asian coins purchased by Major George Uvedale Price, now held at the Ashmolean Museum. This collection clearly reflects how Eastern art and antiquities dealers such as Kuhn & Komor responded to collectors' demands, developing completely new types of collectibles. Shi Qian from Jiangsu University of Technology presents an essay called "From Japanese Imari to Chinese Imari: Oriental Export Porcelain on the European Market in the 18th Century." China's implementation and subsequent removal of the ban on maritime trade provided the external conditions for two types of Imari export porcelain. However, the more important factor was the immense demand from the European market, which caused competition between the export porcelains of China and Japan. This competition was not simply a competition between different porcelain styles; it was essentially a competition to represent Eastern art in Europe.

The rise of new markets for African and Indian art and its impact on a nation's or a continent's traditional and contemporary art is the focus of the third section. Sylvester Okwunodu Ogbechie from the University of California at Santa Barbara discusses how the complexities of the market economy have given African contemporary art a new image with an international audience. Under the title "Black is the New Black: Contemporary African Art in the Global Marketplace" this paper analyses how in the last ten years works by African masters have been shown at prestigious international art exhibitions and African contemporary art has seen a strong development in the auction markets. But from the perspective of a global interest in African art many critical questions have to be asked: in an era of globalization, what is the relationship between African contemporary artists and economic power? How are African artists presented in the global art market? What is the difference between the Western and the African canon of contemporary art? Filip Vermeylen and Anubha Sarkar from Erasmus University in Rotterdam present a paper entitled "The Commodification of Art: Moving Indian Painting in the Global Market." With the development of the economy and the growth of the middle class in India, the Indian art market has begun to flourish. This market has sparked interest in traditional and contemporary Indian art from Western consumers, but this has also begun a process of commodification in both Indian folk art and contemporary art. This paper explores the function and aesthetic impact of the international art market on traditional Indian art.

The fourth section explores the destruction and forced movement of artworks due to politics and war; these two issues highlight the need to pay greater attention to the provenances of artworks, which is a topic that art history and art market research has largely ignored until recent years. Talía Bermejo from the National Council of Scientific and Technical Research in Buenos Aires focuses on "Exiled Painting/ Kidnapped Painting: Art Market, Collecting and

Circulation of Works of Art During World War II in Buenos Aires." This paper examines the Argentinian branch of the Wildenstein Gallery, established between 1940 and 1941. The gallery's sales strategies effectively met the needs of local collectors in Buenos Aires, who hoped to protect the cultural and artistic traditions of Europe that were being threatened with looting and destruction during World War II. This interest propelled the development of auction houses and commercial galleries in Buenos Aires. There was little information on the works, but many of the pieces were related to Nazi looting. Both during the war and today, galleries play a double game of identification and concealment. The second paper in this section, presented by Babette Schnitzlein, former member of the "Image Vehicles" research group of the London Warburg Institute, is entitled "Looted Antiquity: The Trade of Ancient Near Eastern Artefacts and its Impact on Research." In recent years, antiquities and cultural sites in Syria, Iraq, and other countries have been destroyed by war and terrorist attacks, whereas many antiquities from these countries are being sold on the black market in Western countries. The unstable political situation in these places has influenced the art market, but it has also impacted academic research on these artifacts and sites. Since summer 2014, videos and pictures of religious extremists destroying artifacts have been met with outcry from individuals and public organizations around the world, and public discourse is changing the ways in which these artifacts are studied.

The fifth, and last, section of the "Commodity and Market" session takes into consideration how collectors, museums and official exhibitions develop their influence on the art market. María Isabel Baldasarre of the Universidad Nacional de San Martín in Buenos Aires presents a paper entitled "Market, State, and Cultural Hegemony: The Action of the Comité permanent des Expositions françaises des beaux-Arts à l'étranger at the Beginning of the 20th Century." Classical theory defines the market as a self-regulated exchange balanced by the interaction of supply and demand. A few examples will show that the state played a major role in the development of an international art market and was a key force in market dynamics. The paper analyses the presentation of various styles of French art at overseas exhibitions in London and Buenos Aires targeted at an "imagined" public; many French Post-Impressionist and Symbolist works were purchased by public museums and private collections in Argentina because of the exhibition held in Buenos Aires. In the early 20th century, the development of the French art market benefited from the national support executed by the Comité permanent des Expositions françaises des beaux-Arts à l'étranger. In the second paper in this section, entitled "The W. O. Oldman Effect: One Man's Influence on Early American Ethnographic Museums," Jennifer Wagelie from the Jan Shrem and Maria Manetti Shrem Museum of Art at the University of California at Davis, gives a chapter of the complex history of the establishment of ethnographic collections. In this paper, the story of how William Ockelford Oldman, an important collector of Maori ethnographic objects in the early 20th century, negotiates the sale of his collection between museums in America, Europe and New Zealand. This case study provides a new perspective on the transmission of objects and knowledge between dealers and ethnographic museums, helping us to understand the changes in the early 20th century market for ethnographic objects and its impact on museum collections.

The rich thematic range of the papers in the "Commodity and Market" session of the 34th World Congress of Art History thus embraces case studies from all over the world, but moreover the session was especially designed for a Chinese academic public, because this congress has not only reflected the current state of international art historical research but has the ambition to mark a new beginning for the discipline of art history in China. The contributions to the "Commodity and Market" session will help to foster the construction of global art history in China and to establish international relations between Chinese and international researchers. Discussions related to the market and to the art object as an economic phenomenon have been a relatively recent development in the Chinese art historical community. In the 1980s, the world of contemporary art in China began to focus on patronage activities. In this context, artists were the recipients of this patronage and some works of art became products of a certain commission or "custom order." In the same period, researchers such as Xue Yongnian in *The Eight Eccentrics and Business in Yangzhou* also began to analyse artistic phenomena in Suzhou, Yangzhou, and other commercial cities since the 16th century, in an attempt to discover specific relationships between art and social and economic factors.

These kinds of discussions became much more common in the 1990s. For example, the Art History Department of the Central Academy of Fine Arts executed a considerable series of case studies of collectors and their collections, ranging from Emperor Huizong of the Song Dynasty to Wu Hufan in the Republican period. These researches covered the greater part of the historical timeline, and through in depth studies summarized the fates of these collections from their assembly to dissolution, but they also encountered large quantities of collectors' records, personal notes, inscriptions, letters, and other documentary data that revealed transaction channels, processes, and prices for these artworks. After the Qin and Han Dynasties, ancient China was an empire with

a centralized power, but economic multi-centrism has always existed in a country as vast as China. With the development of Chinese art historical research, scholars began to focus on the multi-centrism of art history, namely the coexistence of phenomena within local art and art historical systems. They discovered that localized art production was often rooted in local economic centers, which was accompanied by a concentration in art market activity, as in Lin'an during the Southern Song period, Suzhou after the Hongzhi reign period, Guangzhou after the Ganjia reign period, and Shanghai after the Tongguang reign period. In the 1990s, *From Paper to Silver* by Hong Kong scholar Shen Chuang vividly described art collections, market transactions, and prices in Guangzhou after the Jiadao reign period: great artworks ask for great prices, and commercial tastes led to the professionalization of artistic creation in Guangzhou and promoted a system of trademarked workshops.

A number of marked changes have taken place since the beginning of the 21st century. First, authentication-related research began to increase. There are two sides to authentication work: the confirmation of a work's authenticity and the identification of forgeries. Confirmation requires verifying that an artwork is genuine, while identification requires the study of forgeries to determine the date and place of production and the methods of forgery, and even the specific forger. The long tradition of "reproductions" in Chinese art, the various goals of the widespread existence of "imitation," "copying," "tracing," and "ghostwriting," and the objective market demand for artworks "one level below authentic" in the past has made identifying forgeries an immensely difficult task. However, this large quantity of research on forgeries has created a rich body of visual evidence, while also gradually revealing forgeries that were made for the purposes of monetary gain, as well as their production characteristics, production models, artwork patterns, target markets, and later impact. The study of the most typical Suzhou pieces also further reflects the influence of popular tastes on the lower classes of society, and the evolution of the counterfeiting world. Thus, provenance research has to be established on a global level far beyond the political conflicts of the 20th century which caused extensive looting and destruction.

Second, there has recently been a shift toward modern and contemporary art in these discussions. Research has increasingly focused on a modernizing 20th century China and a rapidly changing contemporary nation. To this end, the research has benefited from the convenience of digital pictures and electronic records, which has helped to examine artworks as circulating commodities, as well as the markets that trade in these artistic commodities, from multiple social and economic perspectives. As a result of the examination of the complexity of artistic dissemination, progress toward modernity and contemporaneity in Chinese art is no longer the province of artists alone; it is the product of the participation and interaction of many groups. Finally, with globalization, the study of issues in China must be linked to the global context, because globalization is most notable in the informational and economic realms. As a result, in the "Commodity and Market" discussions, Chinese scholars have begun to focus on artworks from the perspectives of free trade and trade protections, tax regulations and tax reductions or exemptions, art financing and risk controls, as well as breach of contract and litigation. Massive market demand and property-related policies have made China the world's second-largest art market. As a result, Chinese issues are world issues, and world issues are necessarily related to China.

NOTES

1 Uwe Fleckner, Thomas W. Gaehtgens, and Christian Huemer, eds., *Markt und Macht. Der Kunstmarkt im "Dritten Reich,"* (Berlin and Boston, 2017) (Schriften der Forschungsstelle "Entartete Kunst," vol. 12).

2 Gail Feigenbaum and Inge Reist, eds., *Provenance. An Alternate History of Art* (Los Angeles, 2012).

3 Tone Hansen and Ana María Bresciani, eds., *Looters, Smugglers, and Collectors: Provenance Research and the Market*, exhibition catalogue (Høvikodden: Henie Onstad Kunstsenter, 2015).

第 17 分会：展示

Session 17:
Display

第17分会综述

张　晨

中国美术学院

国际主席：米歇尔·豪赫曼（Michel Hochmann）教授，法国高等研究实践学院历史和语言科学系主任

中方主席：高士明教授，中国美术学院副院长

青年主席：张晨博士，中国美术学院当代艺术与社会思想研究所研究员

展示，作为现代艺术史学的重要命题，不只关乎艺术品的陈设与展览的历史，它还让我们重新梳理展示在艺术史进程中的结构性作用，重新思考艺术在不同历史时期、不同文化语境中的社会能量。

艺术展示在过去的50年里发生了翻天覆地的变化。博物馆不再仅仅是艺术品的库房加展厅，这个传统意义上的缪斯栖息地，正在变成艺术自我颠覆和自我生成之所。它似乎已然变身成为一个剧院、电影院、教室、车间、议会和广场的综合体。同样，展示也不再只是为了陈设博物馆的丰富收藏，展示本身就意味着情境的展开、公共性的构建、社群的生产。

“展示的政治”不是那些控制着展览策划和历史叙事的身份政治或者多元文化主义的治理术，而是指向劳动与作品、灵光和拜物、著作权和所有权、物体性和事件性、消费方式和交流方式之间复杂纠结的关系。展示的政治试图生产新的社会关系，从而创造出新的社会现实。

第17会场邀请同仁们聚焦艺术史中的“展示”问题，去探讨：一件艺术作品如何与它所处的物理空间和意义空间互相作用？就艺术研究的历史观念和方法论而言，展览会产生怎样的效用？艺术史家们怎样通过展览去讲述艺术的故事？策展人又是如何通过博物馆内外的策展实践参与到艺术史的书写之中？

同时，我们邀请大家进一步思考展示的政治：在一个充斥着“真人秀”的景观社会，如何重新理解艺术、艺术展示以及艺术的历史？

我们要追问：博物馆内外的艺术展示生产出了一种怎样的社会关系？在今天这个互联网、社交媒体与虚拟现实的时代，这种社会关系遇到怎样的现实挑战？

我们要想象：在一个没有展览的时代，人们如何分享他们的艺术经验？在一个没有博物馆传统的社会，现代性如何展开？

截至2015年6月30日，第17会场共收到59份论文稿件，经外方主席、中方主席、青年主席审定，最终确定了16位正式发言人，其中德国2人，美国3人，意大利2人，法国1人，巴西1人，瑞士1人，中国6人。

第17分会将于2016年9月18日与20日上午在北京中央美术学院召开，共涵盖三个主题单元：

第一单元：媒介与感知

《彼埃·蒙德里安的裂痕》，伊万·加斯科尔，美国巴德学院

《姿态剧场，或重绘瓦尔堡的目的与方法》，周诗岩，中国美术学院

《展示展示物——现代博物馆具有历史意义的展示》，安雅·德雷贝，奥地利克莱姆斯多瑙

大学

《石·纸·书：关于石刻的物质性、展示与感知的若干问题》，尤丽，瑞士苏黎世大学

《作为来世的展示：通过表演式摄影重构和再现转瞬即逝的装置》，弗里德里克·舍费尔，德国洪堡大学

第二单元：展示与政治

《观象与展示——中华文明的基础》，张文江，同济大学

《迷人的古代：展示缪斯》，杰弗里·柯林斯，美国巴德学院

《“观看”与“唤起”：战争时期的中国摄影》，高初，中国美术学院

《作为皇家艺术展示的拿破仑博物馆》，多米尼克·普洛，加拿大蒙特利尔大学

《牢狱时光：里约热内卢市民警察博物馆与国家权力的展示》，艾米·博诺，巴西里约热内卢大学

第三单元：空间与叙事

《17—18世纪佛罗伦萨皮蒂宫权力与艺术的展示》，埃琳娜·富马加利，意大利摩德纳和雷焦艾米利亚大学

《“工”的动力学，一组名词——以“礼”之造物逻辑为线索兼议历代“卤簿”》，连冕，中国美术学院

《威尼斯艺术收藏的展示（约1650—1850年）》，琳达·博雷安，意大利乌迪内大学

《中国艺术在早期美国的展示》，道恩·奥德尔，美国路易斯克拉克大学

《“杀马特”中的现代性——关于城乡空间生产之社会展示》，黄孙权（高雄师范大学）、刘益红（中国美术学院）

一年以来，我们围绕“展示的政治”开启了一系列重要讨论。以中国美术学院为基地，先后邀请了哲学家贝尔纳·斯蒂格勒（法国）、艺术史家大卫·乔斯利特（美国）、城市研究与社会学家夏铸九（中国台湾）、媒体研究学者格拉汉姆·哈伍德（英国）、符号与信息学家石田英敬（日本）等十数位学者进行学术讲座与专题研讨，为本会场进行理论预热。他们从技术哲学、媒介理论、城市研究、数字人文等各种角度，打开了“展示”在全球化／资本化、互联网／大数据时代所滋生出的新问题与新意识，探讨这些问题与意识对于艺术实践、艺术研究的重要意义。

世界艺术史大会正式开幕前夕，第17分会场还将于9月12至13日在杭州中国美术学院贡布里希—高居翰图书馆举办预备论坛，每位参会学者将以Ted Talk的形式带来他们关于“展示”的最新思考。届时我们还将特邀中国台湾清华大学陈传兴教授、日本明治大学丸川哲史教授进行专题讲演，他们的讲演主题分别是《读〈故宫博物院藏画〉（江兆申1970）》以及《从东西方思想看表现的场域：以樱井大造的帐篷剧为例》。通过预备论坛，我们希望超出学术研讨会的惯常方式，共同构建起一个思想与经验的展示场域，以自由的论辩增进学者间的智性分享。

第 18 分会：媒体与视觉

Session 18:
Media and Visuality

Introduction to Session 18

Frederick Asher

University of Minnesota

When one drafts a call for papers—maybe especially when two people writing at a distance produce rather different calls—there is no certainty at all that the proposals will in any way reflect the expectations... if expectations there were at the outset. Eugene Wang and I were both gratified and overwhelmed by the response. We had to make some extraordinarily difficult decisions, eliminating proposals that would have resulted in outstanding papers but might not have provided the balance we wanted and the balance we were instructed to produce.

As a prelude to the call for papers, a portion shared only with the CIHA Bureau and our Chinese colleagues, we said that, "we ask not only how the globality of the present information age impacts the formation of cultural identities but also to what extent it actually does so. The world, we argue, has long been connected, but generally in ways that preserve the cultural identity of individual groups, for example, the merchants who established trade entrepots, as Philip Curtin called them, far from home. But they were not isolated, and aspects of their culture, including visual imagery, were often shared distant from home, for example, Buddhist and Hindu merchants from India settled along coastal Southeast Asia and China, whose religion, and the visual imagery that accompanies it, came to be adopted by host cultures. "

We went on, "How, we ask, is that different from the present age in which instantaneous communication, including sharing of visual imagery, makes possible a more homogeneous world culture. Or does it? Do present-day artists in Southeast Asia or China, for example, areas impacted by Buddhism and Hinduism of Indian trade diasporas, now lose cultural identity, or do there remain distinctive features to the contemporary art of these regions. Do we need to assume a dominant artistic culture, i.e. the Euro-American artistic practice and forms that modern media spreads, which is universally adopted? Or might there be examples of the reverse, that is, like the Japanese Ukiyo-e impact on French artists late in the 19th century, Euro-American artists who find stimulus from the visual cultural production elsewhere in the world? Above all, given the importance of media, we ask about the role of diverse media in shaping global arts, creating an environment of both sharing and resistance, of national or regional artistic dialects, and an audience that might respond favorably or antagonistically to the visual production."

But the resulting shape of the session little resembled the image with which we started, and it was, I think, very much richer for it, as the papers that follow make clear.

第18分会综述

汪悦进

哈佛大学艺术与建筑史系

媒体和媒介近来成为艺术理论和艺术实践中最前沿且活跃的话题。技术发展导致了新媒介对于旧媒介的激烈革新，随之而来的便是新的艺术媒介的风行。新媒介也自然衍生出了观念艺术和非实体艺术这些新艺术形式。对于媒介特殊性的超越，对“后媒介状况”的热衷或纠结，或是借新媒体重铸旧媒材等等，这些现象都归集于媒介问题。艺术媒介难以坐实：一方面包括材料与技术载体，另一方面包括社会实践和文化成规。艺术媒介便介于这两者之间。偏重其中任何一方面都会导致对媒介完全不同的理解与阐释。近来自动化、影像技术、新材料和物体自我意识导向等新课题的出现，引出新讨论焦点：媒介究竟主要属物质还是精神范畴，抑或是两者兼顾？新旧媒体的交叉同时也促使我们思考究竟是什么驱动视觉文化的变化：是技术还是认知主体？是物本位还是人本位，抑或是两者皆是？图像作为媒材艺术载体如何改变或塑造我们的世界观？我们如何梳理或调和艺术媒介这种既无所不在又难以坐实的矛盾？媒介的这种双重属性在全球化背景下是如何展开的？

Introduction to Session 18

Eugene Wang

Department of Art and Architecture

Harvard University

The question of medium or media has emerged as one of the dynamic frontiers in recent art theory and practice. The outgrowth of medium-specificity, the exaltation of—or ambivalence about—the “post-medium condition” in the wake of conceptual art practice and dematerialization, the rage of the new media led by technological advances, and the radical revisionism of the old media in light of the new media, all converge on this question of medium. While medium is commonly understood to be an elusive crossover between material /technical support on the one hand and social practice and cultural conventions on the other, weighing on either side of the equation results in different medium talks. Recent surging interest in automatism, projective technology, new materialism, and object-oriented ontology further fuel the debate: is medium primarily matter or mind, or both? Convergence of old and new media also raises questions about the agency driving the change in visuality: is it technological or cognitive, material-derived or human-based, or both? How does image as the media currency inflect or constitute our worldview? How do we reconcile the palpable presence of image-driven “mediascape” with the immaterial “non-site” of medium (i.e., medium is at once everywhere and nowhere)? How is this paradox played out in globalization? The panel invites papers that address these media-related issues, either as defined above or beyond.

Introduction to Session 18: Easy on Our Eyes, Easy on Our Brains: VR and the Future of Art History

Bing Huang

Providence College

AI is transforming the media industry. VR is defying reality. This is not only an age of scientific big data, but also an age of visual big data. Although we cannot see the future, its condition lies all around us, as if encrypted. We cannot read it because we lack the key, but linked through the fragments in art history we may see many aspects of our own contemporary culture as premonitory shivers, such as Mixed and Virtual Reality, which creates moments when the participants have to remind themselves that what they are doing is not real. It creates an intense and complete sense of subconscious presence. It questions: does optical presence equal physical presence? Immersive virtual reality can create body-transfer illusions, capable of influencing how humans respond to different circumstances.

We are very fortunate to live in a time when we are bombarded by the excitement of new technology. The emergence of new media is better understood in the context of history of art, for art history itself is a media history. Visual representation, preservation, and transmission were limited before the invention of oil painting, which was one of the most convenient, efficient, and delicate methods for capturing the past. If anyone in our modern world wishes to reproduce the scenes of fashion, food, interior design and dance from the 15th century until the invention of photography, the most effective and accurate way is through visual representations: oil paintings, prints, and church frescoes—all the still images of traditional media. In the pre-digital era, a painting was almost a synonym for an image. Sculpture, another "fine art" medium, is also one of the best ways to document the visual world; it is three-dimensional and can be publicly displayed. That influence and propagation are profound when everyone walks through Michelangelo's *David* in Piazza della Signoria. We can still trace the roots of ideal male beauty (from six-packs to V-cut abs) to the sculptures in public squares of the Italian Renaissance and to the ancient Greek temple. The lineage of ideal beauty is humanity itself. Those exquisite ways of preserving our visual world are still extant today in what we call art media, which infiltrates every aspect of our life. That visual system is the most straightforward and compelling human sensory system, and the major way we sense and connect with this world. Media alter perceptions; perceptions change behavior. That is the very reason that art history is far-reaching: it studies the most phenomenal way of how we experience this world.

As visual representations, paintings can be preserved for centuries. Music may be recorded in notes. However, before recording was invented, live performances such as opera and drama could not be preserved. We can only imagine the grand scenario of a Shakespeare play or the great voice of Farinelli Castrato through text-based description or visual illustrations. The actual voices are lost. This is why traditional visual media such as paintings have a stronger historical advantage than live music prior to the invention of sound recording and reproduction in the 19th century. Paintings can be preserved to reach us today.

That being said, traditional "fine art" media are losing their status as the most efficient, touching, and impressive form of expression. Most recently, we have witnessed the emerging popularity of Virtual Reality. Looking back further in history, we see the challenge that the invention of photography posed to paintings and prints. Opera, drama, and ballet can now be recorded and enjoyed outside the theater. Film is a more vivid and compelling way of telling a story than a historical painting. Art historians must themselves evolve with more media and new technology.

Artists who still use traditional art media have been challenged by the new media. Art truly revolves around the technology or media of its time. If one thinks about the art of our day, museums and galleries are important, but contemporary art is no longer confined to museums or other art institutions. Our contemporary art involves gaming, movies, and social media (such as Instagram and Facebook). These are the biggest warehouses of images and should be considered the contemporary art of our age. Everyone can be an artist and self-made internet celebrity and create great content for our modern image consumption.

VR is one step forward. It is the art of the future. Not only have our visual and auditory senses been

collaboratively played and preserved, but the invention of Virtual Reality and Augmented Reality has surpassed traditional art forms in terms of audience experience. Virtual Reality takes the "body and mind" brain exercise to the next level. In Virtual Reality, one gets an out-of-body experience, and the subject or center of consciousness is experienced as being displaced to an elevated, down-looking first-person perspective and location. The change to a virtual body amounts to a kind of teleportation to a new physical form that may be different from our own in terms of gender, race, and capacity. We tend to think visions are just what we see, but they constitute an all-encompassing system. What we see does not end with vision alone. On the surface, this outer world is available to us only through sensory streams. However, sensory cells do not merely copy the external physical reality to which they correspond. Seeing is about being struck that something is, or can be, connected to something else. Consciousness is the art of connecting. Nowadays, the experience of Virtual Reality is bringing us closer to science fiction. It raises the question: are visual consciousness and bodily self-consciousness related to each other? If all our senses were to be replaced with virtual ones, would reality be replaced too? This happens in the *Matrix*: why play a game when you can live it?

We live in the era of the image. People prefer reading images to reading text and feed their obsession with Instagram, Snapchat, Tiktok and Wechat. With smartphones and 5G networks, people are even more driven to look at moving images (such as videos and films) rather than still images. Watching a documentary film on architecture or a Buddhist cave, such as Dunhuang Mogao, can be more efficient and telling than reading a book on architecture or Buddhist history—you get a better sense of the space. Game Designer, Film Director, Digital Artist and Media Designer are the new titles of the contemporary artists of our time. New media deals with the most contemporary problems of our time and comes up with what our time really needs.

Moreover, AI is taking over the media industry, especially in short video fields. Short video platforms such as Tiktok that are only 15 seconds long have become more attractive to millennials—our attention span is short. Videos have grown ever more addictive because the platform AI knows deeply what you really want to see and indulges you with that content. Online providers such as Netflix and Amazon Prime are already using AI-driven recommendation engines to suggest content to their subscribers. Add in the huge universe of ad tech, where consumption and viewership are closely analyzed and fed back into the content being provided, and you can see that an end-to-end AI revolution in media is already underway.

While the $15 billion AI industry is taking hold in Hollywood and transforming every aspect of the media and entertainment business, VR is transforming both the gaming industry and education. The spatial programming of a Buddhist cave or a world heritage site can be better comprehended through Virtual Reality goggles or a dome theatre. For one thing, VR is helpful when the original is inaccessible. Moreover, experience through VR can be redesigned and made more breathtaking and educational than would be standing in front of the original.

Having to turn the pages of text or images back and forth in a book challenges the reader's patience, especially for a general audience. The age of multi-media is enabling information to be more accessible to everyone. In nature, we believe that every human brain has the ability to process complex information. In the past, only those who had the patience to decode or digest a difficult book or equation could have the privilege of obtaining knowledge.

In fact, the very act of reading is counterintuitive to human brain. We were never born to read. Reading is a miraculous feat of human beings. From an evolutionary standpoint, reading and the human brain are relatively new acquaintances—only invented a few thousands of years ago. In French cognitive neuroscientist Stanislas Dehaene's *Reading in the Brain: The New Science of How We Read,* we learned that our eyes impose many constraints on the act of reading. First, the structure of our visual sensors forces us to scan the page by jerking our eyes around every two or three tenths of a second. Reading is nothing but the word-by-word mental restitution of a text through a series of snapshots. While some small grammatical words like "the," "it," or "is" can sometimes be skipped, almost all content words such as nouns and verbs have to be fixated at least once. These constraints are an integral part of our visual apparatus and cannot be lifted by training. We process each individual word or Chinese character like an image. A neuroscientist at Harvard, Margaret Livingstone, has said that the image itself is information. Behind our brain, there is no image; there is only information, or the processing of information. As we read through words, our brain is decoding a series of abstract symbols and synthesizing the results into complex ideas.

Second, our eyes are poor scanners. The tale of reading begins when the retina receives photons reflected off the written page. But the retina is not a homogeneous sensor. Only its central part, called the fovea, is dense in high-resolution cells sensitive to incoming light, while the rest of the retina has a coarser resolution. The fovea, which occupies about 15 degrees of the visual field, is the only part of the retina that is genuinely useful for reading. The need to bring words into the fovea explains why our eyes are in constant motion when we read. By orienting our

gaze, we "scan" text with the most sensitive part of our vision, the only one that has the resolution needed to determine letters. However, unlike the camera, our eye sensor accurately perceives only the precise point where our gaze happens to land. The surroundings are lost in an increasingly hazy blurriness.

Technology or new media is re-inventing the way we absorb knowledge. Why should information and knowledge be effortful to access and so hard on our brain? Previously, this was due to the restriction of technology. Nowadays, if information can be easier on our brain, knowledge can be more widely appreciated and spread. The age of new media heralds an age when information has become more visually approachable. Easier on our eyes means easier on our brains. We are intuitively more visual than textual. The age of new media is actually a time when knowledge and information appeal for greater visualization.

第 19 分会：审美与艺术史

Session 19: History of Beauty vs. History of Art

Introduction to Session 19

Claudia Cieri Via

Sapienza University of Rome, Italy

The session dedicated to "History of Beauty vs. History of Art," focuses on the relationship between the concept of beauty and art, between aesthetics and art history. It therefore calls into question a wide spectrum of issues regarding the status of art and the role images, history, culture, and national and ethnic identities that play in a globalized world.

This session aims to foster a discussion on the conceptual definition of beauty (in relation to its antithesis, ugliness) and on the notion of the artistic canon by examining the historical formation and context of non-Western canons and their migrations. The main aim of this session is to reconsider the relationship between the concept of beauty in art and the concept of the canon in critical terms, in a dialogue with the scholarly debate that the issue has generated in the last few decades.[1]

The "canon" is based on aesthetic value and on a model taken as given, as the standard, so to speak. The origin of the canon in Western culture goes back to the *Canon* of Polykleitos which defines its aesthetic value as a value of quality, in relation to the principles of proportion (Doryphoros). [2]

But the canon is never a closed system, it should rather be considered a relationship between art in practice and cultural identity, as it tends to define a selection of works of indisputable quality within a specific culture.[3]

Variations in the canon over time and space form the basis with which to identify those artworks that, from the Egyptian pyramids to the Basilica of St. Frances in Assisi (Italy) to the Temple of Heaven in Beijing, have entered the World Heritage List established by UNESCO in 1972.[4]

In particular, studies during the post-war period discussed the concept of the canon not just in relation to an aesthetic ideal of quality and a model or a *pattern*, but also in terms of a more sensitive approach towards investigating the role cultural and social processes play in forming a canon.

"A canon," writes Jan Assmann, "constitutes a nexus between the identity of the ego and collective identity. It represents society as a whole and at the same time a system of values and interpretations, to which the single person avows and to which he or she builds his or her identity as a member of society."[5]

The crisis over the premises and definitions of the canon, leading to its disavowal, has been engaging the history of art since the 1970s. In the early 1990s the culture wars broke out as new social movements targeted canons as pillars of the established élites and supports of hegemonic social groups, classes and "races." Canonicity was subjected to a withering critique for the selectivity it disavowed, for its racial and sexual exclusivity and for the ideological values which were enshrined not just in the choice of favoured texts but in the methods of their interpretation. [6]

Within the context of the theoretical debate during the 1980s and 1990s promoted by *New Art History*[7], criticism of the canon became linked to *gender* studies. In particular the issue of total gender asymmetry in the canon, became an articulated platform through the panel organised by Linda Nochlin at the 1991 College Art Association in New York, called *Firing the Canon*, at which Griselda Pollock developed the arguments in her study *Differencing the Canon*, where she poses the question "What is the canon?" from a feminist perspective, exploring the problems canonicity presents for feminist interventions in the field of art's histories at the level both of the exclusivity of the canon and of canonical interpretations and methodologies.[8] The problem of the art-historical canon was brought to the attention of the readers of "The Art Bulletin" in 1996. Several authors presented their views on "Rethinking the Canon," which was approached from different areas of study of visual culture.[9]

How does the concept of canon interact with the concept of beauty, which was already defined in classical art and has survived in Western tradition? What relationship is there between aesthetic values and the quality of works of art? What is the role of Art in today's world? And, therefore, what is the relationship between the concept of beauty and aesthetic value in the history of art, not only in relation to the denial of beauty as opposed to ugliness, but in relation to the possible exploration of new canons imbued with various aspects and cultural, ideological and ethical needs? How does it relate to the art of other cultures and civilizations? Special attention is to be given to comparative studies that are able to broaden cultural and spatial borders and engage different cultural identities in their diverse, contextual and transcultural

dimensions. [10]

The aesthetics of ugliness is at the center of contemporary, critical theoretical debate. Quite apart from the contrast between beauty and ugliness which had specific, ethical connotations in the past, given the role of the canon, ugliness nowadays is no longer considered the absence of beauty which calls for a negative aesthetic judgment. Ugliness is the antithesis of beauty in that an ugly object presents examples of the opposite of aesthetic ideas. While beauty is the expression of aesthetic ideas, ugliness is the presentation of the antithesis of aesthetic ideas. On the other hand, through aesthetic form, ugliness might be expressed and manifested beautifully.[11]

Aesthetic judgement therefore means beauty and ugliness. From *Laocoön* to the suffering Christ figure in 15th century's German sculpture, aesthetic judgement embodies the poignant ugliness of the emaciated face or the contorted body, just as Michelangelo's *Christ Carrying the Cross* (Rome, Santa Maria sopra Minerva) embodies the classical beauty of the statuesque figure of the Savior.

From the portrayal of pain to the realistic deformation to the formalization of the aesthetics of Ugliness by Karl Rosenkranz in 1853[12], and from the idea of the sublime to the positivist expressionism of Lavater's physiognomics, to the Apollonian and Dionysian concepts which inform Nietzsche's *The Birth of Tragedy*, so the foundations are laid for a reconfiguration of the relationship between beauty and aesthetic quality in art and contemporary culture.

Nelson Goodmann, in his book *Language of Art*, wrote: "If the beautiful excludes the ugly, beauty is no measure of aesthetic merit; but if the beautiful may be ugly, then 'beauty' becomes only an alternative and misleading word for aesthetic merit. " [13]

From Kant to Hegel, the transition from classical, contemplative art to performing arts, there is a shift from conceiving art as the production of artefacts of aesthetic value to it being the formulation of concept-artefacts that create philosophical and cultural values as Arthur Danto argues in his book of 2003, *The Abuse of Beauty. Aesthetics and the Concept of Art.*[14]

Over and above the art object and the art process, and beyond the canonised models of beauty, nowadays a reappraisal by early 20th century authors, such as Aby Warburg, has shifted the focus of attention to the image, as the expression of thought linked to formulas of *pathos* and to material value in the artistic process, centred on the active nature of both the object and the image.

This "agency" of the image defines the image as the sedimentation of the artistic process, as stored energy which deserves our attention to be deciphered as history, as a repository of memory, as presence of absence.[15]

The iconic turn and the pictorial turn, question the boundaries between artworks and images, between Art History and Visual Studies. [16] They also bring new attention towards the diversity of ethnic and national identities and their respective discrete cultures.[17]

Within the perspective of a global history, the discipline of Art History requires the adoption of a comparative methodology and of an anthropological perspective, in order to rethink the relationship between artworks and everyday objects, the role artworks and images, as well as their respective cultural traditions, play in different social and cultural contexts .[18]

Whereas the physical and sensitive dimension of the artistic image played a crucial role in the shaping of Aesthetics in the 18th century, today the emotional power of the image plays a fundamental role in the field of communication, freedom of artistic expression, and the defense of human rights.[19]

In her book, *Unwanted Beauty: Aesthetic Pleasure in Holocaust Representation*, published in 2007, Brett Ashley Kaplan states: "Only Art has the power of redeeming suffering from the Abyss."[20]At the end of the Forties Theodor W. Adorno declared that "To write poetry after Auschwitz is barbaric." In the 1990s, after the fall of the Berlin Wall came a tendency to transform the *oblivion* of the Holocaust into a memory, a testimony, as seen today in Peter Eisenman's *Memorial to the Murdered Jews of Europe* in Berlin. Its grid-like structure, made of cement pillars of various heights—referred to as "stelae"—allows people to make their way through the pathways in between, as though taking a walk of initiation inside a labyrinth, experiencing a sense of sadness and individual involvement.

Aesthetic experience has become the object of neuroscience and cognitive science. Our visual perception of artworks and images is linked to our brain in a precise way and even causes a specific body reaction. Our way of experiencing images thus becomes part of a system of correspondences between the images we see and our body.[21]

In conclusion, by questioning the boundaries between artworks and images, between Art History and Visual Studies, these interpretive models pay special attention to the artistic process of the images and to the diversity of ethnic and national identities and their respective discrete cultures.

The criteria adopted in selecting proposals for this Session were based on theoretical reflection involving a review of the past and of traditional art history in Western culture, compared to the Non-Western/Eastern approach, and of new proposals on criticism today, with special reference to the image and the artistic process.

From the selection of proposals, based on these specific aspects, three sessions have taken shape devoted to the following topics:

A) Art criticism now: Beauty, aesthetics and art history

The debate on the concepts of beauty, aesthetics and art history. These interpretive models focus our attention on the image and the artistic process: the emergence of history and memory; the concept of agency and the vitality of images also through experimental science like biology.

B) Beauty and ugliness

The debate on the concept of beauty, as the antithesis of ugliness, is in connection with the concept of the canon, through a reconsideration of the different models formulated by different cultures in relation to their original contexts and their possible migrations.

C) Comparative studies. A transcultural field of inquiry

The role that images play in the field of communication and the freedom of artistic expression give special attention to the artistic process of highlighting images in the diversity of ethnic and national identities and their respective discrete cultures.

A reflection on the aspects that inform the session devoted to "History of Beauty vs. History of Art," proposed in the papers presented at the conference through discussion with the audience, prompts the opening of a wide-ranging debate on the discipline of art history in the light of multidisciplinary and interdisciplinary expansion, which, with great vivacity, marks our contemporary culture in the articulate and complex perspectives of research.

NOTES

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2 H. Bloom, *The Anxiety of Influence* (Oxford: Oxford University Press, 1973); J. Jenkins, *Defining Beauty: The Body in the Ancient Greek Art* (London: The British Museum Press, 2015).

3 P. Lauter, *Canons and Contexts* (Oxford: Oxford University Press, 1991); J. Guillory, *Cultural Capital: The problem of Literary Canon Formation* (Chicago: University of Chicago Press, 1993); A.Brzyski, "Introduction: Canons and Art History," in *Partisan Canons* (Durham [NC]: Duke University Press, 2007), 1–25; M. Halbertsma, *The Call of the Canon: Why Art History Cannot Do Without ?* in *A Changing Discipline and Its Institutions*, ed. E. C. Mansfield (Routledge, New York, 2007), 16–30; H.Locher, *The Idea of the Canon and Canon Formation in Art History* in *Art History and Visual Studies in Europe: Trasnational Discourses and National Frameworks*, eds. M.Rampley, T. Lenair, H. Locher, A. Pinotti, C. Schoell Glass, K. Zijlmans (Leiden and Boston: Brill, 2012), 29–40.

4 *Basic Texts of 1972 Word Heritage Convention* (Paris: UNESCO World Heritage Centre, 2005).

5 J. Asmann, *Das kulturelle Gedächtnis: Schrift und politische Identität in frühen Hochkulturen* (München: Beck, 1997).

6 H. L. jr. Gates, *Loose Canons: Notes on the Cultural Wars* (New York: Oxford University Press, 1992).

7 *The New Art History*, eds. A. L.Rees, F. Borzello (London: Camden Press, 1986).

8 G. Pollock, *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London and New York: Routlegdge, 1999).

9 M. Camille, Z. Çelik, J. Onians, A. Rifkin, C. B. Steiner, *Rethinking the Canon*, The Art Bulletin, LXXVIII, June 2, 1996, 198–217.

10 *The Many faces of Beauty*, ed. V. Hösle (Notre Dame: University of Notre Dame Press, 2013); J.A. Mc Mahon, *Aesthetics and Material Beauty: Aesthetic Naturalized* (New York and London: Routledge, 2007); D.Whitney, *Queer Beauty. Sexuality and Aesthetic from Winckelmann to Freud and Beyond* (New York: Columbia University Press, 2010); *Alexander McQuenn, Savage Beauty*, exhibition at the Victoria an Albert Museum, London 2015.

11 *Storia della bellezza*, a cura di U. Eco (Milano: Bompiani, RCS Libri, 2004); *Storia della Bruttezza*, a cura di U.Eco (Milano: Bompiani, RCS Libri, 2007); A.Pop, M.Widrich (eds.), *Ugliness: The non-Beautiful in Art and Theory* (London and New York: I. B. Tauris, 2014).

12 Karl Rosenkranz, *Ästhetik des Häßlichen* (Königsberg, 1853). English trans., *Aesthetics of Ugliness. A Critical Edition* (Bloomsbury, 2015).

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第 20 分会：专业与美育

Session 20: Professional Education and Aesthetic Education

第20分会综述

刘　平

清华大学美术学院

2016年北京世界艺术史大会的主题为“Terms”，讨论不同历史和不同文化中的艺术和艺术史的概念问题。在这个大主题之下，以“专业与美育”为主题的第20分会，则侧重于探索世界艺术教育的发展变革之中，涉及概念、方法、实践等多个方面的传统交汇与差异，分析这些差异在各自的艺术教育传统中如何导致进一步差异的产生、强化、消弥或融合。第20分会收到了来自阿根廷、巴西、德国、美国、墨西哥、西班牙、智利、中国等国家的投稿30余份。就投稿人与最终选定的发言人的论文主题来看，目前各位学者所关注的问题主要集中于艺术教育的历史研究、艺术教育在其他文化进入时或特殊社会境遇中的变革。这些论题着重探讨的是差异如何被接受、被挪用、被吸收、被转化为本文化传统的一部分。

对于艺术教育在各国传统中的历史研究在投稿中占据较大比例，本分会在选择发言人的过程中，一方面考虑了选题的多元化，另一方面也注重选取当下研究中的空白领域。

清华大学的郭良实以《中国古代书法教育的三种基本类型》为题，研究了先秦“六艺”中的“书”，即书法教育的问题。在中国艺术史的视野之内，书法一般都被视为一种中国独特的艺术类型，具有独立的审美范畴与艺术传统。而中国古代“史职”中对书法技能的培训与诉求并没有得到足够的重视。郭良实在结合文献考证与图像佐证的基础之上，追溯了“六艺”之书、史职之书、“书学”之书的内涵与发展，从殷商甲骨时期的书写教育传承，到秦汉“以吏为师”、包含识字与书写的史职职业培训，再到“书学”概念的形成与内涵，辨析出书法教育的不同层次。在古代文献中经常出现的“书学”一词，实际上包含着非常丰富的内容，既有读书认字、书写实践，也包括书法、书法教学、字学、书法理论研究等。而政府行政人员的职能分化又导致了书法/书写教育的分科。除了艺术性的书法之外，对需要掌握律、书、算三种职业能力的基层文吏的书写训练，构成了中国书法教育的一种基础形态。

来自考陶尔德艺术学院的芭芭拉·富尔洛蒂（Barbara Furlotti）以一幅1656年的版画展开了她对17世纪意大利统治家族青年成员跟随著名艺术家学习素描、绘画与雕塑等艺术创作的研究。画中美第奇家族年轻的科西莫三世（Cosimo III de'Medici）正在画家斯蒂法诺·德拉·贝拉（Stefano della Bella）的指导之下，对着花瓶做写生。从当时记载的文献资料来看，意大利贵族接受素描与绘画的训练是一种非常普遍的现象，而且不论男性还是女性，都会接受相同的艺术教育，他们财产清单中的绘画材料与工具就是证明。可见，艺术教育是当时宫廷教育的一个重要部分。对此，目前学界尚知之甚少，但它确实是一个重要的艺术史现象，背后隐藏着多层次的问题，例如：具备何等素质的艺术家才会被选择担当贵族子弟的老师？这些年轻的贵族们经过学习要达到怎样的艺术实践水平？他们是否可以成为艺术家？艺术教育在多大程度上能够培养他们的艺术鉴赏与收藏能力？这些能力在何种程度上完善了人们对于未来的统治者期待？这些问题不仅关于艺术教育，也关乎艺术在社会乃至政治统治

中的地位与功能。富尔洛蒂女士的研究主要从年轻贵族与统治者的艺术实践和艺术鉴赏入手，力图厘清当时的历史情况。

马德里美洲博物馆的罗西欧·布鲁克塔斯（Rocío Bruquetas）在新古典主义美学的视野当中，比较分析蜡画和油画两种不同绘画技法及其所引发的争论，探究18世纪晚期西班牙画家的艺术实践与传承。18世纪欧洲对古典时期及其艺术的兴趣激发了对希腊人和罗马人技法的恢复，蜡画就是其中一个典型代表。当时关注蜡画技法的多是以百科全书学派为代表的科学家，他们的恢复工作也多基于古代文献与科学实验。通过推测并实验古人的原始程序，他们力图借蜡画来避免油画会老化的弊端。这一想法实际上来自于新古典主义的美学观念，因为油画历经时间洗礼之后会发黄变暗，形象难以辨识，而有些画家更是刻意地含混色彩与形体，制造漫漶不清的形象，这些都有悖于清晰理性的古典主义原则。然而科学家的理想与艺术家的偏好是相悖而驰的，戈雅就是支持“时间是画家”的典型代表，他认为绘画材料因时间久远而变色，反而会赋予画面一种特殊的效果，这是画家本人无法企及的。科学与艺术的争端，在某种程度上，恰恰向我们揭示了理论与实践在历史中交锋对峙的局面。

科学并不总是艺术的对立面，在特殊的时期、特定的文化境遇之中，科学也会为艺术的发展提供平台与推动的力量。布宜诺斯艾利斯大学的胡安·里卡多·雷－马尔克兹（Juan Ricardo Rey-Márquez）研究了18世纪下半叶至19世纪西属美洲艺术教育的特殊案例，分析呈现出西班牙军队与科学探险队在艺术教育方面的另类努力。当时殖民地力图仿效欧洲本土建立艺术学院的多次努力都付诸东流，而在殖民地建设与扩张过程中，对艺术家与制图师的需求又不容忽视。在两难的境地中，殖民军队、探险队与工程师学院开始担当起推行艺术教育的功能。它们所培育出的画家与制图师中，涌现出一批非欧洲裔的杰出人士，他们的才能与技艺甚至不输于欧洲的学院艺术家。这一情况提升了有色族群的自豪感与社会地位。他们的创造甚至也获得了西班牙皇室的接纳，欧洲的艺术传统也经由这一途径改变了美洲殖民地本土居民对艺术的认知与理解。

不同文化之间的交互影响无疑是推动艺术观念演变的一个重要因素，而这一因素直接促生了艺术教育领域的思想与实践的新变革。提到这个问题，中国的学者并不陌生，本分会收到的中方论文也多以此为主题。就研究针对的时代来看，这些论文多集中在中外思想交汇碰撞的民国时期，涉及中国美术史学科初建、现代雕塑教育发展等多个方面。

浙江省上虞区私立春晖中学推行美学教育就是其中的一个案例。南开大学外国语学院的谷佳维以此为题研究了中国现代美育早期实践的状况。20世纪初期，在西方思想文化的影响之下兴起的中国现代美育教育，构成了中国现代启蒙思潮的重要部分。作为重要基地之一的春晖中学，汇聚了夏丏尊、丰子恺、匡互生、朱自清、朱光潜等重要的学者和教育家。他们在学养上融会了中西的学术与思想，而且也在文学与艺术领域取得了一定成就。将以美育来培养学生健全、完善之人格作为宗旨，他们在实践中不仅开设了音乐、美术等狭义上的艺术课程，而且力图将美育渗透到国文等其他课程之中，同时还主张将美学原则延伸到生活之中。这无疑是当时中国以“立人”为目的的美育思想的典型体现。教员们的言传身教，蔡元培、吴稚晖、俞平伯、蒋梦麟、杨贤江、叶圣陶等文化名人的访问讲学与交流，提升了学生的审美能力，也使得他们的生活态度、行为方式甚至人格个性发生了潜移默化的改变，在实践与理论方面都取得了良好的成果。

普遍意义上的美育是问题的一个方面，巴德学院的帕特里西娅·卡雷茨基（Patricia Karetzky）

则探讨了中国专业艺术教育领域所受到的西方艺术课程设置的影响。她选取了11位当代艺术家，通过分析他们的作品，特别是分析作品中挪用西方传统经典艺术形象与艺术程式的状况，探讨艺术教育给艺术家的创作所造成的影响。这些艺术家都曾在艺术学院中学习过西方艺术课程，而这些课程多强调西方传统的艺术技法。技法只是问题的表层，更为重要的是通过技法所传达的观看世界、体验世界的方式与思维模式。虽然艺术家会对西方的传统做出改变，进而改变作品最终的含义，形成自己的创作个性，但这些改变在很大程度上可能仍然是在西方的思维框架中展开的。今天的中国艺术与西方艺术之间的联系是不容回避的，而深入理解艺术家如何利用西方艺术与技法来创作具有原创性的作品，既是一个重要的学术问题，也是探索艺术未来走向的基石。

中国显然并非唯一经受西方思想影响的国度，圣马丁大学和布宜诺斯艾利斯大学的阿古斯蒂娜·罗德里格斯·罗梅欧（Agustina Rodríguez Romero）再次将我们带回殖民时代。与中国知识分子融合西方艺术教育实践，通过推行美育来实现中国现代化的情况不同，欧洲殖民地是在被殖民与基督教扩张的过程中接触西方艺术的。批量印刷的版画是16、17世纪在西属美洲和东亚地区传播基督教教义与圣经故事的重要媒介，版画同时也是迅速培养殖民地本土艺术家的关键工具。西方艺术的形式规范与标准技法，就这样承载着耶稣会、方济会及其他教会所推行的宗教信仰、价值观和风俗，进入了殖民地区。而通过对比殖民地的宗教图像创作，则不仅显现出形象选择的相似性，而且具有理论和造型步骤的相似性。通过图像比较，同时结合分析欧洲传教士对本土艺术家的评价，呈现出殖民地艺术家在西方艺术专业教育的传统之外，既吸收西方传统，又不乏本土选择的发展道路。

在历史个案研究之外，本次分会也不乏在思想与哲学层面的探讨。

首先是清华大学的陈岸瑛，以朱光潜的美育理论为切入口，重新审视了20世纪上半叶的中国美育思潮，指出“美育”并非单纯的艺术教育，而是来源于西方美学。而更为重要的是，正是由于西方美学在深层次暗合了中国儒家的传统信条，因此成为了朱光潜美学体系中的核心。朱光潜在《谈情与理》《谈美感教育》等相关著述中，改造了克罗齐的表现论和形式主义艺术观，有选择地接受了西方的思想资源，从隐蔽的儒家立场出发，将美育立为德育的基础，主张通过审美教育来实现礼乐社会的理想。朱光潜的理论建构思路实际上是同时代美学家的普遍做法。尽管当时的西方思想界出现了反－美学的思潮，而中国美学家甚至直至今天依然奉行“审美无关利害”“艺术自律”等美学原则，背后的原因就在于中国儒家思想所发挥的重要作用。该研究通过反思中国美育思想的形成，阐明了中西思想传统在碰撞之中形成的不同道路，后者同时也是促进中国美学思想向前迈进的契机。

山东师范大学孔新苗的研究通过使用“镜像理论”来审视艺术学科的现状与发展。“镜像”是一个很有价值的审视角度，正是在两两观照之下，各自的特点得以凸显出来。而镜像不只是中西，还有古今，我们今天是在代表现代化的西方镜像与中国古代传统镜像这两个镜子中去观察自身，也是在这两面镜子的映照之下建设艺术学科，完成知识的生产。在这个过程中，西方镜像的影响无疑是强大的，甚至传统镜像也是经由西方范式映射之后的结果。孔新苗指出，站在文化自觉的新高度上，今天的我们需要超越西方与传统。他提出了两个新镜子，一是“自由”，一是“治理”，“治理”以避免现实实践流于乌托邦式的空谈，而“自由”则帮助我们逃脱短视的实用主义。如何使用好这两面镜子去反思和推动当今

的美育理想与实践，则是在当下社会发挥美育功用的重要立足点。

在大众美育与艺术传播实践层面上，本分会选择了来自敦煌研究院的陈海涛与陈琦的报告。这两位学者致力于通过数字动画来还原展示莫高窟壁画，以敦煌丰富的艺术元素为源泉，通过多学科、多团队的深入协作，借助现代数字动画手段，展现壁画的故事内容与艺术价值，以动画科教影片的形式，向社会推介中国敦煌壁画经典，从而实现大众美育与文化教育的目的。以莫高窟第254窟壁画数字化为例，两位学者介绍了影片创作的序列与构思。简单的数字化并不足以展现敦煌壁画的精髓，在影片设计中，既要阐释经典佛教故事，又要分析壁画创作的形式与风格特点，还要展现壁画所在物理环境与时代特征，这就要结合历史研究、佛教研究、绘画史研究、形式分析等多个领域来完成。而现代科技又能帮助工作者发现肉眼已然无法观察到的部分，恢复古代画师用有机颜料绘制的生动细节，还原壁画的原始面貌，丰富了对画面之“势”的理解与体悟。

本次会议的学者们带来了各自文化与领域的学术问题与实践经验，对专业与美育的讨论是一次宝贵的契机。希望借助世界艺术史大会这个平台，引发同仁们对彼此的理解、对自身传统的反思，进一步探索艺术教育这一联系理论与实践的论题背后所蕴含的艺术观念的冲突与交锋。

第 21 分会：多元与世界

Session 21: Connecting Art Histories and World Art

第21分会综述

范白丁

中国美术学院

本分会场主题为“多元与世界”，其英文表述“Connecting Art Histories and World Art”则更为明确地指出了我们的初衷与愿望。所选论文也都围绕“艺术史、媒介和再现：面向一种后全球化经典”这样一个核心问题而展开。

全球化无论在艺术史领域还是历史学领域都不是一个新鲜的话题，然而近年来用全球化视角考察史学问题的潮流却丝毫没有衰退，反有逐渐升温之势。究其原因，大概源于学者们对经典还有以其为基础而建立的话语体系和学术框架的不满与不信任。这里的经典有两层意思，一是指作为研究对象的经典，二是指作为研究方法的经典。瓦萨里（Giorgio Vasari，1511—1574年）在《大艺术家传》（*Le vite*）中所记述的老大师及其作品到今天依旧占据大多数艺术通史著作的半壁江山，温克尔曼（Johann Joachim Winckelmann，1717—1768年）的《古代艺术史》（*Geschichte der Kunst des Alterthums*）不但托起了古希腊艺术的崇高地位，也被认为建立了一种现代艺术史的叙述模式。随着艺术史作为正式学科进入德语国家的大学院校，一些借自其他领域或者艺术史独有的方法论逐渐巩固了其学科内经典研究模式的地位，如图像志、图像学、形式分析、断代、鉴定等都是最为常见的一些艺术史工具。

然而这两种经典在全球化框架的语境下却频频因自身的局限而受到挑战。且不论首先其纯粹的西方出身就先天地冒着被指为欧洲中心论的风险，即便在西方学术体系内部也不断引发学者们的反思。许多人认为一件艺术品或者某一文明绝非孤立隔绝的事物，而是与其他文明通过各种方式产生关联并相互交流影响，因此还用民族国家意识浓烈的经典研究模式来处理艺术史问题显然不够全面。于是他们主张打破固有边界，以宏观视角串联各个地域和多种文化，并与来自不同国家、不同学科的学者通力合作。其实布洛赫（Marc Bloch，1886—1944年）早在20世纪便已经对学界同仁表达过类似的期望，几年前更有历史学家提出了“连接历史”（Connected Histories）的概念，本组“Connecting Art Histories and World Art”之主题也可被视为我们就此观点在艺术史学领域内的一种回应。而中方主席曹意强教授作为英国《世界艺术研究》（*World Art Studies*）学刊的编委，多年来也一直致力于推动与此相关的研究与出版工作。

基于这一线索，牵出我组论文三个版块中的头一个——“从民族国家经典到全球经典”（From National to Global Canons）。该版块有四位发言者，他们论文所讨论的问题都从局部入手，又将其置入更为宏大的国际视野中进行比较思考。克里斯特尔·塞姆特克（Kristel Smentek）关注欧洲的古典艺术在18世纪和19世纪早期如何同中国进口商品相遇（French and Chinese Art, ca. 1800 Classicism），并由此审视理解中国的古物。迈克尔·怀特（Michael White）则将目光聚焦于当下，通过比较荷兰国家博物馆和中国美术学院收藏的里特韦尔（Gerrit Rietveld）具有标志性的椅子来阐释其作为艺术品对后全球化经典所产生的重要意义（“De Stijl and the Cultural Canon of the Netherlands: Gerrit Rietveld’s Red-Blue [and White?] Chair”）。格雷戈·兰菲尔德（Gregor Langfeld）试

图讨论在国家社会主义和冷战期间人们对现代主义艺术态度的转变（“Canonising Modernism During National Socialism and the Cold War”）。而本雅明·宾斯托克（Benjamin Binstock）则借用新的媒介和科学手段对作为艺术史经典的维米尔提出了具有颠覆性的观点，甚至有可能动摇他在经典序列中的地位（“Vermeer in the Process of Canon Formation and Reformation”）。

承认经典意味着伴随某种标准的确立，自然会招致权力的责难。但若经典从未存在，艺术史这门学科恐怕早已夭折。不过也正是这样的矛盾冲突在某些方面为我们今天的讨论提供了合理的前提。那么今天又是一个怎样的时间节点呢？用我组外方主席埃娃·特勒伦贝格（Eva-Maria Troelenberg）的话讲，我们身处越过“全球化转向”的历史时刻，需要面对的问题是艺术史和视觉研究在此时应该发挥怎样的作用。她特别强调再现媒介所扮演的重要角色，媒介本身一方面充当经典的组成部分，另一方面又在挑战经典。媒介在过去可以是纸张、画布、石料，如今摄影、录像、网络、声音、光线也都纷纷加入媒介的队伍，一时间任何可以塑造、承载、传递视觉经验的事物似乎都能被视为媒介。而我们第二个版块“游历之为载体”（Travelling Agents, Travelling Forms）中的四篇论文则分别通过在历史上作为交通要道的地区（曾群凯，《平行地理与平行试验：新疆艺术生态中的艺术史式样和实验》），通过旅行者及他们留下的日记、回忆录、笔记、书信和图像（Alejandro Garay, “New Geo [graphies]: Travelers and Their Images in 19th-Century Colombia”），通过被送往欧洲的中国版画（Matthias Weiß, “Gazes That Matter: The European Buildings of the Summer Palace in Beijing Mirrored in Chinese Engravings and Western Photographs”）以及通过经典复制品的传播（Milena Gallipoli, “Casting the Canon: Plaster Casts as Global Dissemination Media During the Long 19th-Century”），呈现出“旅行”这一媒介在跨文化和跨地域背景下同经典的相互影响。

既然媒介的形式不拘一格，那么何物为经典也同样不再囿于传统的定义。随着全球化视野进入艺术史写作，学者们的研究对象开始变得丰富多彩。过去被排除在经典范围外的事物如今也获得重视，甚至被揭示出其埋没已久的经典意义。我们第三个版块“经典的外延”（Expanding Canons）就体现了这样一种趋势。此版块同样由四篇论文组成，安妮特·巴格瓦蒂（Annette Bhagwati）以越南的一本艺术出版物为研究对象，考察其在经典形成过程中的意义，并同时观照非西方当代艺术（“Reference or Representation? The Impact of S. E. A.[Students Exercise Artworks]on Canon Formation in Vietnamese Contemporary Art”）。安德鲁·考西（Andrew Causey）的文章（“‘Primitive’ Yet ‘Civilized’: Toba Batak Carvings in the Western Canon of Art”）以描述欧洲游客聚集的纪念品市场开篇，提出了非西方艺术在经典的西方艺术史体系中如何定位的问题。陈研的《装帧与经典：17世纪中国艺术书籍中的蝴蝶装》由书籍的装帧形式入手，分析版画在经典观念形成的过程中所起到的作用。瓦莱里·冈萨雷斯（Valérie Gonzalez）通过比较伊斯兰瓷器在牛津阿什莫尔艺术与考古博物馆和高丽瓷器在首尔Leeum三星艺术博物馆中的展陈方式，从博物馆学的角度讨论教育功能和美学追求间的平衡，以及建筑、设计与艺术间的竞争关系（“Today World’s Collide: Comparing the Display of Islamic and East Asian Ceramic Art”）。

除了以上三个版块外，托马斯·达科斯塔·考夫曼（Thomas DaCosta Kaufmann）和伊丽莎白·皮利奥德（Elizabeth Pilliod）合作的“Ethical Issues in Practice: Forming a Canon for Global Art History”一文俯瞰全局，探讨了全球或者说世界艺术的经典在形成过程中的各种影响因素：政治、宗教、时代性、个体、性别、审美标准、全

球的关联性、原创性以及受众等等。他们从具体的个案出发，最后落脚到概括性的理论问题，代表了作者多年来对艺术史全球化转向问题的总体思考。因此我们将其安排为本会场第一篇陈述论文。在去年9月的CIHA预备会议上，我组曹意强主席和特勒伦贝格主席经过认真研究并交换意见后，从37篇稿件中挑选出14篇会议论文计15位发言者（其中Kerstin Schankweiler临时因个人原因无法参会，并已向大会秘书处正式发函说明情况），于是最终会场陈述论文为13篇。发言者来自德国、荷兰、法国、哥伦比亚、阿根廷、美国和中国。他们论述的主题、对象、研究方式各有侧重，尽管有的从古典作品入手，有的从当代艺术切入，也有的赋予老作品以新见解，但都从各自的维度与后全球化的经典这一议题生发出有趣的关联。我想这种多元的交流格局不只是第21分会场的情况，也是全部21个分会场的共同特点。CIHA 2016不仅为各国学者提供了一个展示研究成果的平台，同时也从演讲者和观众的思想碰撞中收获了可贵的真知灼见。

学术顾问： 朱青生

项目统筹： 吴　宁　鲍静静

编辑统筹： 施帼玮　李彦岑

责任编辑： 施帼玮　吴　萌　朱　健　蒋姗珊

特约编辑： 胡　桥

特约审校： 燕　阳

Academic Advisor: Laozhu

Project Coordinators: Wu Ning / Bao Jingjing

Editorial Coordinators: Shi Guowei / Li Yancen

Editors: Shi Guowei / Wu Meng / Zhu Jian / Jiang Shanshan

Contributing Editor: Hu Qiao

Contributing Reviser: Yan Yang

ISBN 978-7-100-17720-7

9 787100 177207 >

定价：1680.00元（全三卷）