#### 藝術教育學習領域 視覺藝術科學與教材料

Arts Education Key Learning Area Visual Arts Learning and Teaching Materials

藝術評賞系列 Art Appreciation and Criticism

in Context Series

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基麼是 藝術評論? What is Art Criticism?

#### 藝術評賞系列

Art Appreciation and Criticism in Context Series

### 甚麼是藝術評論?

#### What is Art Criticism?

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### 前 言 FOREWORD

術<sup>1</sup>評賞和藝術創作兩者皆是視覺藝術 科課程中不可或缺的學習範疇。無論 在基礎教育或高中階段,學生均需透過藝術 評賞和創作,全面地接觸和學習藝術,以提 升觀賞能力、創作能力和思考能力,並從過 程中培養正面的價值觀和積極的態度。

評賞藝術不單只牽涉觀賞者對藝術作品的表象所產生的直接反應,更需要觀賞者理解到藝術作品在不同情境下會產生不同意義。因此學生在評賞藝術作品或現象時,宜探討有可能影響產生該藝術作品/現象的歷史情境,例如社會、文化、藝術等,以及學生當下的情境,以至能作出多面和有理據的個人詮釋。

教育局藝術教育組出版此《藝術評賞系列》的目的,旨在支援學校推行藝術評賞學習活動。為此,教育局邀約了多位資深的學者和文化研究工作者撰文,提供有關藝術評賞的知識,以及歷史、文化和藝術情境等材料,讓教師靈活地運用於學與教之中。此系列內容包括認識評賞藝術的不同角度和方法,以中國、本地、西方的文化情境,作為分析、社釋和判斷不同藝術品或現象的參考資料;並以不同文化的藝術品作為評賞舉例,展示如何選擇和運用相關材料作多元視野和批判性的藝術評賞。

Art appreciation and criticism not only involves viewers' direct responses to the visual appearance of an artwork, it also requires viewers' understanding that a piece of artwork might have different meanings in different contexts. In the process of appraising artwork or phenomena, students should enquire about the social, cultural and art context in history, which may have influenced the creation of a particular piece of artwork or art phenomenon, and the students' current context for multiple-perspective and critical interpretation.

The Arts Education Section of the Education Bureau issues the Art Appreciation and Criticism in Context Series to support schools to implement the learning activities of art appreciation and criticism. The Education Bureau, therefore, invited several eminent scholars and research practitioners to write for this Series, and provide knowledge of art appreciation and criticism, as well as materials of historical, cultural and art contexts. Teachers may apply these materials with flexibility in their learning and teaching. This Series includes understanding different perspectives and strategies of appraising art and learning about the cultural contexts of China, Hong Kong and the West. This can serve as reference materials for analysing, interpreting and judging various artworks or phenomena. Artworks from diverse cultural contexts are employed as examples to illustrate how to select and apply relevant materials for multiple-perspective and critical art appreciation and criticism.

oth art¹ appreciation and criticism in context and art making are integral learning strands of the Visual Arts curriculum. Students at basic education level and senior secondary level learn through art appreciation and criticism, and art making to acquire a comprehensive experience and learning of the art. It is expected that their ways of seeing, making and thinking are to be enhanced, students thus develop their positive values and attitudes.

<sup>1「</sup>藝術」一詞在本書冊指視覺藝術。

<sup>&</sup>lt;sup>1</sup> In this book, art refers to the visual arts.

整個系列共分九冊。第一冊《甚麼是藝術評論?》 旨在闡述從情境脈絡評論藝術的理論和實踐方法。 內容包括簡述藝術理論、藝術史和藝術評賞三者 的關係;藝術評論的不同方法和角度,例如觀賞和 創作的情境,以及心理學、符號學、現象學的角度 等;以及略述藝術評論過程和其中所使用的語言。

第二冊《從文化角度認識中國藝術》主要探討中國文化中易經、儒家、道家及佛家與藝術的關係,中國藝術中蘊含的文化因素,中國文化對於中國藝術演變的影響,以及如何以專題形式評賞中國藝術品。

第三冊《從文化角度認識西方藝術》一方面宏觀 地從藝術演變的情境脈絡,簡介不同時代西方藝術 和建築特色,以及部分重要的藝術品;另一方面, 則闡述相關時代可能影響藝術創作的歷史、文化、 經濟、科技情境和藝術觀等。

第四冊《從文化角度認識本地藝術》是從歷史、 社會、文化及經濟角度,分析香港藝術的演變如何受不同情境因素所影響。本部分探討的課題包括中西文化、本地文化和全球化對香港藝術發展的影響;以及一些本地社會文化現象(如對文化身份的探討)與藝術之間的關係。 The Series is arranged in nine Parts. Part One What is Art Criticism? aims to describe the theories and strategies of art criticism from the contextual approach. Content of this Part includes: an overview of the relationship among art theories, art history, and art appreciation and criticism; different strategies and perspectives of art criticism such as the context of viewing, the context of creation, the psychological, semiotic and phenomenological perspectives; as well as the process of and vocabulary used for art criticism.

Part Two Understanding Chinese Art through Culture explores how Chinese culture: I Ching, Confucian, Taoism and Buddhism relates with art, the cultural factors embedded in Chinese art, the effects of Chinese culture in the evolution of Chinese art, and ways to apply thematic approach to appraise Chinese art.

Part Three *Understanding Western Art through Culture* introduces the evolution of art from a broad context, the characteristics of Western art and architecture, and some important artworks. It also describes the historical, cultural, economical and technological contexts, and the views of art of relevant periods of time, which might have effects on the creation of art.

Part Four *Understanding Local Art through Culture* analyses the contextual factors, which influenced the evolution of Hong Kong art from historical, social, cultural and economic perspectives. The topics explored in this Part include: the effects of Chinese, Western and local cultures, and globalisation on the evolution of local art; and the relationship between some local socio-cultural phenomena, such as the exploration of cultural identity, and art.

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#### 第五冊《從多角度認識具功能的視覺藝術品》

是設計教育學者、藝術家及流行文化工作者從不 同觀點與角度,由宏觀的歷史意義和人文價值、 器物的功能和美感的演繹、工藝的發展和創意的 要求,以至潮流風格的形成和影響等,對具功能 的視覺藝術品進行導引性的分析和比較。

第六至第九冊為評賞舉隅,展示如何運用評賞知識和不同的材料,對不同形式、時代和文化的藝術品作多面化的探究和詮釋。

本系列提供的評賞知識和實踐技巧、以及與藝術相關的歷史文化等材料,可與其他參考書籍、互聯網資料等一併應用,互為補足和印證。教師可鼓勵學生廣泛地閱讀文本和視象參考材料,以擴濶視野、加强對藝術的認識、提升思考能力,以及培養學會學習的能力和態度。

Part Five Understanding Visual Artworks with Functions from Various Perspectives provides guided analyses and comparisons of visual arts work with functions and perspectives from design educators, artists and popular culture practitioners. It involves a broad view of historical significance and human values, studying the functions and aesthetics of utensils, the need for development and creativity in crafts, and the formation and influence of trendy styles.

Parts Six to Nine are examples of appreciation and criticism. They illustrate how to apply knowledge of appreciation and criticism, and employ various materials for multi-faceted explorations and interpretation of artworks of diverse genre, periods of time and cultures.

Knowledge and implementation strategies of appreciation and criticism, and materials of history and culture relevant to art provided in this Series can be used together with other reference books and Internet resources to complement and verify each other. Teachers may encourage students to read textual and visual resources extensively to broaden their scope of view, strengthen their art knowledge, enhance their thinking skills, and develop their ability and attitude of learning to learn.

教育局藝術教育組

Arts Education Section of the Education Bureau

# 總論 Overview

#### 香港中文大學 張燦輝教授

Professor CHEUNG Chan-fai The Chinese University of Hong Kong 愛你」

這句「可愛」的句子並不完全能自我明證。那得視乎是誰和如何説出來。它可以是浪漫的或嘲諷的,可以是真實的或虛偽的,或根本沒有甚麼意思。除非我們知道這句話是在甚麼情境下說出來,否則這三個字並不能告訴我們甚麼。

藝術是人類的創造。然而,任何一件藝術作品的 美感價值都不是顯而易見。當然,我們可以憑「 直覺」及「直接」的感受而視任何藝術作品為美 麗和使人歡悦的,卻沒有進一步的評論。我們就 只是喜歡或不喜歡它。我們以為這只是個人品味 的問題而已。藝術跟知識不同,本質上不是認知 的東西。我們並不需要學習去了解或欣賞藝術作 love you'

The meaning of this 'lovely' sentence is not all self-evident. It depends on who said it and how it was. It may be romantic or cynical, genuine or hypocritical, or simply no meaning at all. These three words cannot tell us what the sentence means unless we know the context in which it is uttered.

Art is the creation of human beings. However, the aesthetic value of any artwork is not obvious. Of course we can have an 'intuitive' and 'direct' reception to any artwork as beautiful and enjoyable without further remarks. We simply like or dislike it. We think it is only just a matter of personal taste. Art, unlike knowledge, is something not cognitive in nature. We do not have to learn to understand or appreciate artwork. We just feel if it is agreeable or not. But if we are asked to explain why we do or do

品。我們只感覺是否認同它而已。但是如果要我 們解釋何以喜歡或不喜歡某件作品,除了歸因於 我們的個人品味外,就好像沒有甚麼可以說了。

也許我們並不需要回答這樣的問題。然而,若再被追問這個人品味是怎樣形成的,我們或許會感到困惑。事實上,我們經常受時下的潮流所影響,而沒有真正的樂在其中。大多數我們所謂的個人品味,其實都不個人,只是沒有批判性的天真。吊詭的是,個人品味實在是共同品味的一種內化。個人品味其實只能夠在共同的情境下來理解。我們才沒有如斯獨立的判斷。而我們經常都處於文化意義、價值和品味交織的情境中。

藝術教育的其中一個目的在於為我們的學生逐漸 培養獨立判斷的意識,讓他們可以知道自己喜

not like a particular artwork, we have nothing to say except referring back to our personal taste.

Perhaps we do not have to answer such question. However, if we further are asked how this personal taste is formed we may be perplexed at what exactly constitutes 'personal taste'. In fact, we are always influenced by the current fashion of taste without any enjoyment for granted. Most of our so-called personal taste is nothing personal but uncritically naïve. Paradoxically, the personal taste is the internalisation of the common taste. Personal taste in fact can only be understood in context of the common. We do not have an independent judgement as such. We are always in the context of the web of cultural meaning, value and taste.

One of the aims of art education is to instill a sense of independent judgement to our students so that they might know for themselves the reason and value why they like or dislike

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歡或不喜歡任何一件藝術作品的原因和價值。 藝術評賞不是甚麼武斷的東西,是必須通過學習 而獲得。因此,關鍵就在於了解藝術作品被評賞 時的情境。藝術家和藝術作品的文化、社會、歷 史、心理和哲學的背景便構成了情境的連繫。藉 著對情境的認識,我們便能對藝術作品有直接的 接觸,然後能告訴自己為何喜歡或不喜歡這件作 品,以及這件作品是否具美感價值。

我相信這一系列的書冊是能達到這個目的。

any artwork. Art appreciation and criticism is not something arbitrary but must be learned. The important key is therefore to understand the context in which any artwork is being appreciated. The cultural, social, historical, psychological and philosophical background of the artists and artworks serves as the contextual nexus. With the understanding of the context we can come to direct contact with the artwork and then we can tell ourselves why we do like or dislike this work; and why this piece of work is aesthetically valuable or not.

I believe this series of books will serve the purpose well.



術評賞是視覺藝術科課程不可或缺的一部分。這牽涉觀賞者從自身的感知經驗及直覺出發,藉以感覺和享受藝術作品;以及對不同藝術評論觀點的認識。「甚麼是藝術」的理論和概念隨時空不斷演變,為了加強教師的藝術評論知識和引導學生作評賞的策略,教育局邀請香港中文大學章一空教授著作此書,分享他對藝術評論的理論和實踐方式。

本書分為六章,介紹不同的藝術評論理論 和觀點,例如社會和歷史觀點,古代和當 代實踐評論的不同工具,以及相關的學與 教策略。最後一節提供有價值的書籍、雜 誌及網址作進一步閱讀。

教師可以此書冊為其中一份參考資料,並 運用當中的理論和實踐方式於課堂教學。 教師更可與學生一同探討其他參考材料, 以豐富學生藝術評賞的經驗,和擴闊他們 了解和詮釋藝術品的視野。 component of the Visual Arts curriculum. It involves an audience in feeling and enjoying a piece of artwork directly from his/ her perceptual experience and intuition, and the understanding of different views about art criticism as the theories and concepts about "what is art" have been evolving over time and space. To foster teachers' knowledge of art criticism, and their strategies of guiding students to perform art criticism, the Education Bureau commissioned Professor Frank Vigneron of the Chinese University of Hong Kong to author this book and share his studies of the theories and practices of art criticism.

This book is organised in six chapters, which introduce various theories, perspectives such as sociological and historical, ancient and contemporary tools for performing art criticism, and relevant learning and teaching strategies. The final section provides a list of useful books, magazines and websites for further reading.

Teachers may use this book as one of the reference sources and apply the suggested theories and practice into their classroom teaching. Teachers may also explore other source materials with students for enriching their experience of art appreciation, and broadening their scope of view on understanding and interpreting works of art.

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## 基麼是 藝術評論? What is Art Criticism?

香港中文大學 韋一空教授 Professor Frank VIGNERON The Chinese University of Hong Kong

## 第一章 引言

- 1. 對藝術作出回應 藝術作品之所以成為藝術作品,是因為能夠喚起回應。以牆為例,當人從牆邊經過卻視而不見,則牆就起不到藝術作品的作用。然而,倘若你就此駐足,在觀賞及有所反應的瞬間,牆就成了某種藝術作品。任何事物,只要引起你的思緒,而不是匆匆一瞥,便可稱為藝術。認識到這一點後,我們將有兩個問題要回答:甚麼東西,並且需要符合哪些條件,才可以成為藝術作品?藝術作品能夠喚起哪些回應?
- 2. 甚麼東西,並且需要符合哪些條件,才可以 成為藝術作品?任何事物都可以成為藝術作品, 但並不是指每件物品都是藝術作品。甚麼東西可 以構成藝術作品這個問題,只能從歷史和美學的 角度回答。試想,如果你是十八世紀的一位歐洲 商人,對你而言,藝術作品必屬以下其中一類: 繪畫、雕刻或建築。然而,對於我們生活在二十 一世紀的人,我們對藝術的概念自十九世紀藝術 史產生之後已發生了巨大變化。因此,如果連一 點皮毛的藝術史知識都沒有,又不了解藝術在過 去和現在的界定,就幾乎不可能對任何時期的藝

### Chapter One Introduction

- 1. Respond to art An artwork is something that calls for a reaction. Let us take the example of a wall. If this wall is something you pass in front of without noticing it, it cannot play the part of an artwork. However, the minute you pause to look at it and respond to it, it becomes an artwork of some kind. Everything can be art once you consider it with something more than a fleeting glance. We are then left with two questions: What sort of things, and in which conditions, can become artworks? What kind of response can be generated by an artwork?
- 2. What sort of things, and in which conditions, can become artworks? If anything can become an artwork, not everything is. The question of what constitutes an artwork can only be answered historically and aesthetically. Just try to imagine you are an eighteenth-century European merchant. For you, an artwork would necessarily fall into one of these categories: painting, sculpture or architecture. We are, however, individuals living in the twenty first century and our conception of art has undergone deep changes since the invention of art history in the nineteenth century. It is therefore quite impossible to respond to art of any period, not the least of our own, without at least a superficial knowledge of the history of art, of how art was defined in the past and how it is defined today. The history of art and

術作回應,更談不上我們自己的藝術。若要進行 藝術評賞,則需要認識藝術史和美學(即藝術理 論)。

- 3. 藝術作品能夠喚起哪些回應?聽起來彷彿是似是而非,但對一件藝術作品的第一個反應往往是導致創作的想法。就個人(一般稱為「藝術家」)創作的藝術作品而言,通常最好是了解藝術家創作該件藝術作品的動機,但也不應以此為限。一旦了解到作品的相關歷史情境及創作原因,就可以探討自己為何喜歡或者不喜歡該件作品。由於每個人的品味不同,故對藝術作品的回應沒有所謂不適當。不過,僅表達出自己對作品的愛憎還不能算是藝術評論。不論喜愛或憎惡,只有在有論據的支持下,才能成為藝術評賞。
- 4. 語言的使用 顯而易見,要在學術或學校環境下對藝術作出回應,必須使用語言形式進行表達。我們不是生活在過去,不能用過去的語言談論藝術。因此,我們需要了解本書中所載以一系列詞彙體現的多個關鍵概念(見「有助了解當代藝術的有關概念」一章),從而評論當代藝術。本書解釋的概念,構成有理據的藝術評論的基礎,但卻並非下細無遺。

aesthetics (i.e. the theory of art) are necessary to art appreciation and criticism.

- 3. What kind of response can be generated by an artwork? The first response to an artwork is, paradoxically, the one that generated it. In the case of artworks created by individuals (generally called 'artists'), it will always be a good idea to try to understand the artist's motivation for creating a specific artwork. But you should not stop there. Once you understand the historical context of a work and the reasons for its creation, you can try to understand why you like or dislike it. Any response to an artwork is adequate since everyone has his/ her own taste. Just stating your likes or dislikes however, does not constitute art criticism. To become art appreciation and criticism, likes or dislikes must be argued.
- 4. Use of language Obviously, in an academic or school environment, a response to art should manifest itself in the form of language. Since we are not living in the past, we cannot talk about art with the words of the past. It is therefore necessary to understand a number of key concepts, embodied in a series of words given in this book (chapter 'Concepts that are useful for understanding art today'), to practise contemporary art criticism. The list of concepts explained in this book form the basis of well-informed art criticism, it is, however, in no way exhaustive.

些內容?藝術欣賞憑藉判斷和個人品味,研究

藝術評論是否等同於藝術欣賞?兩者涉及到哪

些內容?藝術欣賞憑藉判斷和個人品味,研究的是個人對特定藝術作品的反應。藝術評論則嘗試從更客觀的角度研究藝術作品或藝術運動。因此,藝評人作評論時,除了憑藉藝術作品本身,還要依賴作品以外的許多因素。歷史、心理學、社會學和哲學方面的知識,對於了解藝術的情境以及回答下列問題必不可少:藝術家的創作意圖是甚麼?創作人是誰?在甚麼環境下創作?藝術作品是對應甚麼歷史和社會背景?是否具有重要的作用?是甚麼作用?等等。

事實上,由於每件藝術作品本身都有其獨特問題值得探討,故不可能巨細無遺地列出問題清單。總括而言,藝術評論和藝術欣賞迥然不同,但若沒有藝術欣賞及由欣賞產生的主觀心理反應,則難以作出理想的藝術評論。

Is art criticism the same as art appreciation? What do they involve? Art appreciation relies on judgment and personal taste; it is the study of personal responses to particular artworks. Art criticism is an attempt at a more objective study of artworks or art movements. To do so, the art critic has to rely on the artwork but also on a number of things external to it. Knowledge of history, psychology, sociology and philosophy is necessary to understand the context of the artwork and answer questions like: What were the intentions of the artist? Who made it and in what circumstances? To what historical and sociological background does it correspond? Does it play a critical role and of what? Etc.

In fact, it is impossible to establish an exhaustive set of questions since every artwork will create its own particular questions. In conclusion, art criticism and art appreciation are very different, but interesting art criticism cannot really be accomplished without art appreciation and the subjective psychological responses it generates.

### 第二章 藝術評論所涉及的 知識/理論

1. 藝術哲學 如果問「藝術家創作這件藝術作品的目的是甚麼?」或者更簡單地説「藝術家為何創作那件作品?」,這已經是從哲學的角度去思考。但是,問題的答案可以是千奇百怪,而且各個時代均有不同的解讀。自從西方哲學於希臘世界開始,藝術一直備受哲學家的重要關注。長期以來,尤其在基督教世界,有關美的概念往往與形而上學聯繫起來。其後,於十八世紀左右,形而上學成份減少,哲學家開始從心理的角度探討有關品味的問題。

到了二十世紀,藝術成為探討人類存在的核心: 為何藝術對人類如此重要?更近期來説,於二十 世紀下半葉,藝術已變得與較早期極之不同,人 們已無法就藝術的問題定其單一或主要的哲學趨 向。然而概括而言,或許可以説現今的藝術作品 類別繁雜,使得「藝術是甚麼?」這個問題成為 哲學活動的焦點。「藝術是甚麼?」是關於當代 藝術的哲學問題,而解答這個問題卻無需通過哲學訓練。事實上,只要學生掌握藝術史的基本知識,便可在課堂上就有關問題展開討論。

# Chapter Two Knowledge / Theories involved in art criticism

1. Art in philosophy To ask a question like 'What was the artist's intention in creating this artwork?' or, even more simply, 'Why did the artist create that?' is already thinking philosophically. The variety of answers to these questions, however, is breathtaking and every period of history has come up with different solutions. From the beginnings of philosophy in the Greek world for the West, art has been a major concern for philosophers. It was for a very long time thought of in conjunction with the concept of beauty and related to metaphysics, especially in the Christian world. Then, around the eighteenth century, it turned towards less metaphysical questions while philosophers started asking psychological questions around the problem of taste.

In the twentieth century, art became central to the question of being: what was it about art that was so important to human beings? More recently, by the second half of the twentieth century, art has changed so much from earlier periods that it has become impossible to determine a single, or major, philosophical trend surrounding the problem of art. But, to generalise grossly, it might be possible to say that the bewildering variety of artworks today has rendered the question of what is art central to any philosophical activity. This question, 'What is art?', is a philosophical question about contemporary art and one does not require being philosophically trained to tackle it. In fact, once a basic knowledge of art

2. 藝術史 對藝術作品的直覺反應或會令人身心愉悦,但是如果認為不了解藝術的歷史反而有助我們更好地理解藝術作品,這種想法未免過於天真。對藝術作品的直覺反應(即在不了解的情況下)也許是一個起點,隨著對藝術作品作深入而不只流於表面的理解,更會令人欣喜不已。

實際進行藝術評賞前的第一課學習,儘管可能是 片面的認識,都應該要研究各種藝術形式的發展 史。不過,儘管藝術形式的歷史(假設每個時期 在藝術家的表達方式及主題思想方面都有著統一 的發展方向)仍然重要,以它用作體會人類的創 造力,近來卻備受批評,這種框架被認為是過於 刻板。事實上,對藝術史的研究亦應擴展至對藝 術概念本身的研究。若能清楚教授藝術的歷史, 學生自然會明白「藝術」在不同時代有不同的涵 義。

祗要閱讀歷來最受歡迎的藝術史著作,宮布利希 (一九〇九 — 二〇〇一)所編撰的《藝術的故 事》的首章,便會明白「藝術」的概念絕不簡 單。這一章按照不同地方及時期介紹各類作品: 從法國南部兩萬多年前的洞穴動物繪畫,到十九 世紀新畿內亞土著居民製造的面具。宮布利希十 分正確地指出,雖然這些東西都被視為「藝術」, history has been gained by the students, it is a debate that can always be made in a classroom.

2. Art history While a spontaneous reaction to an artwork can be one of the most pleasurable experiences, it is naïve to think we can get a better understanding of any artwork without knowledge of the arts of the past. An innocent (i.e. uninformed) reaction might be a starting point, but it becomes even more pleasurable once your understanding of the artwork goes deeper than the mere surface.

The first stage of any teaching leading to the practice of art appreciation and art criticism has to be the study, even superficial, of the history of forms. But, however essential it still is, the history of forms (i.e. each period is supposed to have known a coherent evolution in the shapes and subject matters treated by the artists) has been recently criticised for being too rigid a framework for the understanding of human creativity. As a matter of fact, the study of art history should also lead to the study of the concept of art itself. If the teaching of art history is clearly conducted, it should naturally lead the students to the understanding that the word 'art' has meant very different things across the centuries.

One just has to look at the first chapter of the most popular book of art history ever published, the interestingly titled *The Story of Art* by Ernst Gombrich (1909-2001), to see that the notion of 'art' is far from simple. This chapter is on a variety of works from a variety of places and periods: from the paintings of animals on caves made some twenty thousand years ago in southern France to

但對其創造者而言卻有著極不相同的功用。這些功用(不論是宗教、裝飾或政治用途)與西方人所指的藝術只有很少的共同之處。不過即使在歐洲,「藝術」一詞的含義亦因不同時代而各有差異:希臘語中「藝術」一詞(即technê,「技術」一詞也是從該詞演變而來)並非單指繪畫或雕刻,亦包括我們現今所説的工藝品。

十九世紀,西方世界賦予「藝術」一詞特定的含義,並幾乎毫無爭議地獲得世界其他地區所接納。就視覺藝術而言,「藝術」指繪畫、雕刻及建築,這仍是現今大多數人對藝術的定義。甚至在現代的中國,這種看法仍是廣受人們所接納,儘管在過去畫家並不會把雕塑視為一種藝術,(眾所周知,「真正的」藝術是指詩文書畫)。當代藝術家又使「藝術」的含義產生深刻的變化,部份藝術家致力於「修復即藝術」、「考古即藝術」或「環保即藝術」等概念,而其他藝術家仍致力於繪畫、雕塑或建築創作。

3. 藝術理論 長久以來藝術形式的種類繁多,有關藝術創作的各種論説也是眾説紛紜。關於以往藝術家的創作動機,我們可從他們的著作以及其他專家的著作中得知,這些著作構成了所謂的藝術理論。儘管這些著作在一定程度上也是依據

masks made by inhabitants of New Guinea in the nineteenth century. Gombrich is perfectly right to remind us that, even though these things have come to be considered as 'art', they played very different functions for the people who made them. These functions, whether they were religious, decorative or political, have very little in common with what Westerners came to call art. But even in Europe, the term 'art' meant different things at different times: the Greek word we translate as 'art' (this term is technê, and is also the origin of the word 'technique') was not only used for painting or sculpture but also for what we would consider today as craft.

The nineteenth century in the West has given to the word 'art' a specific meaning that was more or less imposed unchallenged on the rest of the world. For the visual arts, 'art' was painting, sculpture and architecture and that notion is still how most people would define art today. Even in modern China that definition was widely accepted, even though the painters of the past would not have recognised sculpture as one of the arts (the 'true' arts were, as anyone know, poetry, literature, calligraphy and painting). Contemporary artists have profoundly changed the meaning of the word 'art', and we can see some of them working on notions such as 'maintenance as art', 'archeology as art', 'environmental protection as art', while others are still making paintings, sculptures or buildings.

3. Art in theory The incredible variety of art practices across the centuries is matched by an incredible variety of discourses on art. The motivations of the artists who made the artworks

藝術哲學及藝術史撰寫,但卻是對藝術的另一種論述。藝術家所撰寫的藝術理論,一般有兩種取向:一為個人對藝術所作出的選擇提供理據(過往大部份藝術理論都是如此),或期望把藝術作品於藝術史或當代藝術中找到席位。由非藝術家撰寫藝術理論時,便是他們經常提出對好的藝術作品的構成(現在已少有人會從這個角度來撰寫藝術理論 — 參見第三章「二元評論取向」一節)或藝術定義等看法。

再者,只有了解所指藝術作品的類別以及所依據 的藝術定義,方能理解這些論説。閱讀十七世 紀荷蘭畫家所持的藝術理論,對於了解非洲面譜 或當代裝置藝術顯然毫無幫助。尤其對於當代藝 術,藝術家就本身藝術作品撰寫的文章,往往是 構成其藝術作品不可分割的組成部份。特別是在 這種情況下,閱讀藝術家的寫作將可為我們提供 大量有用資料。

4. 藝術評論 即使不是從事藝術工作的人,也需要讓他們了解藝術家所作何事,藝術評論因此應運而生,並成為一門學科。非藝術家所寫的藝術理論與藝術評論的分別,在於藝術評論是觀察和分析單一的藝術作品,或者在一個計劃中創作的一組作品的成果。藝術評論不在於作出概括

of the past can partly be found in their writings and the writings of other specialists on art. These writings form what is called art theory. Even though they also rely partly on the philosophy of art and on art history, they are quite a different type of discourse on art. When artists are writing, the texts of art theory present two types of approach: either a justification of the artistic choices of an individual (which is true of most art theory of the past), or a desire to position the artist's work in the history of art or the art of the present. When non-artists are writing art theory, it is often to give their opinion on what constitutes good art (and this position has, for the most part, been abandoned today – see the section 'Binary approach' in Chapter Three) or what the definition of art is.

Once again, these discourses can only be understood if one knows about the kind of art works they refer to and the definition of art they rely on. It is quite obvious that reading the art theory of a seventeenth-century Dutch painter will give no clue to the understanding of an African mask or a contemporary installation. In contemporary art particularly, the texts produced by an artist on his/her own artworks are very often an integral part of their art practice. Especially in this case, it is extremely informative to find out what the artists have been writing.

4. Art criticism As a discipline, art criticism was born out of the need for non-practitioners to understand what the artists were doing. The difference between art criticism and the art theory written by non-artists is the fact that art criticism is the product of the observation and

的論説,儘管藝術評論最終可能建構出偉大的理論,但在開始時,總是從特定的藝術作品出發。 藝術評論最初出現在十八世紀,與歐洲報章一併 出版,這種連繫一直保持到今天。雖然,我們完 全可以用過往的藝術作品作為藝術評論的對象 (我將會舉三個例子説明),但是藝術評論如要 真正取得卓越的成效,就應以當代藝術作品為評 論對象,因為當代作品與當代的問題更為息相 關。

5. 結論 如果要以建設性的途徑來觀看藝術,藝術評賞就應講求方法。我明白,多數教師都未必打算向學生傳達這一點。教育工作者都比較喜歡在課堂上強調藝術「趣味」的一面。不過,在學生初步回應藝術作品之後,教師再談藝術史、哲學和藝術理論的問題,也不表示「趣味」就要在課室裡消失。有一點意見是:雖然大部份較「你喜歡嗎?」深入一點的問題都和哲學、歷史和理論有關,但是不要在學生面前使用「哲學」、「歷史」或者「理論」一類的字眼,這會嚇怕大部份學生。

the analysis of a single artwork, or a group of works presented with a single project in mind. Art criticism is not about generalisation; it may end up formulating great theories, but it should always start with a specific art object. Art criticism was born in the pages of the press in eighteenth-century Europe and has retained ever since this attachment for the present. Even though it is always possible to practise art criticism on an artwork of the past (as I will illustrate in three examples), really fruitful art criticism should take as its subject matter contemporary artworks more in tune with contemporary questions.

5. In conclusion Art appreciation and art criticism, to be constructive ways to look at works of art, should be conducted in a methodical way. I understand that this is not what most teachers want to convey to their students, and the 'fun' aspect of art is more often what the educator would like to emphasise in the classroom. 'Fun', however, does not need to leave the classroom once questions about art history, philosophy and theory start to appear after the initial reaction of the students to an artwork. One piece of advice: do not use words like 'philosophy', 'history' or 'theory' with your students; they tend to frighten most people even though most questions which go beyond 'Do you like it?' are about philosophy, history and theory.

「藝術哲學」、「藝術理論」、「藝術史」和 「藝術評論」之間有何關係?以上各項,如果 欠缺任何一項,均無法發揮功能。它們每項都是 獨立的研究領域,但就藝術評論來説,如果沒有 其他各項,個別一項就會變得沒有甚麼用處。今 天嚴謹的藝評人對哲學、藝術理論和藝術史都有 所了解,但也可以説,任何嚴謹的藝術哲學家都 需要了解藝術理論、藝術史和藝術評論等知識。 從這些不同的學科入手,才有可能界定幾種處理 藝術評論的取向。 What is the relationship between 'art in philosophy', 'art in theory', 'art history' and 'art criticism'? None of the above can function without the others. They are independent domains of investigation but are quite useless without the others when it comes to art criticism. Today's serious-minded art critics have knowledge of philosophy, art theory and art history. But it can be said that any serious philosopher of art is required to have knowledge of art theory, art history and art criticism, and so on. From these different disciplines, it is possible to define several approaches.

## 第三章各種評論取向簡介

1. 傳略的取向 研究藝術家的生平,努力從中了解其作品,一直是藝術史和藝術評論的重要範疇。事實上,西方藝術史本身就是源自十六世紀一系列有關著名畫家、雕塑家和建築師生平的著作。以上觀點既得到廣泛認同,亦言之成理,因為有關「藝術家」的概念正是在那個時期發生改變:文藝復興之前,從事繪畫、雕塑和建築的人,從某種意義上説,不過是在「做他們的工作」。在其後三個世紀,藝術家即天才的想法逐漸萌生。到了二十世紀初,人們更加將畢加索這樣的畫家奉若神明:他是創造者,爆發出魔幻般的原創力,來創造藝術作品。

即使在馬克思和社會學改變了我們對個別性的理解(參見「社會學的角度」)之前,人們就已經覺得,單以藝術家的生平解釋藝術作品並不足夠:不可忽視對藝術家的背景的認識。例如,進行藝術評賞時,我們應努力回答以下問題:「在這件藝術作品產生之時,有關藝術的主要思潮是甚麼?」這是一個涉及藝術史和藝術理論的普遍問題。藝術必定蓋有時代的烙印,所謂「超越時代」的作品,根本是子虛烏有(儘管二十世紀上

### Chapter Three Brief introduction on various approaches

1.Biographical approach Looking at the life of an artist to try to understand his/her artworks has been and remains an essential aspect of both art history and art criticism. As a matter of fact, it is widely recognised that Western art history itself started in the sixteenth century with a series of books on the lives of famous painters, sculptors and architects. This makes sense, since it is during that period that the concept of 'artist' started to change: before the period of the Renaissance, the people making paintings, sculptures and buildings were, in a sense, just 'doing their job'. During the three centuries that followed, the idea of the artist as genius slowly emerged and, by the early twentieth century, a painter like Picasso was given an almost god-like status: he was the creator, producing artworks in a burst of magical creativity.

But, even before Karl Marx and sociology changed our understanding of what individuality is (see 'Sociological perspectives'), it was felt that the life of the artist was not enough to interpret an artwork: an understanding of the artistic background of an artist cannot be ignored. For instance, we should always try to answer the following question when practising art appreciation and criticism: 'What were the prevalent ideas about art at the time this artwork was made?' which is a much more general question about art history and art theory. Art is always of its own time, there is no

半葉的前衛藝術家有這種想法)。有些藝術作品 可能展示出新的發展趨勢(所謂「具影響力」), 但那些作品其實是在某一個藝術環境中的成果。 藝術環境是由當時的其他藝術家的藝術工作和思 想決定,要了解藝術作品,便需認識作品的藝術 背景。

2. 圖像學 圖像學的取向是作藝術評論的最簡 單方法,尤其是評賞西方抽象藝術產生之前的藝 術(在某些情況下,圖像學還可用於裝置藝術 和表演藝術)。圖像學最明顯之處是認出畫中物 品,予以詮釋。圖像學亦可應用於評論建築的 雕刻和裝飾等。每樣物件和每個角色具有甚麼 意義、象徵甚麼、在藝術作品的表述中發揮甚麼 作用,都是圖像學的取向要回答的問題。所以, 在進一步作社會學、心理學或哲學分析之前,對 藝術作品作描述是第一階段評論的最好做法,下 一章(「從不同角度評論藝術」)將有一個運用 圖像學作評論的例子。不過,值得探討的是,對 於大部份當代藝術作品來說,圖像學看來並不足 夠:例如一件概念藝術的作品,看得見的就只有 一塊紙板和上面的寥寥數筆,如果單純描述作品 本身,的確難以提供任何有意義的信息。即使圖 像學不能完全適用於此類藝術作品,亦不減圖像 學的趣味性。只不過是此類藝術作品需要其他詮 such thing as an artwork 'ahead of its time' (in spite of what the vanguard artists of the first half of the twentieth century believed). Some artworks may be showing the way towards new developments (this is what 'influential' means), but they are always the result of a certain art environment, an environment defined by what other artists were doing and how they were thinking at the same time. It is necessary to know about that artistic background to understand any artwork.

2. Iconography Iconography is the simplest way to practise art criticism, especially criticism and appreciation of the art that preceded abstract art in the West (in some cases, it can also be used for installation art and performance). At its most obvious, it is the identification of the objects appearing on a painting and their interpretation, but it can also be applied to sculpture and decorative schemes in architecture. To know the signification of each object, each character, what they symbolise, what role they play in the narrative of the artwork are all questions of iconography. It is therefore the perfect companion to the first act that should be performed on an artwork before any attempt to move on to a sociological, psychological or philosophical analysis: description. An example of iconographic study will be given in the studies of the next chapter ('Criticising art from various perspectives'). However interesting, iconography does not seem to be enough when it comes to a large portion of contemporary art: how can the description of a piece of conceptual art, where all you can see is for instance a piece of thread on a cardboard, 釋方法,才能教人有所體會(參見下一章有關地 景藝術的例子)。

3. 二元評論取向 本書提及的二元評論取向, 在今日已不可用於有建設性的藝術評賞中。這種 評論方法被稱之為「二元」,是因為這種方法 其實是一種態度,人為地界定「好」的藝術和 「劣」的藝術。過去的確有所謂「劣」的藝術這 回事,而很多藝術理論家亦撰寫過無數篇章,討 論「好」的藝術的構成元素。最具代表性的例子 可算是捍衛法國畫家普桑(一五九四 — 一六六 五)的普桑派和捍衛法蘭德斯畫家魯本斯(一五 七七 一 一六四〇)的魯本斯派之間在歐洲的論 戰。前者認為,素描是繪畫中最重要部份,並且 認為其構圖必須給人非常清晰、有序的感覺,才 稱得上「好」的藝術作品。另一派則相信色彩是 繪畫中最重要的元素,而且構圖必須是複雜的和 有活力的,這樣才稱得上「好」的藝術作品。兩 派在十七世紀的大部份時間和十八世紀初一直爭 論不休。

除了這個例子清楚表明品味可以怎樣不同外,一般對工藝的理解也通常用來判斷藝術的「好」、 「劣」:藝術學生只管獲得繪畫和雕刻專門技術 的教導,而他們亦只須將這些技術應用於藝術製 provide any kind of meaningful information. In any case, the fact that iconography cannot really be applied to that type of art does not make it any less interesting. It just requires other types of interpretation to make sense (see the example of Land Art in the next chapter).

3. Binary approach What I refer to, as a 'binary approach' in this book cannot be used in constructive art appreciation and criticism today. I call it 'binary' because it is an attitude that artificially creates a boundary between 'good' art and 'bad' art. There was such a thing as 'bad' art in the past and many art theorists have written many pages on what constitutes 'good' art. The most famous example would be, in Europe, the battle between the poussinists, defenders of the French painter Nicolas Poussin (1594-1665), and the rubenists, defenders of the Flemish painter Pieter Paul Rubens (1577-1640). The first ones believed that drawing was the most important part of painting and called 'good' art only pictures with a very clear and ordered sense of composition; the others believed that colour was the most important part of painting and called 'good' art only pictures with a very complex and dynamic sense of composition. That battle raged on for the most part of the seventeenth century and early eighteenth century.

But, beyond this clear example of how taste can vary, a general understanding of craftsmanship was generally what made the difference between 'good' and 'bad' art: students of art were taught specific techniques of painting and sculpting and they simply had to use them in their practice of art. Recognising the

作上。認識藝術家對這些技術的掌握程度,可以 是不太費勁地認識藝術家質素的方法。但在十九 世紀末,由於藝術學院在教授這些原理時都缺乏 靈活性,因此造成反感,導致很多藝術家去發展 新的藝術創作途徑。如果不理解印象主義或立體 主義等運動是對藝術二元評論取向的反對,就無法 理解這些運動本身。當時大眾的品味正在改變,並 且是多元的,而藝術家掌握的技術亦與日俱增。雖 然到了二十世紀,仍有很多運動繼續宣稱本身的藝 術創作方法是唯一可以接受的,但由於藝術家的觀 點越來越分歧,觀眾要從「劣」的藝術中辨認出 「好」的藝術,亦變得越來越複雜。

在二十世紀下半葉,發生了一些事情(這些事情為何及如何發生,仍是辯論有關現代主義和後現代主義的核心,迄今仍無共識),之後,人們對甚麼是藝術的普遍看法有了深刻改變,且很快就無法再將藝術作品劃分為「好」或「劣」。儘管每一項新觀點仍然得到一批人的擁護,即所謂的派別(例如立體派、未來主義、超現實主義等),但今天似乎每一位藝術家都代表一項特定的觀點(順帶一説,就企圖以流派或趨勢來識別當代藝術是幾乎沒有可能的)。事實上,這是長期以來採取二元評論取向對待藝術的結果。在二十世紀初,有些藝術家積極在其作品中追求「劣」的東

capacity of the artist to apply these technical rules was the way to recognise, without much effort, his/her quality as an artist. It was a reaction against these rules, taught without much flexibility in the Academies of the late nineteenth century, which led many artists to develop new ways to create art. It would be impossible to understand movements like Impressionism or Cubism without realising that they were revolting against that binary approach to art. Taste was changing in the sense of a greater plurality, and the number of techniques mastered by the artists greatly increased. Even though many movements of the twentieth century continued to proclaim that their own way of making art was the only acceptable one, it soon became much more complicated for the viewers to recognise 'good' from 'bad' art because the artists' points of view were becoming increasingly varied.

Around the second half of the twentieth century, something happened (why and how it happened is still the core of the debate about modernism and postmodernism and there is still no consensus on that issue) that so deeply changed the general understanding of what represents art that it soon became impossible to divide artworks into 'good' or 'bad' art. Whereas each new point of view was still advocated by a group of people, the so-called movement (Cubism, Futurism, Surrealism, etc.), it seemed that today each artist represents a specific point of view (which makes, by the way, the attempt to recognise schools or trends in contemporary art an impossible task). In fact, and it is a result of that long period of a binary approach to art, there were some artists of 西,讓作品給那些仍然自以為可以辨認出「好」藝 術的觀眾帶來震撼感。

我們必須了解,無論我們喜不喜歡一件藝術作品,也不應影響我們進行藝術評賞的追求。事實上,若我們不喜歡一件藝術作品,那應該是一種更大的動力,讓我們嘗試了解不喜歡該作品的原因,方法是在我們已經界定的範疇內分析該作品,即從藝術理論的角度看藝術作品。我觀察到,這樣做之後,因為我們明白了作品的來源和創作過程等,我們往往喜歡上本來不喜歡的作品。綜上所述為「劣」的藝術作品,即使是過去被普遍認為「劣」的藝術作品,在今天仍然值得我們主題和媒材的多元化。今天,人們已經無法單憑一套固定的標準來判斷一件作品:每件藝術作品都有特定的回應。

4. 現代主義的取向 首先要了解的是「現代的」和「現代主義」的區別。「現代的」有兩種含義:第一種是「有關現代時期的」,第二種是「現代主義的」。所以,一首「現代的詩」,可以指「有關當代經驗的詩」,或者「一位現代主義作家所寫的詩」。可惜,通常都不能清楚區分。但應記著,就藝術而言,現代主義這個名詞適用於在二十世紀的

the early twentieth century who were actively looking for the 'bad' in their painting, making artworks destined to shock the spectators who still thought they could recognise 'good' art.

It must be understood that whether we like an artwork or not should have no bearing on the desire to practise art appreciation and criticism. The fact that you don't like an artwork should be an even greater incentive to try to understand why by analysing the work in the contexts we have already defined: situate the artwork in art history and art theory. I have observed very often that we end up liking an artwork we originally disliked just because we understand where it comes from, how it was made, etc. In conclusion, a binary approach is not acceptable anymore and even the artworks that were universally considered 'bad' in the past deserve our attention today. As for contemporary art, it is its most basic characteristic to be diverse in its techniques, subject matter and media. Today, it has become impossible to rely on a fixed set of criteria to judge an artwork: each one of them will call for a specific interpretation and a specific response.

4. Modernist approaches The first thing one should be aware of is the difference between 'modernist' and 'Modernism'. 'Modernist' has two meanings: the first being 'about modern times' and the second 'of Modernism'. A 'modernist poem' could therefore mean either 'a poem about contemporary experience' or 'a poem written by a Modernist writer'. Unfortunately, the distinction is not made often enough, but one should keep in mind that, as far as art is concerned, the word Modernism

一個特定時期的藝術。因此,要談今天的藝術家, 用「當代」這個詞比較保險,如果稱他們為現代的 就過於含糊。可惜,對於何謂現代主義,看法仍然 莫衷一是,所以,我只會説明最廣泛為人接受的 「現代主義」的定義。

按照普遍接受的看法,現代主義包括兩大主流:首先是所謂的前衛(或先鋒),其次是「為藝術而藝術」。即使有些運動帶有這兩種思想的特徵(例如超現實主義),但一般都把這兩者看作兩個獨立和無法協調的流派。

- \*使用「前衛」這個名詞的運動及藝術家,是相信 其藝術可以改變人們的生活。這想法是構成主義 等運動的基本信念,那是一批俄羅斯藝術家在一 九一七年十月的共產主義革命後,開始為群眾設 計藝術作品。不過,「前衛」也是其他運動的一 部份,例如立體主義的一些分支(像黃金分割及 其令人欽佩的代表人物一建築師科比意)。
- \*「為藝術而藝術」是其他藝術家或運動的口號, 他們相信,他們的藝術是一項獨立的努力成果, 跟社會沒有關係,而他們的抱負是創造一種「純 粹」的藝術。其實,這種思想源自十八世紀的 藝術理論,累積到二十世紀下半葉,成為一種稱

applies to a specific period of the arts in the twentieth century. It is therefore safer to use the term 'contemporary' when speaking about the artists of today, to call them modern would be too ambiguous. Unfortunately, what Modernism is about is still the subject of debates. I will therefore only give the most widely accepted definition of Modernism.

It is generally accepted that Modernism includes two major trends: the first one is called vanguard (or avant-garde) and the second 'art for art's sake'. Even though some movements somehow partake of the two attitudes (like Surrealism), they are generally seen as two separate and irreconcilable trends.

- \* Vanguard is the name used by the movements and the artists who believed their art could change people's lives. It is the basic belief of a movement like Constructivism, a group of Russian artists who, after the communist revolution of October 1917, made artworks designed for the masses. But it is also part of other movements like some factions of Cubism (like the Golden Section and its formidable representative, the architect Le Corbusier).
- \*'Art for art's sake' was the motto of other artists or movements who believed that their art was an independent endeavour, unrelated to society, and their ambition was to produce a 'pure' art. This tradition, which started effectively in the art theory of the eighteenth century, culminated by the second half of the twentieth century into a form of art criticism called Formalism. Formalism was particularly well adapted to such forms of art as abstract

為形式主義的藝術評論形式。這種評論形式尤其 合用於抽象繪畫和抽象雕塑這類藝術作品。形式 主義藝術家是「為藝術而藝術」的典型,因為他 們相信,藝術作品是完全獨立存在的物體,因其 沒有主題,或者主題並不是藝術家的基本關注, 所以,要談藝術作品,就只能談造形和色彩的關 係。

5. 後現代主義的取向 第二次世界大戰後,發生了一些事情,似乎已經改變了藝術實踐的方式,這種新的態度一般稱為「後現代」。「後現代」這個名詞必須用得非常小心,因為很多藝術史學家和藝評人認為,變革的程度還未足夠使用一個新名稱。一些藝術史學家和藝評人寧願將最新發展的藝術稱為例如「晚期現代」。不過,我個人認為,變革的程度,已足夠使用新的稱謂。如果我們認同存在現代主義的藝術,就必定意味著我們有可能識別令那個時期的藝術成為「現代」的各種具體理念和抱負。一旦我們接受這種可能性,就應該看到,較近期(特別是從十九世紀六十年代到今天這段時期)的藝術家所表達的理念和抱負,不屬於現代主義藝術的電。,這些新的理念應可支持「後現代」的存在。

與現代主義相關,我應補充説明,「後現代」這個詞語,常常用來談論「前衛的失敗」。如果十九世

painting or abstract sculpture. The formalist artist is the epitome of 'art for art's sake' in that, he/she believes the artwork is a completely independent object that stands on its own: the only way one could talk about it, because of the absence of subject matter or because the subject matter is not the primary concern of the artist, is to refer only to relationships of forms and colours.

5.Postmodernistapproaches Something happened after the World War II that seemed to have changed the way art is practised: this new attitude is generally referred to as 'postmodern'. One has to be very careful when using the term 'Postmodern' since many art historians and art critics do not believe the changes were so deep that they called for a new name. Some art historians and art critics, for instance, prefer to call the newest developments in art 'late Modern'. However, I personally believe the changes were profound enough to call for a new name. If we accept that there is an art of Modernism, it must therefore be possible to recognise specific sets of ideas and ambitions, which made the art of that period 'Modernist'. Once we accept that possibility, we should be able to see that there has been ideas and ambitions played out by more recent artists, especially in the period between the nineteen-sixties and today, which were not parts of the art of Modernism. These new ideas should therefore support the existence of the 'Postmodern'.

In relation with Modernism, I should add that 'Postmodern' is very often used to talk about the 'defeat of the vanguard'. If the vanguard

紀三十年代前衛運動的目的是要全面改善我們的生活,那麼運動的確徹底失敗,它阻止不了第二次世界大戰的恐怖殺戮,特別是數百萬猶太人遭滅絕的浩劫。雖然,多數當代藝術家都沒有像二十世紀初的藝術家般樂觀,相信自己能完全改變人類社會,但他們仍然相信,可以改變觀眾對某些非常特別事件的看法,例如人們如何認識自己在社會中的角色,如何看別人,以及對突發事件的反應等。如果說,現代主義藝術家想改變一切,那麼很多後現代主義藝術家想做到的是每一次只改變一些小事。

可惜,我們一旦認識到「後現代」這個詞語亦曾在其他領域使用,例如文化理論、社會學甚至建築,情況就複雜起來。每一次,「後現代」都有不同的含義。不過,卻仍可識別「後現代」用於所有這些領域時的一個共通點:它用作表示「片段的」、「投有中心」。因此,一件後現代藝術作品總會與眾不同,它會質疑藝術的觀念,運用所有可能的媒材,並拒絕對藝術上「藝術」一詞(例如「女性主義較」」,及以往與一一詞(例如「女性主義藝術」、「媒體藝術」、「媒體藝術」、「其數學術」、「媒體藝術」、「表藝術」、及以往以西藝術」、「其數學術」的與型體現。本書的最後一章會提出一系列概念,幫助藝術評賞的實踐者了解這些觀念。

movements of the nineteen-thirties were out to change our lives entirely for the better, they failed miserably and could not prevent the horrible killings of World War II and especially the Shoah, the murder of millions of Jews. Most contemporary artists are not as optimistic as the ones of the early twentieth century who believed they could completely change human society as a whole, but many of them today still believe that they can change some viewers and their opinions about specific things like the way they understand their role in society, the way they see other people, the way they react to unexpected situations, etc. If the artists of Modernism tried to change everything, many artists of Postmodernism are only trying to change one little thing at a time.

Unfortunately, things get a little more complicated once we realise that the term 'Postmodern' has been used in other domains, like cultural theory, sociology and even architecture. Each time, the word 'Postmodern' will have a different meaning. However, it is possible to recognise one feature of 'Postmodern' common to all these domains: it has come to mean 'fragmented', 'eclectic', 'without a centre'. A Postmodern art would therefore be always different, questioning the very notion of art, using all possible media, and refusing any unitary definition of art. The multiplication of words attached to the word art ('feminist art', 'conceptual art', 'media art', ' performance art', etc.) and the fact that the old Western centres of art are being rivaled by the artists of the rest of the world are typical of that notion of Postmodern. The last chapter of this book will present a series of concepts that should help the practitioner of art appreciation and criticism understand these notions.

藝術理論在藝術評論中有何意義?簡要地説,任何人為使其理論能用於藝術創作或藝術欣賞而就藝術撰寫的文章都可稱之為藝術理論。這類作家可以是藝術家、哲學家,甚至是沒有涉及藝術創作或藝術欣賞,但相信自己的觀點可以用於藝術的其他人士。事實上,很多當代思想家雖然沒有直接參與藝術工作,但他們的著作都曾被藝術家用於藝術創作上。過去,人們將藝術理論明確界定為文學的一種類型(即由藝術家和作家為藝術別作制定清晰的法則),然而時至今日,蘇術家在創作時所用的各類文本越來越多,藝術理論的界限已很難確定。

新的藝術是否需要新的評論?正如我們所見, 隨著時代的轉變,藝術評論也在不斷變化。無論 是新的藝術導致產生新的藝術評論,抑或新的藝 術評論產生了新的藝術,已經不得而知。更為 實用的觀點是,新的藝術和新的藝術評論同時出 現,並在無窮的反饋過程中互相影響。

傳統藝術是否需要傳統的評論?對於傳統藝術,用當時藝評人的眼光來作評論是不可能的 (例如,我們難以用法國作家狄德羅的思想談論 十八世紀的法國藝術)。我們生於當代,無法用 前人的眼光看待事物。若強行為之,必定失敗。 What does art theory mean in the context of art criticism? To recapitulate, art theory represents the writings of anyone who write about art in the hope that their theories will be used for art making or art appreciation. These writers can be artists, philosophers or even people who are not involved in art making or art appreciation but believe their ideas can be applied to art. In fact, the writings of many contemporary thinkers who are not directly involved in art have been used by artists to create artworks. Whereas art theory was clearly defined as a literary genre in the past (i.e. artists and writers who established clear rules for art making), the limits of art theory are not so easy to establish today as more and more texts of all kinds are being used by artists for art making.

Does new art require new criticism? We have just seen that art criticism has changed with the times. Whether it was a new kind of art that generated a new kind of art criticism or viceversa is generally impossible to answer. It is more useful to consider that new art and new art criticism appeared at the same time and influenced each other in an endless feedback.

Does traditional art require traditional art criticism? It would be impossible to try to practise art criticism on traditional art with the eyes of the art critic of its time (it would be futile, for instance, to try to write about 18th century French art with the thoughts of Denis Diderot). We cannot see with the eyes of our ancestors, we are people of our time and

因此,我們不可避免地要用我們可以運用的工具(即二十世紀下半葉的哲學、藝術理論和藝術史)去對待以往的藝術。

可否用傳統的角度評論新的藝術?一些傳統角度,例如二元評論取向,在今天已經用不着,因為沒有人會再裝作知道何謂「真正的藝術」。 諸如「藝術應該怎樣」或「藝術的純粹性」等觀念,都是有歷史的條件限制的,是西方藝術」的觀念,會令人將任何不為主藝術理念的事物都視為醜陋或可等一次與鼻。正是基於這種態度,十七世紀的西方藝術家認為,中國繪畫不是藝術,因為中國畫家不用陰影;同樣,當時的中國畫家也認為,由於實驗,當時的中國畫家不用陰影;同樣,當時的中國畫家不用聲墨。人們以當不是藝術,因為西方畫家不用聲墨。人們以當作真理解釋:舉例來說,我討厭甘草,並不表示甘草本身有甚麼不好,藝術也是如此。

不過,除二元評論取向外,以往的大部分藝術評論方法,今天仍在使用,並且收效卓著。例如,今天仍然可以用形式主義評論,分析若干類型的抽象畫,儘管採用其他方法,結果可能更有趣味。同樣,研究藝術家生平的藝術評論方法,依

any attempt to put ourselves in their shoes is bound to fail. It is therefore unavoidable to look at the art of the past with the tools at our disposal, (i.e. the philosophy, the art theory and the art history produced in the second half of the twentieth century).

Can new art be criticised in traditional perspectives? Some traditional perspectives like the binary approach are useless nowadays because nobody is pretending to know what 'true art' is anymore. Notions like 'what art should be' or 'the purity of art' are historically conditioned; they are the product of a certain conception of Western art that is not acceptable anymore. This concept of 'true art' would force anyone to reject anything that does not fall into his or her conception of art as ugly or ridiculous. It is that attitude that led seventeenth century Western artists to consider that Chinese painting was not art because Chinese painters were not using shadows; it is the same attitude that led seventeenth century Chinese painters to consider that Western painting was not art because Western artists were not using the brush and ink. People will always prefer some things and hate others, but this is about personal taste and cannot be construed as truth: the fact that I don't like liquorices, for instance, does not make it inherently bad, it is the same with art.

However, with the exception of this binary approach, most types of art criticism from the past are still in use and are still very

然廣為應用,許多藝術愛好者仍想知道藝術家的 生活軌迹。有時,透過藝術家的生平,可以看到 與創作該藝術作品相關的資料,但有時卻未必。 綜上所述,如果藝術評論者要想對藝術作品作出 內容充實、有理據的論述,而不是裝腔作勢,將 自身的意見強加於人,那麼很多方法仍將十分有 用。

何謂與情境相關的藝術評論?任何事物都只存在於一個特定的情境,藝術作品亦不例外:世上沒有脱離相關情境的藝術作品。藝術評論需要的觀察和討論,常常取決於藝術作品及其所處情境。由於每件藝術作品和每個情境各不相同,因此需要進行不同的觀察和討論。最後,從情境中作藝術評賞,可適用於過去的和現在的藝術上,因為這些評論的方法亦要求評賞者發揮無盡的適應性。

helpful. For example, formalist criticism can still be used today to analyse certain types of abstract painting, even though it might be more interesting to do so with other methods. Similarly, the biographical approach to art criticism is still widely popular and most art lovers still want to know about the life of the artist. Sometimes, the life of the artist is full of relevant information on the making of the artwork, but sometimes it is not. In conclusion, most methods are still useful as long as the art critic tries to make a solid and well-argued statement without pretending to force his/her opinions on others.

What is art criticism in context? It is in the nature of everything to exist only in a specific context and artworks are no exceptions: there is no such thing as an artwork separated from a context. The type of observation and the type of discourse necessary for art criticism always rely on the artwork and its context; and since every artwork and every context are different, they will call for different observations and discourses. In the end, art appreciation and criticism in context can be applied to both arts of the past and of the present because they are methods that require infinite adaptability from their practitioners.

# 第四章 從不同角度評論藝術

### 1. 藝術評論的工具

社會學角度 在過去很長的時間,人們都認為 個人是完全自主的個體,本身可以獨立於環境而 存在。因此藝術作品亦被視為可以存在於真空裡 面。例如,提倡「為藝術而藝術」的人相信,藝 術可以是「純粹的」,即與世事無關。就藝術 評賞來說,這種立場在今天實際上已不可行。在 西方,馬克思是第一位將個人受到環境影響的理 念應用出來的思想家,並建立了唯物主義哲學。 馬克思及其後很多思想家都認為,我們身處的社 會,將影響我們成為怎樣的人。明顯地,例如在 亞馬遜叢林長大和在香港長大的人,他們在想 法、期盼和生活方式上都截然不同。如果上述兩 種人之間有明顯的分別,那麼在一位北京人和一 位廣州人之間,他們生活於差不多的環境,分別 便可能不那麼明顯。不過,人們生活於北京和廣 州仍然會產生不同的習慣和行為,因此他們亦會 創作出不同的藝術作品。社會學的觀點,將原本 著重探討藝術家生平的重點,逐漸轉移到探討藝 術作品的創作環境上。

## Chapter Four Criticising art from various perspectives

### 1.The tools of art criticism

Sociological perspectives For a very long time, the individual was considered to be a completely autonomous entity, something that would be able to exist in itself, independently of its environment. It was therefore possible to think of the work of art as something that could also exist in a vacuum. The 'art for art's sake' advocates, for instance, believed art could be 'pure', i.e. unrelated to the affairs of the world. Such a position, as far as art appreciation and criticism are concerned, is no longer viable. Karl Marx was the first thinker in the West to put into practice the fact that the individual too is shaped by his/her environment into a materialistic philosophy. For him, and for many others since then, the society we live in will affect the persons we are. It is obvious, for instance, that persons who were born and raised in the Amazonian jungle and others born and raised in Hong Kong will have entirely different opinions, expectations and ways of life. If the differences must be very obvious between these two persons, they might be less obvious between a person from Beijing and another from Guangzhou, who live in very similar environments. However, there are still some differences between Beijing and Guangzhou, which created different types of habits and behaviours and therefore different types of artworks. The emphasis put on the lives of artists then slowly turned towards the environment where the art was created.

如我們所看到的,馬克思的理論面世之後,從藝術家的生平作藝術評賞的方法,產生了明顯的變化。今天,大多數藝評人都認為,詳細研究藝術家的生平不足以了解藝術。藝術評賞會涉及更多其他元素,大致可以分為三類:地理、經濟和社會。

- \* 地理 「這藝術作品在哪裡創作?」這是開始 研究藝術作品時的一個最基本問題,從中可能 獲得令人很感興趣的答案。例如,如果一幅十 五世紀繪於法國北部(當地的平原綿延數百英 里)的油畫畫有高山,很明顯,畫家很有可能 曾經過阿爾卑斯山到意大利學習。不過,地理 上的考慮因素儘管有趣,但就藝術評論而言, 仍只停留在表面的探討。
- \*經濟 「創作這藝術作品的經費何來?」也是 個有趣的問題,雖然這問題可能令一些認為藝 術創作與經濟完全無關的人感到吃驚。即使創 作者並非專業藝術家,創作藝術亦須面對金錢 問題。從經濟上看藝術作品是如何產生,亦屬 於社會學的範疇。
- \* 社會 「這藝術作品在怎樣的社會下產生?」這 個問題會產生很有趣的答案,因為它成為作品的必

As we have seen already, it was with Marx's theories that the biographical approach to art appreciation and criticism changed profoundly. Today, most art critics think that it is not enough to look only into the details of the life of an artist to understand art. Many other elements will come into art appreciation and criticism, and they can be classified into three groups: geography, economy, and society.

- \* Geography 'Where was it made?' is the most basic question required to understand a work of art and can reap very interesting results. It seems obvious, for instance, that if a painting made in northern France in the fifteenth century (where the land is entirely flat for hundreds of miles) shows tall mountains, there may be a chance that the artist went to Italy and through the Alps to study. However interesting, geographical considerations can only remain fairly superficial in art criticism.
- \* Economy 'How was it paid for?' is also a very interesting question, even though it might shock some people who still believe that art was created without any kind of financial incentive. Even when they are not professional artists, persons producing artworks have to deal with questions of money. The way an artwork was produced financially can also be seen as the domain of sociology.
- \* Society 'In what kind of society was the artwork produced?' is a question that should produce very interesting answers because it will relate the artwork to an entire human

Art Criticism?

應該補充説,「後現代」令事情更加複雜,因為那是一個兼收並蓄的時代,每件事都變得可能,每件藝術作品都有本身的觀眾。不過,如果對當代社會了解多一點,就可以更好地解釋這種現象。到荷李活道走走你就可以發現,有古董商售賣傳統的中國繪畫(甚至是「祖宗的畫像」),有商店買賣印象派繪畫的複製品,還有藝廊展示裝置藝術或當代內地藝術家的作品。能容納如此多樣化的「藝術」變得只可以

environment: the cultural and political background that made its creation necessary. I use the word 'necessary' because a cultural production (book, painting, sculpture, building, etc.) is always of its time. If an artwork seems to be 'out of place' or 'ahead of its time', it is only because we do not understand fully the society that was responsible for its production. The only reason why an artwork seems to be like that is because society changes faster than the general opinions about art: today, we still see people who believe the only type of acceptable art is Renaissance or Impressionist painting. For example, in order to understand why Picasso and Braque created the concept of Cubism, it is necessary to understand how the society of Paris and Barcelona in the early nineteen hundreds was functioning. Even though many of the most practical aspects of the making of a Cubist painting cannot be explained with the sociological approach (this would be better tackled by knowledge of art history and the techniques of painting), such an investigation would account for the very militant attitude of these two great artists.

I should add that our 'Postmodern' time is making things more complicated since it is the era of eclecticism: everything is possible and every artwork will find its own audience. However, this state of affairs can also be better explained if one knows more about our contemporary societies. Just go for a walk in Hollywood Street and you will find antique dealers selling traditional Chinese paintings (and even 'ancestor portraits'), other shops dealing with copies of Impressionist pictures, and also art galleries displaying installation art or representing contemporary

本地社會消費者的本質去解釋了。要維持消費 主義的無盡循環,便要考慮到人們的看法較社 會改變的步伐緩慢,結果就是產生無盡的產品 類別,並為「無窮的選擇」(借用現代社會學 家的説法)創造了條件。可以看到,即使是十 九世紀風格的風景畫和用衛生巾構建的裝置藝 術作品(香港藝術家文晶瑩作品)同時並存, 它們仍可用社會學的角度解釋。

心理學角度 雖然社會學取向對藝術評賞十分重要,但仍有不足。剛才談到,藝術家的個人選擇只是評賞的一部份,但從另一角度去了解,亦可以得到有趣的結果:我指的是心理學角度。十九世紀末,有人開始認為,人腦不是由單一件物體組成。今天,人們普遍接受,人腦內在的運作歸根於一個一般稱為「潛意識」的隱藏區。這個潛意識如何運作,如何影響我們的生活,今天仍然備受討論。自從奧地利醫生佛洛依德把潛意識理論化,並用於精神治療後,很多關心心智理論的人任陸續面世,而今日的醫生、心理學家、心理治療師和心理分析家仍在努力尋求用作了解人類內部心智運作的最佳方法。

從本章的幾項研究及所附的例子所見,心理學其中一大範疇是心理分析學,它是一種分析精神現

Mainland artists. This huge variety of 'art' can only be explained by the nature of the consumer society we live in. To keep up the endless cycle of consumerism, the fact that opinions change more slowly than the society we live in had to be taken into account. The result was an almost infinite variety of products, which creates the conditions for 'endless choice', as modern sociologists put it. As you can see, even the existence side-by-side of such different artworks as nineteenth-century style landscapes and an installation entirely made up of sanitary napkins (made by the Hong Kong artist Phoebe Man) can be explained by the sociological perspective.

Psychological perspectives However important the sociological approach is to art appreciation and criticism, it is often not sufficient. As we have just seen, the personal choices of artists are still part of the fabric of society, but another type of understanding should also lead to very interesting results: what I refer to as the psychological perspective. The idea that the human mind is not something made of a single piece also came about at the end of the nineteenth century. It is a widely accepted fact today that the inner workings of the human mind can only be explained if we accept the existence of a hidden area, an area generally called the 'unconscious'. How this unconscious is operating, how it affects our lives is still something that is being debated today. Since the Austrian doctor Sigmund Freud theorised the idea of the unconscious to use it in mental therapy, many other theories of the mind have come to life and today's doctors, psychologists, psychotherapists, and psychoanalysts are still fighting over the best way to understand its inner

象和治療情緒問題的方法,即在治療病人時讓他訴說其個人經歷的方法。這種方法在二十世紀初由佛洛依德發明,專門用於醫學治療(暫且不論其是否奏效),但經過調適後,它可以用於以傳略取向的情境作藝術評論:憑藉對藝術家的生平(特別是童年生活),令我們了解藝術作品中各種形象的使用或安排。從心理分析觀察一件藝術作品或許會使你獲益匪淺,但要知道,心理分析已經不再擁有它曾擁有的「科學」地位。

由於從心理分析而產生的效度問題,這種藝術評 賞的取向或許不適用於課室學習。但如要理解大 部分現代和當代的藝術,卻仍然需要對這種方法 有所認識。自從一九二〇年代,普魯東將佛洛依 德的理論應用到藝術,創造了第一批超現實主義 的藝術家,潛意識成為進行藝術實踐和認識藝術 的核心概念。在很多方面,這個觀點驟看似乎複 雜,其實頗為簡單,其主要原則是:我們的一切 行為都有原因,即使那個原因隱而不現(例如, 口誤其實不是意外,其實是腦海中真實的想法, 只是我們沒有意識到而已)。所以,一個不受控 的手勢,其實是從潛意識而來,這種觀點在二 十世紀引發了很多思潮,例如美國的抽象表現主 義、法國的無形式藝術和日本的具體藝術運動。 functions.

As we shall see in one of the studies accompanying the examples in this chapter, one aspect of the larger domain of psychology is psychoanalysis, the method of analysing psychic phenomena and treating emotional problems with treatment sessions during which the patient is expected to talk about his/her personal experiences. Whereas this method, invented by Freud in the early twentieth century, is more specifically a medical treatment (whether it is actually efficient as such is beside the point here), it can be adapted to art criticism in the context of a biographical approach: relying on the life, and especially the childhood experience, of the artist, it might be possible to understand the use of such and such images or arrangement of images in an artwork. Psychoanalysis can be very productive when observing a work of art but it should be remembered that it does not have any longer the status of 'science' it may once have had.

Because of the difficulties inherent in the discussions about the validity of such approaches, the psychological approach might not be very well adapted to art appreciation and criticism in the classroom. But it is still necessary to know about it if we want to make sense of a very large portion of Modernist and contemporary art. Since André Breton created the first Surrealist group in the nineteen-twenties, adapting to the art the theories of Sigmund Freud, the unconscious has been a central concept in the practice and understanding of art. In many ways, this notion is more simple than meets the eyes, it consists mainly in the principle that, whatever we do, we do it for a reason even

但心理學還可以幫助我們了解其他藝術種類的創作動機。一些藝術家在藝術作品中探索過往的創傷,以致作品可能令人震驚,甚至引起不快。創作這些藝術作品的潛在原因,亦可通過簡單的心理學方法了解。剛才説過,心理學以心理分析的形式,可與藝術家的生平進行有機聯繫。例如,藝術家布爾喬亞創作了巨型蜘蛛,名為《母親》,要理解這件作品,就要了解她在童年經歷的家庭暴力。不過,這些都不是我們一般在中學教授藝術時所考慮的方向。很多教師仍較喜歡以具較少「挑戰性」的題材的作品作藝術評賞。無論如何,基於上段所述理由,心理學仍然是詮釋其他藝術作品的方法之一。

符號學 我們要認識以心理學取向作藝術評論的基本方法的另一原因,是為了要更加了解我們溝通的方式。我們已經知道,語言在藝術評賞中發揮重要作用,但更重要是我們必須了解,語言是我們成為人類的最重要條件之一。長久以來,人們對語言的認識和對個人的認識一樣,都以為語言是恒常不變的(巴貝爾塔的神話是這種觀念的最佳例子:在人類歷史的反叛時期,不過會對語言供不同人使用)。不過會大調應對方法。

when that reason is hidden from us (for instance, slips of the tongue are no accidents; they are in fact what we really meant, without being aware of it). An uncontrolled gesture of the hand can therefore only be coming from the unconscious, and that idea has produced many movements of the twentieth century, like Abstract Expressionism in the United States, Art Informel in France or the Gutai movement in Japan.

But psychology is also useful for understanding the motivations behind the making of other types of art. Some artists are exploring the traumas of some past experience in artworks that can be sometimes guite shocking and even offending. The hidden reasons for the creation of such artworks can often be understood using simple psychology. As I have already said, psychology, in the form of psychoanalysis, can be quite usefully joined with biography: for instance, in order to talk about the works of an artist like Louise Bourgeois, who created huge spiders titled 'Mother', it is essential to understand her experience of family violence as a child. Such endeavours however are far from the considerations on art we usually teach in secondary schools and many teachers will understandably prefer to practise art appreciation and criticism on artworks presenting less 'challenging' subject matters. All the same, and for the reasons explained in the preceding paragraph, psychology should remain part of the interpretation of many other artworks.

Semiotics Another reason why we should know at least the basics of the psychological approach is to understand better the way we communicate. We have already seen that language plays an important

進行的語言研究,稱為語言學。語言學很快就創 造了新方法,幫助我們了解各種溝通方式,特別 是視像傳意。在藝術評賞範疇,我們的興趣主要 是符號學,即視像符號的研究。

「符號學」這個術語源自希臘文sema,由語言學家所創造,用於討論視覺傳意中的符號理論。簡而言之,視覺符號的功能,就彷彿詞語在句中的功能。單一的詞語只有在句子中才能表達其全部含義(有些詞語在單獨使用時甚至完全沒有意義,例如「dog」這個詞,在英語中可以指一種動物、一種機械裝置、一件不滿意的商品,甚至一個醜陋的人),而一個符號只會在特定的情境下才有意義。這裡只舉兩個例子:一個箭嘴如果在路標上,就表示「請往這方面走」,如果在包裝上,則通常指「請注意這裡」;一條虛線如果是漆在路上,則指「用剪刀沿著這裡剪」。由於視覺藝術由視覺符號構成,我們的結論是:任何種類的藝術,基本上都與溝通有關。

有了以上的簡化説明,就可以問兩個問題。第一個問題顯而易見:「藝術作品傳達甚麼?」,這可以用社會學和心理學的取向來回答。第二個問題是:「藝術作品如何傳意?」答案便不甚明顯,

part in the practice of art appreciation and criticism, but, much more deeply, we have to understand that language is one of the most important things that make us what we are as human beings. Just like the individual, language has been seen for a very long time as something fixed and unchanging (the myth of Babel illustrates perfectly that notion: God created all the languages once and for all during a rebellious time of mankind's history). But nothing could be further from the truth: languages are as alive as any biological creatures and they are changing all the time to adapt to new situations inside new societies. The first scientific approach to the study of language, called linguistics, very quickly produced new ways to understand all the other types of communication and especially visual communication. When it comes to art appreciation and criticism, it is mostly semiotics as the study of visual signs we will be interested in.

The term 'semiotics' (from the Greek word sema which means 'sign') was coined by the inventor of linguistics to talk about the theory of signs in visual communication. To put it very simply, a visual sign functions a little bit like a word in a sentence. Just like an isolated word takes on its full meaning only inside a sentence (some words even make no sense at all alone, like the word 'dog' which can be a kind of animal, a sort of mechanical device, an undesirable piece of merchandise or even an ugly person), a sign will mean something only in a specific context. I will just give two examples: the drawing of an arrow means 'you should proceed this way' on a road sign, but it usually means 'pay attention to this' on a packaging; a dotted line means that you can overtake the car in front of you when it is painted on a road, but it often means

並涉及藝術作品傳達意思的方式。例如,觀看學生對藝術作品的即時回應是有趣的。如果學生覺得憤怒,教師就應該了解,這種感覺緣何產生。當然,分析如何透過一件藝術作品傳達感情或信息並不容易。事實上,每一件藝術作品都可以不同的方式產生作用。有時,即使是同一件藝術作品,置於不同的情境下也會傳達不同的情感,產生截然不同的含義。情境對於產生含義的重要性,甚至可以引致有趣的經驗,例如教師將一件藝術作品放在不同的背景前面,或者使用不同的音樂,以觀察學生對作品的理解有何改變。

符號學所關注的,是生物體的最基本狀況,即溝通和情境,所以可能是理解藝術作品最靈活的方法。更重要的是,符號學可以讓學生了解,藝術作品可以有不同的含義。不過,藝術作品可以有任何含義,若是這樣,藝術就變得沒有意義了。因此,教師要幫助學生認識到,作品的意義來自兩個部份,它們是不能獨立起作用的:首先是藝術作品本身,其次是藝術作品相的情境。改變藝術作品本身,我們對情境的理解亦隨之改變。再舉一個例子,在恤衫上印上蒙娜麗莎的照片和在羅浮宮的蒙娜麗莎是截然

'cut along there with scissors' on an application form. Since visual arts are made of visual signs, we can conclude that any kind of art is basically about communication.

Once that very simplistic statement is made, two types of questions can be asked. The first one, 'What does it communicate?' is quite obvious and can be answered with the sociological and psychological approaches. The second one, 'How does it communicate?' is less obvious and consists in looking at the way meaning is being conveyed by the artwork. For instance, it might be interesting to see how students react spontaneously to an artwork. If they feel angry for instance, you should see how that feeling came about. How to analyse the way a feeling or a message is being conveyed through the work of art is no simple matter, of course. In fact, every artwork will function in different ways and, sometimes, even the same artwork in a different context will convey different sensations and create a completely different meaning. The importance of context to the creation of meaning can even lead to interesting experiences, like putting a work of art in front of different backgrounds or using different types of music to see what happens to the student's understanding of the work.

Semiotics, because it is about the most basic conditions of a living being, i.e. communication and context, is probably the most flexible way to understand an artwork. Even more importantly, it should lead the students to understand that artworks can have different meanings. The most dangerous aspect of that technique is that it might lead the students to believe that artworks can mean anything, and, because of that, are

不同的,但當然仍然是那幅圖畫。用符號學將 蒙娜麗莎當作視覺符號研究,可以解釋人們的 理解為何會完全改變。下一步所作的並不一定 需要在課堂藝術評賞時進行,但是藝術作品多 重含義的問題,可能令學生提出另一個層次的 問題。

詮釋學/現象學 「為甚麼藝術作品可以傳情 達意?」這個問題並不簡單,或許把這問題擱 置更好,因為很多哲學家都探討過這個問題, 但卻找不到滿意的答案。上文說過,傳統以來 一些哲學家都利用藝術去了解一些基本問題; 而其他哲學家則想了解,為何一些人喜歡某些 東西,而另一些人卻不喜歡。不過,到了二十 世紀,哲學的焦點轉移到藝術的重要性上。為 何藝術對人類這麼重要?數千年來,為甚麼人 們都在從事一些與創造物體和圖像有關的活 動,而這些物體和圖像卻不是基本生存所需要 的?這類問題具有真正的哲學意義。

「詮釋學」這個術語,指對某種事物的「哲學解釋」,一般指對文本的解釋(「詮釋學」原意專指對聖經的解釋),但也適用於視覺藝術作品。一些當代哲學家專門研究此領域,為理解藝術提供了更有條理的哲學基礎。這屬於哲

really meaningless. It is therefore the teacher's task to help them realise that the meaning of an artwork is generated by two things that cannot work independently: the first thing is the artwork itself and the second the context of the artwork. Change the artwork and our understanding of the context will change; change the context, and our understanding of the artwork will change. One more example: it is obvious that a photo of the Mona Lisa on a tee shirt is completely different from the Mona Lisa itself in the Louvre Museum. And still, it is the same picture. Semiotics, the study of the Mona Lisa as a visual sign will explain the reasons for this complete change of perception on our part. The next step might not be necessary for the practice of art appreciation and criticism in the classroom, but the questions about the multiplicity of meaning might lead some students on another level of questions.

Hermeneutics / Phenomenology 'Why is the artwork communicating?' is not a simple problem, and it might be better to leave it altogether since many philosophers have tackled it without finding an entirely satisfying answer. As we have already seen, there is a long tradition of philosophers who have used art to make sense of some fundamental questions; other philosophers have tried to understand why we like some things and others do not; but all these questions have been replaced in twentieth-century philosophy by more focused ones on the importance of art. Why is it so important for human beings? Why have we practised for millennia some types of activity related to the production of objects and images that are not needed for basic survival? Those types of questions are true philosophical questions.

學的專業範疇,不應在課堂討論。詮釋學中一種更易掌握的藝術評論方法是由從事當代哲學研究的哲學家提出的,稱為「現象學」。這些哲學家致力於研究世界如何為我們而存在,以及我們如何存在於這個世界。對於沒有讀過哲學著作的人來說,這種想法看似嚇人,但又可能引發另一個非常簡單的問題:「為甚麼這件藝術作品對你重要?」現象學的答案是:「因為這件藝術作品令我想起這樣或那樣的事情。」現象學認為,因我們對於周圍的環境很習慣而不加以思考,藝術正是提醒我們身邊的一切是如何有趣味,以及我們可以在當中過著有趣味的生活。

認識論 認識論作為一門哲學學科,一直在演變當中,並且視乎不同作者,認識論的研究可以在一般或特定的科學實踐中進行。認識論可以是科學知識的哲學理論,甚至是從科學知識產生的特定哲學。更廣泛地說,可以將認識論簡單定義為知識的哲學理論。認識論這個詞源自希臘語episteme,指「科學」,對阿里士多德來說,指普遍的和必然的(與doxa(指「意見」)相對,而「意見」不是普遍和必然的)。在藝術評論領域,可以用來確定在一件藝術作品中如何找到和應用一個時代的某種知識和科

The term 'hermeneutics' has come to mean 'philosophical interpretation' of something, usually a text (originally 'hermeneutics' was only the interpretation of the Bible), but also a visual artwork. Some contemporary philosophers have specialised in this domain to give a more formally philosophical basis to the understanding of art. This is the province of professional philosophy though, and should be left out of the classroom. A more manageable approach of hermeneutics was given by the practitioners of a type of contemporary philosophy called 'phenomenology'. These philosophers have worked on the question of how the world exists for us and how we exist in this world. This line of thought might seem frightening for someone who has never read any philosophical work, but it may produce another very simple question: 'Why is this artwork important to you?' The phenomenological answer would be: 'because it reminds me of this and that.' For phenomenology, we are so much used to our environment that we usually do not think about it. Art is one way to remind us of how interesting our surroundings are and how interesting it can be to live in it.

Epistemology As a philosophical discipline, epistemology is in a constant state of transformation, and, according to different authors, it can be research conducted within the practice of science in general or each specific science, a philosophical theory of scientific knowledge, or even a particular philosophy produced by scientific knowledge. More generally, epistemology can be defined simply as the philosophical theory of knowledge. It comes from the Greek term *episteme*, which means 'science', i.e. the concept of the universal and the necessary for Aristotle (it is opposed to *doxa*, which

學。認識論藝術研究的明顯應用,可算是在研究 文藝復興時期繪畫作品中出現以數學計算的透視 法。除非你知道在十六世紀發生了知識演進,最 終導致伽利略和培根建立一種新科學,否則便無 法明白透視法對十四世紀意大利藝術家是如何重 要。你如果不從更廣闊的角度觀察,就無從了解 藝術。近期,一些作家重新使用episteme這個 詞語,並注入更豐富的原創意義,下文其中一個 例子可説明這種用法。 means 'opinion', and is therefore not universal or necessary). In the domain of art criticism, it can be used to establish how the specific knowledge and science of an epoch can be found and applied within an artwork. An obvious application of an epistemological study of art would be to study the advent of mathematical perspective in Renaissance painting. Unless one knows about the transformations of knowledge that eventually led to the new type of science introduced by Galileo Galilei and Francis Bacon in the sixteenth century, it is impossible to understand why perspective was so important to the Italian artists of the fourteenth century. One cannot understand art without putting it into a larger perspective. More recently, the term episteme has been reclaimed by other writers who have used it in even more original ways; an illustration of such a use is given in one of the following examples.

馬克思主義理論與社會學、精神分析學及心智 理論、符號學及詮釋學在提供藝術評論的角度 和觀點方面是否具有相似的重要性?不是。簡 單而言,我們可將這些評論劃分為三類:心理 學、社會學和哲學。在特定情境下,針對每件藝 術作品均須採用特定的分析方法。事實上,同一 件藝術作品在不同情境下可能需要採取不同的分 析方法。而哪一種分析方法可推斷出最有趣的結 果,則無規則可言。事實上,分析結果也取決於 藝評家本身及其選擇的探究方式。最後,分析結 果還取決於藝術評論所面向的讀者。

在課堂教學中是否有必要使用「社會學、精神分析學、心智理論、符號學及詮釋學」等用語?不必要。我們在提問學生有關藝術作品在何地創作時,無需使用「社會學」一詞,同樣我們問及學生在觀看一幅繪畫或一件雕塑品時的想法,也不必使用「哲學」或「心理學」等用語。雖然教師在提問這些問題時,應了解提問的目的,但也應將問題簡單化,以方便學生理解。舉例而言,由於某些原因,現在只要一提及「歷史」就足以令大部分學生覺得沉悶枯燥。因此,教育工作者應盡量以「最容易」的方法幫助學生理解這些概念:即只提問簡單的問題。然而在理解及討論這些問題時,應逐步得出更精良的答

Do Marxist theory and sociology, psychoanalysis and the theories of mind, semiotics and hermeneutics bear similar significance in providing perspectives and viewpoints to art criticism? No. To simplify, we might group these approaches into three groups: psychological, sociological and philosophical. Each artwork within a specific context will require a specific method of analysis. In fact, the same artwork in a different context might even require another type of analysis. There is no rule for establishing which type of analysis will reap the most interesting results. As a matter of fact, it also depends on the art critic and which type of investigation he/she prefers. Finally, it will depend on the type of audience one is practising art criticism for.

Is the use of terms like 'sociology, psychoanalysis, the theories of mind, semiotics and hermeneutics' necessary in the classroom? No. We do not have to use the term 'sociology' when asking the students about the place where an artwork was made, just like we do not have to use terms like 'philosophy' or 'psychology' when asking a question about what they are thinking about when looking at a painting or a sculpture. Even though teachers should be aware of what they are doing when asking those questions, they should also keep it simple for the students. For some reasons, the only mention of the word 'history', for instance, already seems to bore most students nowadays; it should therefore be the task of educators to let them approach all these 案,當中學生可開始運用本書最後的一章(「有助了解當代藝術的有關概念」)所介紹的用語。

在課堂中上可提問哪些問題?概括而言,本章 所提及的問題如下(無分先後次序):藝術作品 在何地創作?創作這件藝術作品的經費何來?這 藝術作品在怎樣的社會背景下產生?這藝術作品 旨在表達甚麼思想?這藝術作品怎樣表達主題思想?為何這藝術作品能傳情?為甚麼這件藝術作品對你重要?

notions by the 'easiest' possible way: just simple questions. Processing and discussing these questions should lead to increasingly sophisticated answers in which students could start using the vocabulary introduced in the last chatper of this book ('Concepts that are useful for understanding art today').

What kind of questions can be asked in the classroom? To recapitulate, these are the questions, in no particular order, that have been presented in this chapter: Where was it made? How was it paid for? In what kind of society was the artwork produced? What does it communicate? How does it communicate? Why is the artwork communicating? Why is this artwork important to you?

© Museo Nacional del Prado, Madrid 1 維萊斯奎斯《宮女》 1656 油畫布本,高318公分,闊276公分,現藏於馬德里普拉多美術館 1 Diego Velázquez *Las Meninas* 1656 Oil on canvas, height 318 cm, width 276 cm., Museo Nacional del Prado, Madrid

### 2. 藝術評論工具的運用: 舉例

### 例一:《宮女》,維萊斯奎斯作品

有關維萊斯奎斯的著作多不勝數,而單是關於畫作《宮女》的著作和文章亦不勝枚舉一,因此以這幅作品作為學習進行藝術評論的起點是非常理想的(尤其在課堂上)。儘管我更喜歡對當代作品進行藝術評論,但如果那些作品能引發到當代關注的課題,那麼進行藝術評論仍會有所獲益(從下文我們將了解到,研究這幅畫作開始了對現代知識本質的創新研究)。從最簡單到最繁複,我可以提供兩份有關《宮女》的不同寫作,雖然這些資料互不相關,卻又可整合一起。正如我先前所指出,閱讀的資料越多樣化,藝術作品就越有趣(當然,這並不是説不合理的閱讀資料亦有助益或有用。)

\* 圖像研究 圖像研究只是描述繪畫中所見的事物及人物。顯而易見,對於抽象畫而言,進行圖像研究並無意義,但對於人物畫而言則是必要的。任何偉大的敘述性繪畫,尤其是具有歷史及政治意義的作品,都應對當中的人與物、其位置及相互關係進行詳細的描述。對《宮女》這張作品的詮釋是豐富的,因為儘管當中

### 2. Applying the tools of art criticism: Examples

### Example 1: Las Meninas by Diego Velázquez

Many books have been written on Velázguez and many books and articles have been written precisely on this painting Las Meninas<sup>1</sup>. It is therefore an ideal starting point for art criticism, especially in the context of a classroom. Even though I prefer to practise art criticism on the artworks of the present, it is still a valid use of art criticism when the artworks lend themselves to contemporary questionings (and we will see later that a study of this painting opened a very original research on the nature of modern knowledge). From the simplest to the most complex, I can offer two different readings of Las Meninas that are unrelated but can be made together. As I have pointed out, the more varied the readings, the more interesting the artwork (which does not mean, of course, that absurd readings are either good or useful).

\* Iconographic study An iconographic study is simply the description of the things and characters of a painting. An iconographic study makes no sense, obviously, in the case of an abstract painting, but it is necessary in the case of a figurative painting. Any great descriptive painting, especially those with historical and political significance, deserves a detailed description of its characters and objects, their positions and interactions. The case of *Las Meninas* is particularly rich in interpretations because none of the actions

<sup>」</sup>舉例而言,見Stratton-Pruitt(2003),本書收集了十九世紀至今不同時期對有關作品的數篇分析論文。

<sup>&</sup>lt;sup>1</sup> For instance, see Stratton-Pruitt (2003), it is a collection of several analysis of the works made at different periods, from the nineteenth century to the present.

的人物為人們所熟悉,但是他們的舉動卻沒有 一個是明確的。不論畫中人物的動作如何含糊 不清,了解作品的歷史背景將有助對作品進行 初步的描述。

《宮女》是維萊斯奎斯最著名的代表作。作品 名稱「Las Meninas」是葡萄牙語,指十七世 紀西班牙皇室子女的宮女。這作品以西班牙 皇室位於馬德里的皇宮塞哥維亞內的一個房間 為背景,維萊斯奎斯將房間設計為畫室,作品 展示皇位繼承人瑪格麗特公主及其朝臣。皇后 的宮女德薩米恩托夫人正用托盤將一個盛著水 的紅色陶壺遞給她的女主人瑪格麗特公主。這 幅油畫完成時,菲力四世的第一任妻子波本和 她的子女經已逝世,只剩下年僅十八歲的特麗 莎公主,但她並無在畫中出現。菲力四世於一 六四九年與第二任妻子瑪麗亞娜結婚,而畫中 佔據中央顯眼位置的小公主瑪格麗特正是他們 的獨生女兒,出生於一六五一年七月十二日。 這位小公主也是維萊斯奎斯其他幾幅肖像畫的 主角。另一位宮女德貝拉斯科夫人站在公主身 後,她的旁邊是女侏儒馬里巴爾沃拉和男侏儒 佩爾圖薩托,他的一隻腳踩在躺在人群前方的 一頭大犬身上。畫的後方是一位守衛及一位侍 女德島略亞夫人。

are clear-cut, in spite of the fact that the characters are very well-known. No matter how ambiguous the actions are, knowledge of the historical background will also help the initial description.

Las Meninas is the most famous of Velázquez's paintings. The title, 'Las *Meninas'*, is a Portuguese word used to name the Maids of Honour of the Royal children in seventeenth-century Spain. It is set in a room in the Alcazar, the Royal Palace of the Spanish monarchy in Madrid, equipped by Velázquez as a studio, and shows the heiress to the throne, the Infanta Margarita, with her court. The queen's maid of honour, Dona María Sarmientio is giving her mistress, the Infanta Margarita, water in a bucaro, a red pottery jug, handing it to her on a tray. By the time this painting was made, the children of Philip IV and his first wife Isabel de Bourbon were dead, except for the eighteen-yearold Infanta María Teresa, who is not shown in this group. Philip IV took a second wife, Mariana, in 1649, and the small princess who occupies such a prominent position in this picture, the Infanta Margarita who was born on 12 July 1651, was their only child. The little princess would be the subject of several other portraits by Velázquez. The other maid of honour, Dona Isabel de Velasco stands behind the princess, and beside her we see the female dwarf Mari-Bárbola and the male dwarf Nicolasico Pertusato who is placing his foot on the mastiff lying in front of the group. Further back are a guard to the ladies and the lady in waiting Doña Marcela de Ulloa.

維萊斯奎斯手執畫筆和調色板,站在高高的畫布前,但他選擇不讓我們看到他在畫些甚麼。房間的後牆上,掛著幾幅大的繪畫。我們知道,其中兩幅是維萊斯奎斯的女婿馬索臨摹北歐偉大畫家魯本斯的作品,魯本斯對歐洲繪畫有著極大影響,畫中描繪取自奧維特所編寫的《蜕變》一書中的情景,這是古代一本講述轉化神話的名著。另一幅繪畫是另一個版本的阿拉奇納的處罰,維萊斯奎斯的另一幅重要框內的短別此為主題。這些繪畫下方的一個黑框內的玻璃。鏡子的黃麗之一排樓梯通往門道及隔壁燈光輝煌的房間,樓梯上站著皇后的宮庭侍衛長湼托。

純粹從形式層面而言,我們可以看到維萊斯奎斯超卓的繪畫技術。利用明暗對比法造成光與暗的戲劇性對比效果,是十七世紀繪畫的特色。這種技巧在英語中簡單地稱為「cleardark(明暗對比)」,光線只照著畫中的少數元素,使得其他的一切看起來相對地黑暗。透過明暗對比法形成的戲劇效果理想地突顯出畫中的幾個部份,從而吸引觀者的注意力。在這幅圖畫裡,這種方法便運用在中心人物小公主身上。這種方法也為背景造成一種神秘效果:

Velázquez is standing with brush and palette in front of a tall canvas, but he chose not to show us what he was working on. There are some large pictures hanging on the back wall of the room. We know that two of them were painted by Velázquez's son-in-law, Mazo, from models by Pieter Paul Rubens (1577-1640), the great painter from Northern Europe whose influence on European painting was immense, and show scenes from Ovid's Metamorphoses, a famous book from antiquity full of mythological tales of transformations. One of these paintings is another version of the punishment of Arachne, a theme Velázquez treated in another important painting. The princess's parents, the king and queen, appear in a dark frame below these pictures, probably the glass of a mirror. To the right of the mirror, on a flight of steps leading up to a doorway and a brightly lit adjoining room, stands Jose Nieto, the queen's palace marshal.

On a purely formal level, we should observe the technical mastery of Velázquez. It is a characteristic of the seventeenth century to use chiaroscuro for dramatic effects of light and darkness. This technique, which simply means 'clear-dark' in English, allows for the light to fall on only a few elements of the paintings, leaving everything else in relative darkness. The theatrical effects created by chiaroscuro are ideal to enhance only a few parts of the painting to bring the attention on the viewers on them. In this painting, it is particularly the all-important princess that deserves such a treatment. But it also creates the mysterious effect of the background: the light on the

小方框邊上的光線,與其説有助理解這幅繪畫,不如説使得繪畫更加撲朔迷離,我們仍不清楚這只是國王夫婦的畫像抑或是他們在鏡中的映像。

事實上,人們對這幅畫作充滿了疑問:維萊斯奎斯在背對著我們的畫布上畫些甚麼呢?鏡中的影像來自何處?國王夫婦站在房間的甚麼地方以便映照出他們的影像?小公主真的是圖畫的中心人物嗎?等等。經過這個簡單的圖像研究後,我們可以透過回答下列問題,進一步對這幅繪畫進行社會學研究:畫家的衣服上明顯畫著聖地亞哥騎士團的紅十字架,這是否有任何重大意義?

\* 社會學研究 任何社會學研究都從研究歷史開始。顯然,如果缺乏對這幅畫創作時的經濟和社會背景的深入了解,那麼就難開展研究這幅畫的社會意義了。就這幅畫而言,聖地亞哥騎士團的紅十字架具有重大意義,而且我們明白這也有助了解涉及與維萊斯奎斯同時代畫家的其他幾個個案。

維萊斯奎斯在西班牙享有獨特地位,與同時代 的大部分其他西班牙畫家不同,他不必依賴 borders of that little frame creates more questions than answers and we still don't know whether it is simply a painting of the royal couple or their reflection in a mirror.

In fact, many questions have been asked again and again about this picture. What is Velázquez painting on the canvas that is hidden from us? What is the source of the image in the mirror? Where in the room must the royal couple have been standing for their reflection to appear? Is the little princess the real subject of the painting? Etc. After this simple iconographic study, we can move on to a sociological study by answering the following question: is there any significance in the fact that the red cross of the Order of Santiago is prominently applied to the artist's clothing?

\* Sociological study Any sociological study will start with an historical inquiry. Obviously, we could not start investigating the social significance of such a painting without a solid knowledge of the economical and social background that witnessed its making. In this case, the significance of the red cross of the Order of Santiago is essential and we will see that it can also lead to the understanding of several other cases involving artists of the time of Velázquez.

Velázquez had a unique position in Spain. Contrary to most other Spanish painters of his time, he did not have to rely on the commissions of rich patrons to make a living. In his days, painters were still under 富人的酬金維持生計。當時,畫家仍受教會控制,而教會制訂嚴格的*禮法。禮法*迫使工匠畫家必須遵循嚴格的等級制度來安排其畫中的人物,任何人均不得按照自己的喜好自由地構圖,惟獨維萊斯奎斯獲國王直接授權可完全自由地構圖。儘管大部分其他畫家仍處於工匠地位,而維萊斯奎斯則直接獲得國王菲力四世的資助,國王甚至允許他住在皇宮。維萊斯奎斯於一五九九年六月六日出生於塞維利亞一個階級較低的貴族家庭,希冀能獲得國王封賞與皇朝中最高級貴族平等的地位,便是他畢生的追求之一。

他想效仿十六世紀最偉大的畫家之一提香,提香曾獲查里五世封為貴族。在十七世紀,也有其他畫家獲封為貴族,例如魯本斯和范戴克就曾受到英格蘭國王查理一世的冊封。與這些偉大的藝術家不同,維萊斯奎斯必須經過一場法律鬥爭方取得紅十字地位,正是這場法律挑戰的結果標誌著對藝術的思維的完全改變。整個歐洲的皇室都遵守一條通則:貴族不得從事任何手藝工作,如果貴族選擇從事任何手藝工作,則表示放棄其貴族權利。儘管當時這條規則基本上已不再實行(法國國王路易十六世因其鎖匠技巧而聞名於世),但這條規則仍被視

the influence of the church that imposed strict rules of decorum. Decorum forced the craftsman painter to arrange the figures in his paintings according to very precise rules of hierarchy. None of them were free to make composition according to their own taste, except Velázquez who was given complete freedom to do so by the king directly. Whereas most other painters still occupied the position of the craftsman, Velázquez enjoyed the direct patronage of King Philip IV who even allowed him to live in the royal palace. Diego Rodriguez de Silva y Velázquez was born in Sevilla on 6 June 1599 from a low ranking but noble family and it would be one of his life's works to obtain from the king a ranking that would put him on par with the highest noblemen of the kingdom.

He wanted to follow in the footsteps of one of the greatest painters of the sixteenth century, Titian, who had been ennobled by Charles V. In the seventeenth century, other painters had been ennobled, like Rubens and Van Dyck by the King of England, Charles I. Contrary to these great artists, Velázquez had to fight a legal battle to obtain the order of the red cross, and it would be the conclusion of that legal challenge that would mark a complete change of mentality. It was a general rule throughout the monarchies of Europe that a nobleman was not allowed to work; if he chose to actually practise any kind of manual labour, he was forfeiting his right to nobility. That rule was not generally enforced any longer (Louis XVI of France was famous for his skills as a locksmith), but it

作防止下等人企圖自稱為貴族的法寶。聖地亞 哥騎士團堅決拒絕維萊斯奎斯的請求,因此維 萊斯奎斯必須證明繪畫並非手藝工作後,方能 取得紅十字架。因此,他取得現有的地位並非 因為他的低層貴族身份,而是人們已逐漸接受 繪畫並非手藝工作這一事實。

因此,關於《宮女》這幅作品的一項最重要解 讀在於維萊斯奎斯在畫中的位置: 他穿著聖地 亞哥騎士團的服飾(並非最便於作畫的方式) 站在小公主身旁(當時被視為西班牙的未來), 並與國王夫婦處於同一視覺區域。當時,畫家 (即使是貴族畫家)仍不可能在同一幅畫裡 將自己畫得像國王或王后般重要,為此維萊斯 奎斯不得不運用一點技倆:我們所看到的並非 國王和皇后本人,而是他們在鏡中的映像或他 們的畫像。維萊斯奎斯或許正想保持這種含 糊不清的表象,以免被指責侮辱皇室。綜上所 述,在這個事件中最重要的並非維萊斯奎斯獲 冊封為聖地亞哥騎士,因為之前已有其他畫家 獲冊封為貴族; 重要的是法院能接受繪畫並手 藝工作的觀點,這標示著普羅大衆在這法律通 過後,才被説服繪畫是一種思考性的工作。因 此,《宮女》這幅畫也是意義非凡,因為這幅 畫標誌著一次徹底的蜕變:這位畫家從文藝復

was still considered to be a kind of protection from the riff-raff of the population who tried to claim the rank of a nobleman. The Order of Santiago was adamant in refusing Velázquez's request and Velázquez had to prove that painting was not manual labour to be able to receive the red cross. It was therefore not his low ranking nobility that gained him this position but the newly accepted fact that art was not manual labour.

One of the most important readings one can make of Las Meninas therefore, lies in the position of Velázquez in the painting: he is standing next to the little princess (who was seen as the future of Spain), in the costume of the order of Santiago (not exactly the most convenient way to paint), and in the same visual space as the royal couple. It was still impossible for the painter, even a noble painter, to represent himself in the same painting as a king or a queen, and Velázquez had to use a kind of trick to do so: it is not exactly the king and queen we are seeing, but either their reflection in a mirror or another painting of them. And Velázquez probably wanted that ambiguity to remain in order to avoid being accused of lèse-majesté, the crime of insulting a monarch. It is not, in conclusion, so much the fact that Velázquez became a knight of Santiago that mattered in this situation, other painters had already been ennobled; what mattered is the fact that a tribunal could accept without difficulties that painting was not manual labour. The fact that a tribunal could accept that painting was not manual work shows that the general public had already been convinced

興初期仍處於工匠的地位,到十七世紀末卻成 為技藝成熟的藝術家,而在十九世紀浪漫主義 時代期間更備受推崇。當然藝術家的地位不斷 地發生變化,藝術家在今天已不是上述任何一 種,既不是工匠,也不是天才,至今我們仍難 以清楚界定。 that it was not so even before the legal judgment was passed. Las Meninas is therefore also significant because it marks a complete metamorphosis: the painter, who was still a craftsman at the beginning of the Renaissance, slowly turned into the full-fledged artist of the late seventeenth century, before becoming more than a mere human being during the Romantic period in the nineteenth century. Needless to say that changes have continued to occur and that, today, the artist is none of the above. Not a craftsperson or a genius, he/she has turned into something we still have problems defining clearly.

© Salvador Dali, Gala-Salvador Dali Foundation, DACS London 2007 © Tate, London 2007 2 達利《納希索斯的蛻變》 1937 油畫布本,高51.1公分,関78.1公分,現藏於倫敦泰特現代美術館 2 Salvador Dali *Metamorphosis of Narcissus* 1937 Oil on canvas, height 51.1 cm, width 78.1 cm., Tate Modern, London, England

### 例二:《納希索斯的蜕變》達利

在這一例子,我會用一名香港中文大學學生的作品,展示年輕人在評論二十世紀藝術作品時可以達到的程度。以下兩種評論取向,一種是圖像研究,另一種是心理分析研究,都是了解超現實藝術作品的最明顯方法。遇到具像式的繪畫作

### Example 2: Metamorphosis of Narcissus

### by Salvador Dalí

In this example, I will use the work of an undergraduate student in the Chinese University of Hong Kong to illustrate what a young person can do when confronted with an artwork of the twentieth century. The two following approaches, an iconographic study

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品時,儘管不是即時可以辨認圖像,但學生仍應從圖像分析入手。使用這種取向時,留意畫作的名稱,會有很大幫助,學生會嘗試找出藝術家所使用的名稱和名詞。第二種取向,即心理分析研究,可以説是分析這類作品的當然之選,因為達利是超現實派的一員,而佛洛依德的學説,對這一派有重要影響。由此引申,要確定應該在甚麼基礎上分析藝術作品,先識別藝術家和他的背景也是一個很好的方法。這位學生將兩項問題都處理過。下文兩節將節錄她學期文章中的數段(部份內容經輕微修改),並加以評論。

#### \* 圖像研究

當納希索斯潔淨和神聖的身軀 彎落到朦朧的湖鏡,

當他白色的身軀向前折曲, 把自己也固定了,凝固了 成為他渴望變成的一條鍍銀的催眠曲線, 當時間隨着花朵肉身形成的沙漏時針流逝

納希索斯在無盡眩暈中迷失 在最深的深處 是歌唱 是森冷和希臘酒神的笛音

納希索斯的身體流出,迷失了自己 在他倒影的深淵中, 就像不會回轉過來的沙漏… 男人因為疲憊的睡眠, 回復到草昧狀態 而諸神 卻在本身的激情中墜進清澈的催眠狀態

and a psychoanalytical study, are the most obvious ways to make sense of a Surrealist artwork. Whenever confronted with a figurative painting, students should always start with an iconographic study, even when the objects are not immediately recognisable. To do so, the title will be a great help and students should try to identify the names and nouns used by the artist. The second approach is an obvious choice because Salvador Dali was a member of the Surrealist group for whom Freudian theory was so essential. Identifying the artist and his/ her background are therefore also a good way to establish on what ground the artwork should be analysed. This student has tackled both issues, and I will comment, in the following two sections, several paragraphs of her term paper which were slightly modified.

### \* Iconographic study

When the clear and divine body of Narcissus leans

down to the obscure mirror of the lake,

When his white torso folded forward fixed itself, frozen,

in the silvered and hypnotic curve of his desire,

when the time passes

on the clocks of the flowers of the sand of his own flesh

Narcissus loses his being in the cosmic vertigo

in the deepest depths of which

is singing

the cold and Dionysiac siren of his own image.

The body of Narcissus flows out and loses itself

in the abyss of his reflections,

like the sand glass that will not be turned again...

Man returns to the vegetable state

當頭顱裂開 當頭顱裂開 當頭顱綻破了 綻放出來的是花朶 簇新的水仙花

加拉一 我的水仙花

\* 中文大學學生的評論:「這是一首由達利伴隨著他在一九三六年的畫作《納希索斯的蜕變》所寫的長詩。²達利提到古希臘的納希索斯神話。納希索斯是位非常英俊的年青人,因愛上自己的倒影,被復仇女神湼墨西斯懲罰。後來,他和太陽神亞波羅擲鐵餅,被太陽神錯手打破頭顱。太陽神為了表示後悔和哀悼痛失這位俊美的朋友,便令他的頭顱長出一朵美麗的花朵,就是水仙花。超現實主義者顯然對希臘神話情有獨鍾,因為蜕變(從一種形式變成另一種形式)是他們重複最多的主題之一。

這幅畫描繪著充滿細小人物的風景畫,畫的背景是一條蜿蜒的路,通往遠處背景的山巒。 有一個人站在一個柱座上,柱座放在一個棋盤上。畫的前景是納希索斯蹲看自己在池塘中的 影像。在他旁邊是一隻巨型的石手,手中拿 著一隻蛋,蛋上生出了一朵小水仙花。石手的 by fatigue-laden sleep and the gods by the transparent hypnosis of their passions...

When that head splits When that head splits when that head bursts, it will be the flowers, the new Narcissus,

Gala my Narcissus

\* Comment by a CUHK student 'This long poem<sup>2</sup> was written by Dali to accompany his 1936 painting, Metamorphosis of Narcissus. The artist refers to the ancient Greek myth of Narcissus. Narcissus was an unusually handsome young man who, punished by Nemesis, was condemned to fall in love with his own reflection. Later on, while he was throwing the discus with Apollo, the god accidentally broke his skull. To repent and mourn the loss of his handsome friend, he made a beautiful flower grow out of his head, the narcissus. Greek myths were particularly interesting to the Surrealists because metamorphosis (changing from one form into another) was one of their most recurrent themes.

The painting depicts a landscape filled with tiny figures, a road winding toward distant hills in the background, and a figure standing on a pedestal placed on a checkered board. In the foreground, Narcissus squats looking at his own image in a pool. Next to him, an enormous hand made of stone holds an egg

<sup>&</sup>lt;sup>2</sup> See Chadwick (1980, pp. 38-39).

形狀和那蹲著的納希索斯互相呼應。在這裡, 達利再次畫了一窩窩的螞蟻,還有一頭惡狗在 啃著掉棄的骨頭。螞蟻和狗都標誌著腐朽和敗 壞。達利從佛洛依德有關原始性敵對行為的著 作,借用了化石人物的形像。」

在圖像研究方面,這位學生研究了畫家以同一題 目創作的文字作品(由於這位藝術家十分著名, 這件事亦算是容易),因而在欣賞畫作時,能夠 多加文學的角度。她在文章的另一節提及過加拉<sup>3</sup> 是甚麼人,所以不需要在這第二部份重複這些資 料。然後,她繼續描述畫作的每一個元素,這樣 做就可以幫助她將畫的一些部份和其他藝術作品 的細節聯繫。例如,螞蟻和狗都在達利的很多其 它繪畫中出現。她在總結第一部份時,簡要地介 紹了作品的理論背景:心理分析和佛洛依德的著 作。

### \* 心理分析研究

中文大學學生的評論:「達利發明了一種心理 過程,並稱之為『偏執狂的批判方法』。他 把蜕變看作為這種過程的物理結果。納希索斯 神話令達利著迷有三個原因:他的自我中心、 雙重影像的主題是他的偏執狂的批判方法中 out of which a small narcissus flower has grown. The shape of this stone hand echoes the position of the crouching Narcissus. Here again, Dali has painted swarms of ants and a monstrous dog chewing on discarded bones. Both the ants and the dog are symbolising putrefaction and decay. Dali borrowed the image of the fossilised character from Freud's writings on ancestral sexual aggression.'

For the iconographic study, she has researched the written works of the painter on the same subject (a work that is fairly easy to do with such a famous artist) and has already provided an added literary dimension to the appreciation of the painting. She mentioned in another section of her paper who Gala<sup>3</sup> was, so she did not have to repeat that information in this second part. She then proceeded to describe every element of the painting, which allowed her to relate some of its parts to details in other artworks. The ants and the dog, for instance, appear in many other paintings by Salvador Dali. She concludes this first part with a brief introduction to the theoretical background of the artwork, i.e. psychoanalysis and Freud's writings.

### \* Psychoanalytical study

Comment by a CUHK student: 'Dali saw metamorphosis as the physical product of a psychological process he invented and called "the paranoiac-critical method". Dali was seduced by the Narcissus myth for three reasons: his own egocentrism, the theme of

<sup>3</sup> 加拉是達利的妻子,在他們的整段婚姻生活中,關係複雜。

<sup>&</sup>lt;sup>3</sup> Gala was Dali's wife and he had, during the whole of their married life, a rather complicated relationship.

典型,以及神話的原始性。對佛洛依德來說,納希索斯神話是自戀精神病的例子。而達利基於他所承認的自我中心,而對此部份心理分析學有所嚮往,因此經常將這種想法顯露在繪畫上。雙重影像的概念(指一種影像在任何層面與另一種影像有關),是偏執狂的批判方法的基礎,並且以不同方式出現於達利的不同繪畫中。最後,神話之所以對超現實主義者有普遍的吸引力,是因為其中強調非西方文化。根據佛洛依德的理論,西方文化正處於人性從其原始本性分離的危機,而超現實主義者也相信。因此,達利採用納希索斯的比喻和故事來代表他當時的藝術,是符合邏輯的舉動。

達利以納希索斯為主題的詩和畫作,完全符合 超現實主義的信念,即渴望是改變真實世界的 途徑,從而達到*超現實*(即有意識和潛意識生 活的整合,從而引致更高境界的存在)。藝術 家相信,如果一個人站在這幅畫前面四英尺凝 視這幅畫,納希索斯的形體和它周遭的景色就 會融合起來,令中間的人物消失。偏執狂的批 判方法可以導致『外在世界的視像轉化』,即從 心理和感知上,應用原本神話中肉體蜕變的故 事。達利的納希索斯,反映出超現實主義固 the double image typical of his paranoiaccritical method, and the primal nature of this myth. To Freud, the myth of Narcissus illustrated the psychosis of self-adulation, and Dali was bound to take a liking to this part of psychoanalysis because of his professed egocentrism, always prominent in his paintings. The concept of the double image, i.e. one image related to another on any kind of level, was fundamental to the paranoiac-critical method and also appeared in different ways in many of Dali's paintings. And lastly, myths in general appealed to the Surrealists because of their emphasis on non-Western cultures. According to Freud, Western civilisation was in danger of divorcing humanity from its primal nature and the Surrealists also believed that non-Western cultures were more in tune with nature and primal forces. It was therefore a logical move for Dali to adopt the figure and story of Narcissus as representative of his art at the time.

Dali's poem and his painting on the theme of Narcissus were perfectly in tune with Surrealism's belief in desire as the means to effecting the transformations of the real world leading to the *surréel* (i.e. an integration of conscious and unconscious life leading to a higher state of being). The artist believed that, if a person stands at about four feet from the canvas to contemplate it fixedly, the figure of Narcissus and the surrounding landscape would merge together to make the central character disappear. The paranoiac-critical method results in a "visual"

有的、對愛神的兩極性。達利借加拉的形像宣 稱救贖,以此對比死亡和成為化石的形象。跟 希臘神話中弒父娶母的俄狄浦斯一樣,納希索 斯是一位超現實主義的英雄。他突然面對自己 時,竟發覺面對的是自身死亡的種籽。不過, 憑藉蜕變,他從死亡的絕對性中得到拯救,得 救成為一朵花活著。4

根據佛洛依德的理論,原慾的演變有三個階段。孩子對本身和其身體的全神貫注是第一階段。在第二階段,這種對自我的興趣,因性愛的衝動而加強,這個階段稱為納希索斯原慾。最後,在原慾正常發展的過程中,這種渴望的目標已經轉移到另一人身上。因此,佛洛依德的納希索斯是指個人發展尚未超越上述原慾及情感週期第二階段的人。個人無法超越納希索斯原慾,令他無法發展繁殖能力,所以佛洛依德將納希索斯情結聯繫到死亡。

由於納希索斯神話是拒絕異性戀的,那與超現實主義對絕對的愛的看法('l'amour fou',或者以法文說就是「瘋狂的愛」),以及女人的贖罪能力的基本信念有所衝突。因此,達利是無法接受這種反對異性愛的觀念,他更在詩作

transformation of the exterior world", a psychological and perceptual application of the fact of physical metamorphosis contained in the original myth. The *Eros* polarity inherent in Surrealism is reflected in Dali's Narcissus. The image of Gala, through whom Dali claims redemption, opposes the images of death and fossilisation. Like Oedipus (the king who killed his father and married his mother in Greek myth), Narcissus functions as a Surrealist hero. Suddenly confronting himself he finds in confrontation the seeds of his death. But he is saved from the absoluteness of death by the process of metamorphosis, saved to live as a flower.<sup>4</sup>

In the Freudian theory, the evolution of the libido has three stages. The child's preoccupation with himself and his own body marks the first stage. In the second stage, an erotic impulse intensifies that selfinterest, a stage referred to as the narcissus libido. Finally, in the course of a normal development of the libido, this desire is transposed to another person. The Freudian Narcissus is then an individual whose development does not go beyond the second stage of this sexual and emotional cycle. The impossibility for an individual to surpass the Narcissus libido makes him incapable of a procreative potential, which is why Freud related the Narcissus complex to death.

As the myth of Narcissus is a rejection of heterosexual love, it conflicts with

**⁴**見Chadwick(1980,第38-39頁)。

<sup>&</sup>lt;sup>4</sup> See Chadwick (1980, pp. 38-39).

中令納希索斯的形像可以和他妻子加拉的形像 互换。同時,他想表明他在自己和加拉之間建 立的一致性,甚至在他的藝術作品上簽署『加 拉/達利』。『達利這樣做是漠視佛洛依德對 雌雄兩性的説法。佛洛依德認為,在兩性中, 任何一種性別都或多或少具有另一種性別的特 徵,由此造成的衝突,形成了由神經病引起的 慾望的基礎。達利在心理上與加拉的合併,顯 示達利無法處理佛洛依德對雌雄兩性的説法, 但這卻屬於部分超現實主義者所追求的完全的 雌雄同體。』5

於一九三八年,達利到倫敦造訪佛洛依德,將 此畫作給佛洛依德看。當時已病重的佛洛依 德告訴他:『在你的畫裡,我找到的不是潛意 識的東西,而是有意識的東西。然而在大師們 - 達文西或者安格爾 - 的作品,引起我的興 趣,而令我覺得神秘和困惑的,正是潛意識的 意念、對莫名其妙的秩序的追尋,這些是隱藏 在畫裡的。而你的神秘感則是明白顯現的,這 幅畫只不過是把它揭露的一種技巧。』 5鑒於 超現實主義者當時一般都渴望符合佛洛依德的 心理分析,這個回應看來便十分負面,然而,

Surrealism's fundamental belief in the idea of absolute love ('l'amour fou', or 'mad love' in French) and the redeeming power of woman. Dali could not accept this rejection of heterosexual love and managed, with his poem, to make the image of Narcissus interchangeable with that of his wife Gala. He also wanted to make clear that he identified with Gala, to the point often signing his artworks "Gala/Dali". "In this way Dali ignored the Freudian duality of male and female. Freud had seen both sexes as possessing characteristics of the opposite, to a greater or lesser extent; the resulting conflicts form the basis of neurotic compulsions. Dali's psychological absorption of Gala suggests his inability to deal with Freud's sexual polarities but is also part of the larger Surrealist search for the perfect androgyny."5

In 1938, Dali visited Sigmund Freud in London and showed him this painting. He was told by the doctor, who was already very sick at the time: "It is not the unconscious I seek in your pictures, but the conscious. While in the pictures of the masters - Leonardo da Vinci or Jean-Auguste-Dominique Ingres that which interests me, that which seems mysterious and troubling to me, is precisely the search for unconscious ideas, of an enigmatic order, hidden in the picture, your mystery is manifested outright. The picture is but a mechanism to reveal it." 6 Although

<sup>&</sup>lt;sup>5</sup> 見Chadwick(1980,第38-39頁)。 <sup>6</sup> 見Chadwick(1980,第69頁)。

<sup>&</sup>lt;sup>5</sup> See Chadwick (1980, pp. 38-39). <sup>6</sup> See Chadwick (1980, pp. 69).

佛洛依德後來向達利表明,達利改變了他對超 現實主義的態度,而他以前認為,超現實主義 是愚蠢的。雖然達利對佛洛依德的原理的實際 理解和應用都有限,但由於他對探討人類有關 性慾和潛意識的各個領域的繪畫和意念,是以 前藝術所未涉足的,因此他為超現實主義畫家 提供了嶄新的原動力。」

作了圖像研究之後,這位學生繼續顯示達利對心理分析的興趣,以及他如何將佛洛依德自戀癖的意念應用到作品中。然後,她從她研究時涉獵的書籍中節錄了數段,指出佛洛依德其實知悉超現實主義者的試驗,而且在自己和達利的晤談中,改變了對超現實主義野心的看法。她在短短的幾段,提供了十分重要的資料,釐清了畫作的主題、理論背景,以及與整個超現實主義運動的關連。

\*藝術史研究 現在,我們可以繼續從現代主義和後現代主義的性質的辯論中,整合對《納希索斯的蜕變》的討論結果。在上文,該學生選擇對這個問題不作處理,但如果在本文處理,可能是有趣味的。我們已經了解,現代主義藝術可以分為兩個較為不同的課題:前衛的和「為藝術而藝術」的。在有關普魯東的一節,我

this response seems to be quite negative, in view of the general desire of the Surrealists to conform to Freudian psychoanalysis at the time, Freud made it quite clear later on that Dali had changed his attitude towards Surrealism, which he had previously thought to be foolish. Even though Dali's actual understanding and application of Freudian principles was limited, his paintings and ideas gave to the Surrealist group a new impetus as he explored areas of human sexuality and the subconscious that had previously been untouched by art.'

Aftertheiconographic study, the student moved on to show Dali's interest in psychoanalysis and his use of Freudian ideas on narcissism in the making of this painting. She then revealed, with several quotes from the books she used during her research, that Sigmund Freud was actually aware of the experiments of the Surrealists and how his meeting with Salvador Dali changed his mind on the ambitions of that movement. In a few short paragraphs, very important information have been provided that both clarified the theme of the painting, its theoretical background as well as its connection with the project of the whole Surrealist movement.

\* Art historical study It is at this moment that we could move on to integrate the discussion around that painting in a debate on the nature of modernism and postmodernism. The student chose not to address this issue, but it might be interesting to do it here. We have already seen that modernist art could

們亦已經了解,我們可以把超現實主義歸類到 上述的兩個課題,而毋須證明超現實主義屬於 哪一個或者不屬於哪一個。如果選擇繼續討論 現代主義和後現代主義,回答下列問題該是有 趣味的:《納希索斯的蜕變》是不是一件可以 改善社會的藝術作品(方法是創造*超現實*,即 高於現實的東西),抑或只是一項遊戲,對我 們的生活沒有影響?

如果我們將《納希索斯的蜕變》看作是對心靈 及心靈神秘深處的探討,並且以心理分析和 心智理論為討論這幅畫的核心(而這幅畫亦可 以用拉康的「鏡像階段」的概念來思考),那 麼,有人很可能會提出,可以將達利的畫看作 為一個自我了解的過程,或者最少是一個以將達 利看作前衛藝術家。另一方面,如果我們認為 《納希索斯的蜕變》只不過是在玩弄佛洛依德 的理念(佛洛依德本人似乎就是這樣想),, 者,如果有人認為,佛洛依德的理念荒憾 的理念(佛洛依德本人似乎就是這樣想),, 者,如果有人認為,佛洛依德的理念荒 者,如果有人認為有其他目的,只不過 想創造些美麗而神秘的形像,完全無意令我們 驚詫於心智的本質。這樣的話,可以把達利看 作「為藝術而藝術」的一個代表。 be divided into two rather different projects: the vanguard project and 'art for art's sake' project. We have also seen in the section on André Breton that Surrealism could be considered to belong to both projects without ever taking side clearly. If one chooses to continue a discussion on modernism and postmodernism, it would be interesting to answer the following question: Is the *Metamorphosis of Narcissus* an artwork that could lead to an improvement of society (by the creation of a *surréel*, something superior to reality) or is it only a game that has no impact on our lives?

If one chooses to consider the Metamorphosis of Narcissus as an exploration of the mind and its mysteries, if one decides that psychoanalysis and the theories of mind are at the core of the discussions made on this painting (and it would be possible to think about it in terms of Lacan's 'mirror phase' concept), one might very well argue that Dali's painting can be seen as a process of self-understanding, or at least, a door open on the psyche of other people. In this case, Salvador Dali can be considered a vanguard artist. If, on the other hand, one decides that the Metamorphosis of Narcissus is just a game on Freud's ideas (which is what Freud seems to have thought), or if one believes that Freud's ideas are nonsense, one could also argue that this painting has no other ambition but to create beautiful and mysterious images without any desire to make us wonder about the nature of the mind. In this case, Salvador Dali could be seen as a representative of the 'art for art's sake' stance.

對這幅畫還可以用第三種方法解讀。如果有 人認為達利自願持開放立場,自始就決定他 的作品既不應是前衛,也不應是「為藝術而 藝術」,那人就可以從完全不同的角度來觀 賞這幅作品。上文説過,達利運用佛洛依德對 潛意識的概念來繪畫這幅作品,但卻是有意識 地這樣做,而佛洛依德認為,這種行為自相矛 盾。即使他從來沒有公開這樣說,但達利作此 決定,就已經足以成為麻煩製造者,因為他將 兩個現代主義課題之間的界線弄得模糊不清 (他在很多超現實主義陣營的成員加入共產黨 之後,拒絕參加他們的革命性活動,這種情況 亦可以理解為拒絕投身到「現代」陣營)。 最後, 達利的藝術和很多超現實主義的作品, 都可以看作是不甘投入二十世紀上半葉藝術 主流趨勢的表現。這件作品不可以稱作「後 現代」,但卻足以表明,「現代」和「後現 代」的劃分,從來沒有截然清晰的概念,在 對一幅作品作出決定前,應該先從幾方面仔細 觀察與思量。

And still, there might be a third possible reading of this piece. If one thinks that Salvador Dali voluntarily left his position open, if he decided from the outset that his project would be neither vanguard nor 'art for art's sake', it might altogether be seen in a completely different light. As we have seen. Dali used the ideas of Freud on the unconscious to paint this work, but he did that consciously, an act that was seen as contradictory by Freud. Even though he never openly said so, Dali was enough of a troublemaker to take that decision in order to blur the line between the two modernist projects (his refusal to participate in the revolutionary activities of the Surrealist group after many of its members joined the communist party might be understood as a similar refusal to commit to the 'modern'). In the end, Dali's art and many Surrealist works can be seen as non-commitment to the general tendencies of the art of the first half of the twentieth century. This work cannot be called 'postmodern', but it also illustrates that classifications such as 'modern' and 'postmodern' are never clearly-cut concepts and that each work of art should be viewed and thought of in several ways before one makes up one's mind about it.

### 例三:地景藝術,二十世紀七十年代的運動

這種趨勢產生的藝術作品(通常是大型製作)裝置在特定的位置。「結合環境」指某項藝術作品只有在藝術家所擬的特定位置才有意義,而藝術作品與其周遭景物的結合是十分重要的。由於大自然的概念是地景藝術的重要部份,在藝術館的藝術作品,如果使用大自然的部份組件,例如樹葉、泥土和石頭,就仍可當作是地景藝術潮流的延伸。這些藝術家,有很多來自極限主義的運動,為了較清楚知道如何用不同方法理解地景藝術,我們簡單介紹一下這派主要代表人物的作品。

史密斯遜(一九三八 一 一九七三)的作品《螺旋狀防波堤》,是在猶他州大鹽湖的岸邊創造了一片由填海伸延而成的螺旋形土地。《閃電的曠野》(一九七七)是德馬利亞(生於一九三五年)在一塊廣大的田野,將四百根鐵製電線桿排列好,導引天雷。至於《肖像塚》,創作者海澤(生於一九四四年)在伊利諾州水牛石一條河的岸邊,製造了極之巨大和並略帶幾何形狀的與水有關的動物形像,要從天空才看得見。特瑞爾(生於一九四三年)最大的抱負是製成命名為Roden Crater的作品(仍未完成),他要在火山形成很多通道和內室,從而以全新的角度創造天空

# Example 3: Land Art, a nineteen-seventy movement

This trend implied artworks, usually made on a very large scale, installed in specific locations. The term 'site-specific' was used to express that a particular artwork took the meaning intended by the artists only in a particular location, the integration of the artwork with its surroundings being essential. Since the concept of nature was an important part of Land Art, artworks in galleries using parts of nature, like leaves, earth or stones, are also considered to belong to the trend of Land Art by extension. Many of these artists came from the Minimalist movement and, to better see how the artworks of Land Art could be understood in different ways, I will offer brief descriptions of the works of its main representatives.

In the *Spiral Jetty*, Robert Smithson (1938-1973) created a stretch of reclaimed land in the form of a spiral created on the shore of the Great Salt Lake in Utah. With The Lightning Field in 1977, Walter de Maria (born 1935) arranged four hundred metal rods in a vast field bringing thunder unto them. For Effigy Tumuli Michael Heizer (born 1944) made, on the shore of a river in Buffalo Rocks, Illinois, extremely large and slightly geometrical representations of animals related to water which can only be seen from the sky. In his most ambitious (and still unfinished) project, Roden Crater, James Turrel (born 1943) is shaping the inside of a volcano with numerous passageways and chambers created to shape the sky and the stars in an entirely new perspective. Christo and his

最後應該説明,這些藝術作品還有其他名稱,例如 大地作品或者環境藝術。雖然這些藝術作品經常要 憑藉大自然的概念,然而它們在實踐上差別很大, 因此對沒有受過訓練的藝術愛好者來說,卻不容易 察覺這些藝術之間相承的脈絡。不過,藝術家和藝 評人都有很多關於這個題材的著作。可以循三個不 同的研究條件解讀地景藝術:歷史研究、社會學研 究和我所指的「認識論」的研究。

\* 歷史研究 藝術史和藝術評論最常用的方法, 是發掘對藝術作品有關的影響和意義。這些影 wife Jeanne-Claude (both born 1935), however, have become world-famous personalities. Using various kinds of synthetic fabrics, they wrap and circumscribe nature and city landmarks to make them look entirely different. Their environmental projects are always on a huge scale: wrapping coastlines, islands and entire landscapes to try to make a human impact on the natural world without harming that environment. Andy Goldsworthy (born 1956) decided to use nature as both the tool and the subject of his artworks. He uses only natural things found in nature to rearrange them in interesting new combinations: tree branches, leaves, stones, water and earth are his only materials and they are showing nothing else but tree branches, leaves, stones, water and earth.

I should conclude by saying that other names, like Earthwork or Environmental art, have been given to the activities described above. They are, in spite of their frequent reliance on the concept of nature, very varied practices and their common threads might not be obvious to the untrained art lover. But both artists and art critics have been writing extensively on that subject and it is possible to see three possible readings of Land Art following three different conditions of study: a historical one, a sociological one and what I call an 'epistemological' one.

\* Historical study The most common way to write art history and art criticism is to look for influences and meaning to shed light on the artwork. The influences are simply the 'source of inspiration' of the artists. Needless to say that a word like inspiration is fraught

響只是藝術家的「靈感泉源」。不用說,像靈感這樣的詞語,如果用於嚴肅的藝術評論,是充滿危險性的。在十九世紀,人們曾經十分空泛地用「靈感」來證明藝術家的優越性,即在康德的思維上的天才地位。對這個詞語可以作多種互相矛盾的解釋,結果,當代的讀者對藝術作品的了解,可能只剩下一些聯繫該作品與過往的藝術薄弱、空泛的描述。這並不意與追往的藝術不能在當代實現,但這種聯繫毋須依賴像「靈感」或者甚至「影響」等詞語的傳統用法。

與地景作品建立的一項自然聯繫,是很多這些 非常大型作品與非常古老文化的遺迹之間的關係。雖然這種聯繫獲得地景藝術家公開承認, 但這也是十九世紀七十年代的藝評人,避免依賴過去數個世紀西方藝術的一種方法。這次, 影響來自較深層的、並且看來更開放的來源。 史密遜、海澤和特瑞爾想銘記文化遺跡如金字 塔、秘魯沙漠的納斯卡巨畫等,特別是北美洲 土著在多個世紀之前建立,但後來被「文化」 毀滅了的大型墳墓。(正是海澤創造《肖像塚》的公開目的。)因此,人們認為頌揚非西方的文化是後現代明顯的特色,並為一些藝術家喜見樂聞。一些仍在創作龐大架構的藝術

with danger when it comes to serious art criticism. It has been used very vaguely in the context of nineteenth century art as a proof of the superiority of the artists, his/her status as genius in the Kantian sense. It is open to so many contradicting interpretations that the contemporary reader might be left with nothing more but a flimsy and empty description of the artwork related to the art of the past. It does not mean however that the art of the past cannot find its way into contemporary realisations but this connection does not need to rely on a traditional use of terms like 'inspiration' or even 'influence'.

One natural connection made with the works of Land Art was established between many of its large-scale artworks and the realisations of very ancient civilisations. Even though the connection was openly accepted by the artists of Land Art, it was also a way for the art critics of the nineteen seventies to avoid relying on the Western art of the past centuries; this time the influence came from a deeper-rooted, and seemingly more open, source. Smithson, Heizer and Turrel wanted to remember realisations like the pyramids, the lines on the ground in the Nazca desert of Peru and, especially, the large tumuli built by North America Native Americans many centuries ago and since then destroyed by 'civilisation' (which was the open intention of Michael Heizer in creating Effigi *Tumili*). Honouring non-Western civilisations was therefore seen as something typically postmodern and was welcomed by these artists. Those of them who are still creating large structures, like Turrel in the Roden Crater, 家,例如在建構Roden Crater的特瑞爾重視和 美洲土著社會一起工作,就是要令這種起於三 十年前的努力方向繼續下去。

不過,當時幾位藝評人認為,用這種古代 影響來解釋地景藝術並不足夠,他們強烈 渴望將地景藝術的這些志業連繫到二十世 紀初葉的現代主義藝術。即使地景藝術家 沒有真正同意現代主義藝術家有任何理念 跟他們的創作項目有關,但他們卻在創作 結合環境的藝術作品,(即要理解那件作 品只可在那特定場地,而非其他場地)。 我們不需要花很多時間尋找,就可以知道 二十世紀第一位創造這些藝術作品的藝術 家是布朗庫西(一八七六 - 一九五七)。 他有不少作品可為上述的聯繫提供理由,特別 是一九三七年他為他祖國羅馬尼亞的提古丘 花園設計的幾件大型的雕像。他的作品《吻之 門》,大致是以他的雕刻作品《吻》為藍本, 為特定的地景設計了一個框架,因此不能用於 其他地方。類似的有《靜桌》,一張由圓凳圍 着的圓桌,放在種植成圓形的樹中間,與這些 樹互相呼應。人們認為,布朗庫西另一項著名 雕刻作品(特別是作為克里斯多某些藝術作品 的泉源)是一九三七年的《無限之柱》,作品 make a point of working with Native American communities for instance, perpetuating this direction taken over thirty years ago.

But this ancient influence was not enough for several art critics of the time and the desire to link these undertakings to the modernist art of the early twentieth century was too strong. Even though the artists of Land Art did not really agree that any idea from modernist artists would be relevant to their projects, they were now creating site-specific works, i.e. artworks that can only be understood in a specific place and nowhere else. It did not take too long before finding that the first artist in the twentieth century to create such artworks was Constantin Brancusi (1876-1957). A number of his works were used to justify the connection, and especially a couple of large sculptures designed for the Tirgu Jiu garden in his native Romania in 1937. The Gate of the Kiss, loosely based on his sculpture titled The Kiss, was designed to frame a specific landscape, and thus could not be placed anywhere else. Similarly, Table of Silence, a round table surrounded by round stools, echoes the circle of trees within which it was placed. Another famous Brancusi sculpture was considered (especially to give a source to some of Christo's artworks), the 1937 Endless Column, made up of modules that could be stretched to any height, the limits being only those of the material's strength.

In the end however, it was very difficult to find influences from previous artworks that would 'explain' the ideas of Land Art. Obviously, no artworks exist in a vacuum and it is impossible

由一些可以延伸到任何高度的組成件所組成,唯一的限制只不過是物料本身的承受能力。

不過,要從過往的藝術作品找出可以「解釋」影響地景藝術的理念始終十分困難。明顯地,沒有藝術作品由一片空白而來。離開了產生藝術作品的歷史情境,就無從談起藝術史上的任何新發展。大型古文化遺跡與布朗庫西的作品,都可以為解釋大部份地景藝術提供基礎,並將地景藝術放到較大的情境脈絡中,但這些藝術家的地位卻不能藉此解釋,李察隆的作品就不能這樣解釋。他明顯是一位地景藝術家,但沒有留下在傳統意義上可以稱為藝術的痕跡或物件。因此,人們認為需要另一種解讀和解釋的方法。藝評人這次著眼於藝術家的有關著作。

\* 社會學研究 這些藝術家著作的概念很多時都 與藝術機構的評論有關。要了解這種評論,我 們先要記得,十九世紀七十年代西方社會的情 況和現在十分不同。當時,人們相信,經濟增 長無休無止,新近取得的財富和獨立可以催生 新的社會。這種想法在今天已經站不住腳了, 但當時有很多年輕人相信,一個沒有階級和廢 除了工作制度的社會已經近在眉睫,通過創 造藝術作品的過程來逐一廢除資本主義的負面 to understand any new development in the history of art if it is separated from the historical context that produced it. It was obvious that the large realisations of ancient civilisations and the works of Brancusi gave a foundation to Land Art that could both explain a large part of it and situate it in a larger context. But it could not justify many of the positions of these artists, nor could it explain the work of Richard Long for instance, who was squarely situated within Land Art but did not leave any trace or any object that could be called art in any traditional sense. The need for another kind of reading and interpretation was therefore felt and, this time, art critics turned to the writings of the artists involved.

\* Sociological study The concept that appeared almost always in the writings of these artists was related to a criticism of the art institutions. To make sense of that kind of criticism, we should try to remember that the conditions of Western society were very different in the nineteen seventies. It was during a time when many people believed that economical growth would never cease and that new kinds of societies would emerge from this newly acquired wealth and independence. It is somehow hard to believe today, but many young persons believed that a classless society, in which work would be abolished, was just around the corner, and that it was just a question of time before the negative effects of capitalism would be abolished one by one by the creative process of art making. The idea that art and

影響只不過是時間上的問題。一種在北美洲和歐洲流傳甚廣的想法是,藝術和文學本身具有顛覆性,可以將人從資本主義社會的傳統積習中解放出來,這些都導致反主流文化的潮流,以及一九六八年五月在歐洲發生的連串事件。

這種情境之下,人們越來越覺得,物質文化就是 資本主義負面影響的表現,這些負面影響推崇的 價值觀,都應該在即將來臨的「新文化」中清除 淨盡。那個時代的藝術家,越來越不能接受對於 藝術是純粹以財富和金錢為目的,為藝術市場提 供貨源,而生產繪畫和雕塑品這種想法。關於概 念藝術的起源,雖然各種説法不無矛盾,但一般 來說,越來越多人認同,概念藝術源自極限主義 者。由於不願意創造有關自我表達的藝術,極限 主義者決定,如果他們讓工廠製造他們的作品或 許還更好些。於是,明顯地,意念較實物重要的 另一原因,就是受金錢導向的藝術市場,再無法 從這類作品中得益。非常相似的一點是,海澤在 沙漠所造的巨型物體不可能買賣,連搬動都不可 以,因此對藝術市場沒有任何用途,這一點海澤 是十分清楚的。

這種社會批評的另一個方面與藝術機構有關。海 德格爾説過,博物館令藝術作品的地點改變(把 literature had an inherent subversive effect that could lead to liberation from the mores of exploitations was fairly widespread in North America and Europe. It led to what was called the counterculture and the events of May 1968 in Europe.

In that context, material culture was increasingly seen as a manifestation of these negative effects of capitalism, effects that only encouraged an attachment to values that should be erased in the forthcoming 'new culture'. The idea that art was producing objects like paintings and sculptures that could only fuel an art market hungry for wealth and money became increasingly unacceptable to the artists of that generation. Even though the accounts of how Conceptual Art started are somewhat contradictory, it is more and more generally acknowledged that it began with Minimalist artists who decided that, since they did not want to make art that would be about selfexpression, it would be even better if they let a factory fabricate their objects. Then, it became obvious that the idea was more important than the object also because the money-oriented art market could not benefit from that kind of art. Very similarly, artists like Michael Heizer were very clear about the fact that such huge objects as the ones he made in the desert could not be bought, sold or even moved, and were therefore useless to the art market.

Another aspect of this social criticism was

藝術作品搬到藝術館),便扼殺了藝術作品。因為地點的改變,物品抽離了原有的情境,藝術作品本來的狀況就起了變化。例如,一個舉行儀式時使用的非洲雕像,一從那個儀式抽離,就成了毫無生命的物體,或者說,博物館把它殺死了。這些藝術家表明,結合環境就是他們的藝術作品的真實性質,所以抗拒藝術博物館的死亡效應。因此,他們將藝術機構。觀者要大大的,務求作品無法搬到藝術機構。觀者要長途跋涉才可以看見這些作品,保證了觀者對作品的參與程度:如果你願意花數天的車程一睹處於沙漠中心的作品,比起你走進博物館,然後像大部分遊客那樣,在那環境中表現得全無興趣,你已算很投入了。

大部份地景作品的另一個層面,是它們並不像傳統作品般,持著永恆的概念。博物館的另一基本概念,是它有著保存藝術作品的功能:藝術作品從入館那刻起,就成了永恆,館方花費大量金錢保存這些作品,而我們的地景藝術家卻討厭這個觀念。史密斯遜特別強調他的作品中對均等看法的那一面:宇宙的所有事物都會腐朽,藝術沒有理由例外。他的作品《螺旋狀防波堤》一直在變,因為作品是由自然環境中

related to art institutions. Martin Heidegger had already mentioned that museums killed the artwork because the change of place, i.e. moving an object into a gallery, separates the object from its original context making it therefore different from what it originally was. For instance, an African ritual statue was made into a lifeless object the moment it was severed from its ritual context: the museum had killed it. Resistance against the deadening effect of the art gallery was also in the mind of these artists who made it very clear that site-specificity was the real nature of their artworks. They were therefore made too big to be moved into the art institution. The distance viewers have to cover to see these works are also a guaranty of their participation: if you have spent several days driving to see the artwork in the middle of the desert, you have already been much more involved than if you were simply visiting a museum with the characteristic lack of interests most tourists have in that environment.

The last aspect of the majority of Land Art objects is their non-attachment to the idea of eternity usually carried by traditional artworks. It is also a fundamental concept of the museum to function as a repository of art: art becomes eternal the moment it entres the gallery and huge sums of money are spent to preserve these objects. This notion also became hateful for our artists. Robert Smithson in particular emphasised

的自然物質所組成的,並且會最終消失 (今天,《螺旋狀防波堤》已經全部沉 於水底)。

這類「社會學」研究的優勝之處是,它顧 及以藝術家本身的文字創作解釋藝術家的 藝術創作項目。這並不需要我們放棄在第 一項研究中提出的各項影響。這種研究方 法將藝術作品放在歷史和社會情境中,甚 至讓我們了解,那些規模龐大的事業為何 已經不再可能做到。今天,地景藝術的 體現都成了高茲沃斯手中的那類工作,非 常精緻,規模細小,經常以樹葉和圓石作 材料。由於今天大規模的藝術工作有賴企 業資金的支持,如果不容許贊助公司的標 誌在藝術作品或者其周圍出現,是難以想 像的。所以地景藝術的規模縮小,已成普 遍現象。事實上,自十九世紀七十年代 以來,時代變了很多,金錢和藝術關係密 切,已毫不令人詫異。在我們的社會,藝 術是市場的一部份,並用於各類交易,這 看來都已很自然。不過,仍有第三類解讀 方法, 這種方法並不允許上文所述的可能 性,並且仍然依賴非常複雜的思想。

the entropic aspect of his work: everything decays in the universe and there is no reason why art should be any different. His *Spiral Jetty* is changing all the time, because it was made of natural material in a natural environment, and it will eventually totally disappear (today, the *Spiral Jetty* is completely under water).

This type of 'sociological' study has the benefit of taking into account the project of the artists explained in their written productions. It does not require us to forget about the influences presented in the first study, it situates the artworks in a historical and sociological context and even allows us to understand why such massive undertakings are no longer possible. Nowadays, Land Art has become the sort of very subtle and very small scale realisations of an Andy Goldsworthy who often works only with leaves and pebbles. The reduction in scale of Land Art has become very common because the funding of large scale art relies so much on corporate sponsoring today, that it would be unimaginable to think of artworks that could not allow for the logo of a company to be displayed somewhere on or around it. In fact, the times have changed greatly since the nineteen seventies and nobody is shocked nowadays by the collusion between art and money; it seems only natural in our societies that art should be part of a market and used for transactions of all kinds. There is however a third kind of reading that leaves no room for any of the possibilities already mentioned and still relies on a very sophisticated thinking.

\*「認識論」的研究 雖然福柯不能稱為藝評 人,但著名的藝評人克勞絲(生於一九四一 年)的確將這法國的理論之意念引入當代藝術 評論。以下的研究沿用結構主義者當時普遍採 用的分析方法。因此我在這一章保留「認識論 的研究」這個用語。

克勞絲是《十月》雜誌的聯席創辦人和聯席編輯,是一九六〇和一九七〇年代《藝術論壇》的老將。她初期的工作很受格林伯格的影響,其後受到結構主義的影響,遂與過往的良師意見分歧,撰寫的藝評亦開始抨擊現代主義的各項假設:特別是對原創性和天才的觀念,認為兩者在結構主義者的世界觀中都沒有地位。

克勞絲在她關於地景藝術的著名文章「在擴大 園地中的雕塑」「中,嘗試不憑藉歷史去了解 地景藝術運動。她不想倚賴一般提述對各種 影響的參考(從過去和從其他藝術家),而想 開創一個結構性的理解方法來了解地景藝術這 種藝術新發展。為此目標,她使用一種圖表, 稱之為擴張:「我指的擴張,在運用數學方法 時,稱為克萊因小組,它還有其他名稱,其中 一個是皮亞傑小組,當結構主義者參與有關人 \* 'Epistemological' study Whereas Michel Foucault cannot be called an art critic, it was the task undertaken by the famous art critic Rosalind Krauss (born 1941) to introduce the ideas of French theory into contemporary art criticism. The following study follows the kind of analysis prevalent in structuralist circles at the time, which is why I kept the term 'epistemological study' for this chapter.

Co-founder and co-editor of *October* magazine, a veteran of *Artforum* of the nineteen sixties and nineteen seventies, Rosalind Krauss had first been working under the influence of Clement Greenberg. After coming under the influence of structuralism, she could not share the views of her former mentor and started writing art criticism that condemned many of the assumptions of modernism: in particular the notions of originality and genius that had no place in the structuralist worldview.

In her famous text about Land Art, 'Sculpture in the Expanded Field' 7, she attempted to make sense of that movement without relying on historicity. Krauss did not want to rely on the usual reference to influences (from the past, from other artists) and tried to create a structural understanding of this new development in art. To do so, she used a diagram she calls an expansion: 'The expansion to which I am referring is called a Klein group when employed mathematically

<sup>&</sup>lt;sup>7</sup> 見Krauss (1986,第276-290頁)。

<sup>&</sup>lt;sup>7</sup> See Krauss (1986, pp. 276-290).

# 甚麽是

Art Criticism?

類科學設計運作時就會這樣應用。」8 她堅決 反對有這些影響,所以摒棄採用藝術家如布朗 庫西或者古文明的作品來了解地景藝術。事實 上,克勞絲撰寫文章,認為用歷史的影響來解 釋地景藝術是荒謬的,她心中的想法,可能正 是歐文斯有關地景藝術與古文化的看法。然 而,她仍然將目光投放到過去,尋找導致產生 地景藝術的軌跡。她在偉大雕塑家羅丹(一八 四〇 一 一九一七)的作品《地獄之門》和 《巴爾扎克》中,看到「場地的喪失」。因為 這些作品從來沒有放到一個特定的場景,雕塑 已經不再是一個地方的碑銘。到了布朗庫西, 隨著底座結合到雕刻作品裡面,這傾向變得更 明顯,因這些物體都變成可以搬運。發生這些 改變後,用「雕塑」這個詞語來界定這些物體 就不能接受了。最終,它們成了「當你想看畫 的時候碰到的東西」9,或者不是建築物也不 是地景的東西,這些都是純粹負面的描述。

克勞絲於是寫道,十九世紀六十年代有很多藝 術家渴望重新界定雕塑、建築和地景之間的 界限,繼續就這個問題工作。克勞絲選擇以

has various other designations, among them the Piaget group, when used by structuralists involved in mapping operations within the human sciences.'8 She is so adamant about the rejection of the whole idea of influence that she will discard the use of artists like Brancusi and the works of ancient civilisations to make sense of Land Art. In fact, Craig Owens' vision of Land Art as related to the works of ancient civilisations might have been what Rosalind Krauss had in mind when she wrote it was nonsense to rely on historical influences in that case. And yet, she still looked to the past to find the path that lead to Land Art. She sees the beginning of a 'loss of place' with the Gates of Hell and the Balzac of the great sculptor Auguste Rodin (1840-1917). Since none of these works had ever been placed in a particular setting, sculptures had stopped being monuments. This tendency got stronger with the integration of the base inside the sculpture in the work of Brancusi, these objects had become transportable. These changes made the use of the word 'sculpture' to define these objects unacceptable and eventually, they became 'what you bump into when you would back up to see a painting'9, or what was not the building or the landscape, i.e. purely negative descriptions.

Krauss then wrote that it was the desire

<sup>&</sup>lt;sup>8</sup> 見Krauss (1986,第283頁)。 <sup>9</sup> 克勞絲引述紐曼(1906-1970),一個稱為抽象表達主義者的 美國藝術家組織的成員。他的畫在骨格圖案中使用平塗的色彩, 有助在繪畫中引入極限主義。

<sup>8</sup> See Krauss (1986, pp. 283). 9 Rosalind Krauss quoted Barnett Newman (1905-1970), member of the group of American artists known as Abstract Expressionists. His pictures, made of flat surfaces of colors adapting to a grid pattern, helped usher in

克萊因或皮亞傑的圖解去了解地景藝術的 發展,讓她可以將其引入到地景和建築的 程式中,並且補充,由於後文藝復興的思 維,它們都曾被拒絕納入藝評的類別中。 使用該方法,她給地景藝術作品起了新的 名稱:史密斯遜的《半埋工作棚》是「場 域建築」的例子,史密斯遜的作品《螺旋 狀防波堤》是「被標誌的場域」。克里斯 多和珍妮克勞德的《包裹的羅馬牆》是「 公理結構」的例子。對克勞絲來說,製作 切合這些定義的藝術作品(因此不能叫作 「雕塑」),亦是現代主義所沒有考慮到 的,因而是後現代的。這些創作之所以是 後現代主義的另一原因,是它們對現代主 義的兩個關注點提出疑問:個別藝術家的 實踐(作為獨立藝術家沒有可能創造這些 作品,而藝術家必須扮演不同的角色,包 括使用儀器、拍照、行政等)以及處理媒 介問題(媒介的「純粹性」的意念在這裡 也沒有意義)。這些新的概念以及方向的 改變,令克勞絲界定地景藝術的意念與西 方的藝術史決裂。

人們對這類藝術評論的回應,經常略帶負面。如果克勞絲寫文章的目的只不過是為

to redefine the limits between sculpture, architecture and landscape that led many artists of the nineteen sixties to work on that question. The choice of a Klein or Piaget diagram to make sense of the developments of Land Art allowed her to introduce in the equation both landscape and architecture, adding that they were rejected before as categories of judgement because of the post-Renaissance mentality. Using that method, she gives new names to the works of Land Art: Robert Smithson's Partially Buried Woodshed is an example of 'site-construction'; the same Smithson's Spiral Jetty is an example of 'marked-site'; Christo and Jeanne-Claude's Wrapped Roman Wall is an example of 'axiomatic structures'. For Krauss, making artworks that fit these new definitions (and cannot be called 'sculpture') is also something that had not been considered by modernism, it is therefore postmodern. These practices are also postmodern because they question two modernist concerns: the practice of the individual artist (it is impossible to do such work as an isolated artist, and the artist has to play many different roles: use of machines, photography, administration, etc.), and the question of medium (the idea of the 'purity' of medium also makes no sense here). All these new concepts and changes of direction made Rosalind Krauss define the ideas of Land Art as a break in the history of Western art.

One is often tempted to react slightly negatively to that kind of art criticism. If the

地景藝術分類和給予新的名稱,要將這個 創作項目棄而不顧就很容易了,但她還有 另一個理念,就是要引入一種她自覺是了 解藝術和一切其他事物的新方法。她想為 藝術作為品味的判斷奠定理論基礎,而這 是格林伯格等藝評人認為沒有必要的。她 嘗試以更客觀的態度取代個人品味,而在 這個過程中,她同時嘗試掃除我們最初在 波德萊爾的著作中找到的主觀的藝評人的 現代主義評論的取向。

3. 結論

同一件藝術作品,可以用不同的方式欣賞和了解。基於理論框架的種類,同一物體或同一形象可以產生出完全不同的論述,它們甚至可以互相排擠。在其他情況下,不同的論說可以配合得很好,從而對藝術作品有更精良和更多樣的了解。不過,即使這些論說看來互不相容,但這種情況其實並非無可避免。如果喜歡以較反常的方式作藝術評論,就可以產生第三種論述,為兩種對抗論述可以產生第三種論述,為兩種論述作調解,甚或消除兩種論述之間的分歧。在很多方面,藝術評論的實踐可以關乎新概念的產生,從而產生無限新的藝術作品(有一點值

only purpose of that text was to classify and give new names to the works of Land Art, it would be easy to discard this project. But Rosalind Krauss had another idea in mind, the point was to introduce what she saw as the newest way to understand art and everything else. She wanted to give a theoretical foundation to judgements of taste on art, something art critics like Clement Greenberg never felt to be necessary. Replacing personal taste by a more objective approach was what she attempted, and, in the process, she also tried to erase the modernist approach of the subjective art critics we have found at first in the work of Charles Baudelaire.

#### 3. In conclusion

The same artwork can be appreciated and understood in different ways. Depending on the kind of theoretical framework the art critic relies on, the same object or the same image can generate very different discourses, so different in fact that they can exclude each other. In other circumstances, different discourses can work together extremely well and complete an understanding of the artwork that is both subtler and more varied. But, even when they seem to exclude each other, they do not have to do so. If one likes a slightly perverse practice of art criticism, one might say that two antagonistic discourses about a specific artwork could generate a third discourse that might reconcile the two previous ones or simply eradicate them. In many ways, the practice of art criticism can be about generating new concepts, which can generate new artworks ad infinitum (we might note, by the way, that

得注意的是法國哲學家德勒斯說,哲學實踐的 定義就是:從過往作家的舊作品推出新概念) 。認為一件藝術作品只有一種解釋,既屬天 真,亦沒有益處。的確,藝術作品越能夠導致 各種不同見解,作品就越有意思。 the production of new concepts based on the study of previous authors is a definition of philosophical practice given by the French philosopher Gilles Deleuze). It would be both naïve and counter-productive to believe that one artwork should only generate a single discourse; in fact, the more an artwork allows for a varied production of meaning the more interesting it is.

# 第五章 有關藝術的寫作和對話

有關對特定藝術作品的寫作方法可説是五花八 門,由此可見,評價一件藝術作品並無放之四海 皆準的「正確」答案。從各種角度出發的藝術 評論,有不同目的,但皆言之成理。雖然出發點 不同,有時卻也殊途同歸。同樣地,對一件藝 術作品的個人回應或許可成為一篇引人入勝的藝 術評論的前提。這類藝術評論可以是藝評人直抒 胸臆,根據與藝術作品及其情境相關的理論,綜 合闡述其個人觀察的結果。因此,藝術評論的情 境亦很重要,但是若干理論在特定情境下並不適 用。例如,運用詮釋學向青少年解釋藝術作品是 沒有用處的;又正如基於形式主義對藝術作品進 行品評會引起歐洲藝術學校的學者的強烈不滿。 綜上所述,因為評論方式和觀眾均有多種不同 種類,所以事先了解寫作或討論的觀眾是有必要 的。

在課堂上進行藝術評賞可分為四個階段,以下是 此方法的簡單描述。由於該方法明顯經過簡化, 因此需要根據學生的不同情況進行調整:一些學 生需要經常鼓勵,另外一些需要謹慎地輔導,還 有一些則需要完全放開,好讓其獨立思考。

# Chapter Five Writing and talking about art

From these various ways of writing about specific artworks, we can see that there is no 'correct' answer for the evaluation of an artwork. They are all valid and serve different purposes that can sometimes come together. Similarly, a personal reaction to an artwork can very well form the premise of an interesting text. It will be the work of the conscientious art critic to formulate a motivating blend of personal observations relying on theories, which are relevant to the artwork and its context. The context of art criticism is therefore also very important and certain types of theory are not welcome in certain situations. There would be no point analysing an artwork using hermeneutics to an audience of teenagers for instance, just as it would create strong adverse reactions to scrutinise an artwork relying on formalism to an audience of academics in a European art school. In the end, since there are many types of possible art criticism and many types of different audiences, it is essential to know beforehand for whom one is writing or talking.

The following 'recipe' is a simple description, in four stages, of how to conduct art appreciation and criticism in the classroom. It is obviously a simplified methodology that needs to be adapted to the situation of each group of students, some groups need a lot of encouragement, others need to be controlled closely, and others still need to be left completely free to come up with their ideas.

#### 實踐方法:藝術評論的入門方法

此部分亦可以稱為「藝術評論入門」,「入門」此用語常常用來指學習各類知識的初級教程。雖然藝術評賞需經過教育,即可稱之為一個「學會如何觀賞」的過程,而且有充足理據的藝術評論往往更引人入勝,並可激發藝術家和觀眾的潛能,但是這「受教育後的觀點」仍須依賴所有藝術觀賞者的一系列活動而形成。在給藝術作品賦予多重含義之前,具體的觀賞過程仍可盡量保持純真,不帶任何成見,繼而進行評論與判斷的過程,這甚至可以分為幾個階段。

- \* 第一階段:對作品的描述 雖然在此階段以 視覺經驗為主(然而其他感官作用亦不容忽 視),實際上,描述與解釋卻不能分開。經過 語言清晰的表達,對作品的描述可使觀者的意 見及想法清楚地呈現。因此,描述的過程並不 如想像中簡單,對觀賞體會而作的細緻描述, 本身已經是一個豐富的體驗。對藝術學生為 例,可將學生分為幾個小組,每個小組須對藝 術作品進行清晰、有系統的描述,然後比較各 組的描述情況,這會是一項有趣的活動。
- \* 第二階段:了解作品的歷史及/或社會背景對藝術欣賞而言(即從過去來理解及欣賞藝術

# Practical methodology: an introductory approach to art criticism

This portion could also be titled 'Art criticism for dummies', to paraphrase a popular collections of primers on a variety of subjects. Even though art appreciation and criticism, which can be defined as 'knowing how to look', must rely on education, and a well-informed art criticism will always be more interesting and full of potential for the artists and the spectators, this 'educated gaze' still rely on a number of actions that are shared by all the viewers of art. Before attaching layers of meaning on the artwork, there is still the physical process of viewing that can be as naïve as possible and will be followed by a process of evaluation and judgements, which can even be divided into several stages.

- \* First stage: description of the work Even though the eye plays a major role in that phase (but one should not forget the other senses in that process), description and explanation cannot really be separated. A description of the work that gets to be articulated into words already makes visible many of the opinions and thoughts of the viewer. Description is therefore not as easy as it may sound and a well-written account of the experience of viewing a work is already a very rich experience. In the case of students of art for instance, an interesting activity would be to separate the students in groups, to ask each group to come up with a clearly formulated description of the artwork, and then compare the descriptions.
- \* Second stage: understanding of the historical and/or sociological background of the work In the case of art appreciation, i.e. to

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作品的質素及優劣),欣賞者應試圖理解到作 品當時面對的第一觀眾的期望,我們須透過藝 術史及通史來取得此經驗。由於藝術評論採用 與欣賞當代藝術相同的原則,因此,我們僅在 欣賞迥然不同的文化情境的藝術作品時,才需 要做出此番努力。在藝術世界日益混雜的情境 下,藝術愛好者須負起探究其他文化的責任。 因此,藝術評論亦是一個工具,幫助我們更好 地了解這個日益全球化的世界,即麥克魯漢 (一九一一 一九八○)所稱的「地球村」。 理解其他文化最終必然會啓發我們思考自身的 文化。由於情境會賦予身處其中的任何事物以 含義,認識情境的變化對另一種文化中的藝術 作品產生甚麽影響,也是頗有趣味的。而香港 的資訊網路四通八達,正為上述文化交流提供 了理想的環境,但其在藝術領域的潛力仍有待 發展。即如其他地方一般,香港的藝術家們都 是別具風格及有創意的,只是在本地觀賞來自 世界各地的藝術作品的機會仍有發展的空間。 在等待上述機會發展的同時,我們亦可透過互 聯網、閱讀國外的藝術刊物或出國參觀國際藝 術展覽。

\* 第三階段:了解藝術家欲達致甚麼目的 由 於後現代主義為藝術帶來了豐富的含義,藝

understand and appreciate the qualities and shortcomings of an artwork from the past, one should always try to understand the expectations of the first audience of the work. We have to rely on art history and history in general to make that experience possible. Since art criticism applies the same principles to the appreciation of contemporary art, such an endeavour would make sense only in the case of an artwork coming from a very different culture. In the context of an increasingly hybrid art world, it is the duty of any art lover to explore other cultures. Art criticism should therefore also be a tool for a better understanding of our increasingly globalised world, what Marshall McLuhan (1911-1980) has called 'the global village'. The necessity to understand other cultures should eventually make us think about our own. Since context lends meaning to everything, it would always be interesting to see what the change of context will do to an artwork coming from a different culture. Hong Kong, with the easy communication with every part of the globe, would be an ideal place to do so but it has not reached its full potential yet in the field of art. Artists in Hong Kong are as original and interesting as anywhere, but the opportunities to see artworks from all over the world on the territory have not yet been developed to their full potential. While waiting for that potential to be fulfilled, we can always log on the internet, read the foreign art press or travel to see international art shows.

\* Third stage: understanding of what the artist tried to achieve Because of the tremendous

術作品變得蘊含著大量意義。但觀賞藝術 作品與理解藝術作品的創作環境,並不是 藝術研究的最後階段,因為語言已為藝術 評論開拓了新的可能性。因此,要認真 撰寫一篇藝術評論,就必須下一番功夫作 研究。要尋找藝術家所寫的文章可能比 較困難,因為此類文章一般刊登在雜誌或 展覽目錄上,不容易獲得。因此便出現了 愈來愈多專門搜集當代藝術文獻資料的機 構,在當代藝術情境下這一發展亦屬順理 成章。作為一個評賞藝術的人,我們亦須 謹記,藝術家可能並未思考其作品所包含 的全部含義,因此我們的詮釋可能會與藝 術家的想法大相徑庭。再次強調一點,藝 術評論不再有所謂的「對」或「錯」。相 反,藝術作品的解讀方式愈多,愈有利於 對作品的辨析及討論。

\* 第四階段:根據蒐集的資料,有理據地建立 對作品的個人意見 藝術評賞期望達到的效 果:有理據支持下的個人觀點,並不排斥 他人的意見。由於個人好惡,我們不可避 免地會喜歡一些作品而不喜歡另外一些, 此時,應試圖了解原因,而不可未經思考 就全盤否定。只要不是單憑第一印象就對 enrichment brought about by postmodernity, the artwork has become the depository of a multitude of meanings. But looking at the artwork and understanding the conditions of its making is not the final phase of a research since discursivity has opened up new possibilities. There is therefore a necessary amount of research to make when one wants to write serious art criticism. Finding the texts of the artists might come as a challenge since these texts are often published in magazines or in exhibition catalogues that are not always easy to get. In that light, it is interesting to note that more and more institutions are specialising in the documentation of contemporary art, a move that makes entire sense in the contemporary context of art. We also have to remember that the artists may not have thought about all the implications of their artworks and that our interpretation may be very different from the project of the artist. Once again, there is no 'right' or 'wrong' anymore in art criticism; on the contrary, the more an artwork allows different readings, the better for debate and discussion.

\* Fourth stage: in view of the information gathered, formulate an informed personal opinion about the work Hopefully, that is what art appreciation and criticism should lead to: a well-informed personal opinion that does not exclude the opinions of others. Since it is unavoidable that we should like some artworks and dislike others, we should always try to understand why it is so without ending in such primary reactions as complete rejection without reflection. Anyone who has tried to understand an artwork without

藝術作品作蓋棺定論,且按照本書介紹的不同的觀點進行思考的人,必定可以得到更豐富的藝術體驗,甚至能欣賞到那些未能在第一眼就討人喜歡的藝術作品。優秀的藝術評論可以引領你進入多彩多姿的世界。

stopping at the first impression and has relied on the different notions introduced in this article got a richer experience of art and even appreciated what did not appear to be likable in the first place. Well-conducted art criticism will open many doors.

# 第六章 有助了解當代藝術的 有關概念

## Chapter Six Concepts that are useful for understanding art today

是否有某些概念可幫助人們了解今日的藝術? 作為對本書的總結,以下部分將介紹撰寫評論今 日藝術的一些概念。其中所介紹的詞彙構成一個 概念網絡,對於評論後現代藝術將會極有幫助。

是否有某些語言種類比較適合作藝術評論之用?應該怎樣建構口述和書面的藝術評論?選擇何種語言完全取決於你在評論藝術作品時的對象。藝術評論多種多樣,從純粹基於事實至極富文學色彩,但都各有千秋。關鍵仍在於情境。然而,建立若干基本原則將可能有助於一般的藝術愛好者像嚴謹的藝評家一樣去撰寫,或至少去思考藝術。

Are there any concepts that could be useful to understand today's art? To conclude this book, there are still concepts that are particularly useful in writing art criticism about the art of today. The words introduced in the next section form a network of concepts that can be extremely useful in art criticism about postmodern art.

Is there any type of language more suitable for art criticism? How to structure the talk and writing to present art criticism? The type of language chosen will also entirely depend on whom you are doing it for. There are many types of art criticism, from the most matter-of-fact to the most literary, and none is better than the others. It is, once again, a matter of context. To put it into practice, however, it might be useful to establish some ground rules that might help the casual art lover to write, or at least think, like a serious-minded art critic.

#### 1. 當代藝術評論詞彙簡介

我謹在此聲明,這裡臚列的概念雖對評賞當代藝術 非常有用(並不適用於傳統的藝術形式),但卻並 未盡錄所有相關理念。今日,各藝術刊物的專業藝 評人都會創意地運用哲學、文化研究及社會學等領 域所產生的概念。然而,就中學教育而言,大多數 這些概念對於學生來說太過複雜,以致難以正確掌 握。因此,下文扼要地介紹了課堂上理解當代藝術 作品可用到的一些概念。

藝術家之間常常出現相互借用的情形, \* 挪用 具體方式包括:向另一位藝術家購買其設計, 然後不加任何改動地使用;竊取他人的設計, 且未經許可抄襲他人作品;模擬他人設計並略 加改動;或全盤修改。但這些是相互借用並 不能稱作「挪用」,「挪用」一詞是用於描述 一種特定當代藝術行為的專有名詞。在二十世 紀末期,社會上普遍認為個人是環境的產物, 而與此同時,原創性遭到大肆批評。在十九世 紀,浪漫派藝術家因可以憑空創造藝術作品而 被視為「天才」;對於他們而言,作品必須前 所未有(即必須具有原創性)。及至二十世紀 末,人們拋棄了上述想法,他們相信藝術作品 只能是自然和文化環境的產物。今天,人們已 不再憑空創造,原創性只是以新的方式運用環

# 1. A brief introduction to the vocabulary of contemporary art criticism

I want to make clear that the concepts presented here are extremely useful to practise appreciation and criticism of contemporary art (they cannot be used for more traditional forms of art), but that they are in no way an exhaustive list of ideas. Today, professional art critics working for the art press are very inventive in their use of concepts generated by philosophy, cultural studies, sociology, etc. But in the context of a secondary school, many of these concepts would be far too complicated to be handled safely by the students. The following is therefore a very brief presentation of what can be used in the classroom when trying to understand contemporary artworks.

\* Appropriation Artists have always borrowed from other artists. They could do that in a number of ways: by buying a design from another artist and using it without any changes; by stealing a design and copying it without permission; by imitating a design with slight modifications; and also by changing it entirely. That type of interaction cannot be called 'appropriation' though, that term is reserved for a certain type of contemporary art practice. In the late twentieth century, when it was commonly accepted that an individual is the product of an environment, the idea of originality was also criticised. The nineteenth-century Romantic artist was seen as a 'genius' who could create an artwork out of nothing; for him, the work had to be entirely new, i.e. original. In the late twentieth century, that idea was rejected because an artwork can

境和情境的結果:我們從自身的文化背景中創 造如何運用東西,而非無中生有。舉例來說, 二十世紀七十年代的一些藝術家甚至於僅僅借 用其他知名藝術作品的圖片製作自己的作品。 因此,「挪用」的結果就是不可能具徹底的原 創性。在藝術評賞過程中,將會涉及到辨認一 件藝術作品中那些元素的出處。例如,我們應 能夠辨認出,一件拼貼作品是否運用哪本雜誌 的圖片,或某件裝置的作品是否採用了,或甚 至是改動了其他藝術家的作品等等。

\* 與環境結合 既然情境的概念如此重要,那麽有很多藝術作品是為特定場地而設也是合情合理的:藝術作品所處的環境決定了它被賦予的特定含義。下面的例子就説明了環境是如何創造含義的,在二十世紀七十年代,一位藝術家在一塊畫布上創造了一個非常簡單的圖案,並拍下它放在不同情境下及不同地方時的照片:由於情境變化了,我們對圖案的感知亦隨之發生了變化。但對於十九世紀的藝術家而言,他們在畫架上的繪畫可以放在客廳或是教堂,但他們並不會因此感覺到自己的作品的意義有甚麼改變。但是,今天的藝術家對於某作品所擺放的位置顯得格外小心,他們知道觀賞者對作品的感知及理解都會隨著情境的變化而改變。

only be the product of an environment, a natural and cultural environment. Today, originality can only be the result of a new use of environment and context: instead of creating out of nothing, we are creating using things from our cultural background. To illustrate that notion, some artists of the nineteen-seventies even made artworks that were only photographs of other, more famous, artworks. The act of 'appropriation' is therefore an outcome of the impossibility of complete originality. In the practice of art appreciation and criticism, it will consist in recognising the origin of the elements of an artwork. For instance, we should be able to recognise if a collage is using photos from magazines, if an installation is using artworks, even modified, from another artist, etc.

\* Site-specificity Since the notion of context is so important, it is logical that many artworks were designed for a specific place: they are endowed with a particular meaning because they are where they are. To illustrate how meaning can be created by the context, a nineteen-seventies artist created a very simple pattern on a canvas and photographed it in different situations and different places: since the context was changing, our perception of the pattern was changing with it. For the artists of the nineteenth century, for instance, their easel paintings could be put in a living room or a church; they felt it did not change the meaning of their work. Today's artists are very careful about where their artwork is located, they know that the viewer's perception of it, 與環境結合的概念對於進行藝術評賞活動大有 裨益,教師可嘗試將藝術作品放在不同的環境 中,觀察學生的感受有何不同(例如向他們展 示分別出現在博物館館室、襯衫及快餐店海報 上的同一幅畫)。

\* 暫時性 這一理念與較為「傳統」的藝術定義 背道而馳。雖然起源於西方,但這理念在中國 繪畫中也有體現,比如在創作一件要保存的藝 術作品時,其創作目的是希望永世流傳。「傑 作」的概念即圍繞著對永恒的追求而產生,而 在過去那些受此啟發的藝術家便正是為「把作 品留給後世」而創作。如同我們所知,藝術往 往屬於自己特有的時代,這也意味著我們在當 今文化與環境下創作的藝術,將無法切合時代 變遷後的未來狀況(前面我已解釋過,我們之 所以仍喜愛過去的藝術,只不過是這個「後現 代」紀元的現況之一;而事實上,十五世紀的 人們是無法忍受十三世紀的藝術的)。今天的 許多藝術家認為,他們沒有理由要去創作那些 經得起時間考驗的藝術作品,這就解釋了眾多 當代藝術作品不能持久保存的原因:他們的作 品只為保存到展覽結束。進行藝術評賞時,此 觀念可用來理解當代藝術的某一方面,並以此 與過去的藝術作比較。

and the meaning we give to it, will change according to the context. This notion of site-specificity can be very useful in the practice of art appreciation and criticism: the teacher can try to show an artwork in different environments to see what reactions their students can have (for instance, showing the same painting in the room of a museum, then on a tee shirt and finally as a poster in a fast-food restaurant).

\* Impermanence This idea goes against the more 'traditional' definition of art. It is a Western idea, but it can be found also in Chinese painting for instance: an artwork was made to last, its aim being to exist for all time. The notion of 'masterpiece' revolves around that desire for eternity and the inspired artist of the past is the one 'working for posterity'. We have already seen that art is always of its time, which also implies that the art we make today, in our culture and our environment, will not be adapted to the changed conditions of the future (the fact that we still like the art of the past is a condition of this 'Postmodern' era, as I have already explained; in fact, people of the fifteenth century could not bear the sight of the art of the thirteenth century, for instance). Many artists today feel that they have no reason to even try making art that would endure the test of time, which explains why so many contemporary artworks are impermanent: they are made to last for just the time of the exhibition. In the practice of art appreciation and criticism, this concept can be used to understand one aspect of contemporary art and compare it with the art of the past.

- 我們的經濟性質體現在大量生產與快速消費 裡。經抄襲而大量生產的產品充斥在我們周 圍,無論衣服食物,甚至我們所見的東西如電 影或圖像等,無一例外。人們應當記得,不久 以前,圖像還是罕見的東西:在十八世紀,惟 有親自到羅馬,才能一賭米開朗基羅的繪畫佳 作,但當時大多數人一生都無法達此心願。長 久以來,罕有性是藝術價值的其中一個表現, 例如,大多數人認為一幅畫的獨一無二正是它 的真正價值所在。但是,自攝影技術發明以 來,這種觀點不得不發生轉變,今天的藝術家 不再試圖去創作獨特的作品。藝術作品的倍增 是當今時代脈絡的一部分,尤其當二十世紀六 十年代普普藝術產生後,許多藝術家是在堆積 物體,拋卻了以少為貴的觀念。在藝術評賞過 程中,堆積的概念可用於討論作品的罕有性與 價值。
- \* 文字語言性 由於藝術評賞必須付諸於語言,因 此這一理念也是關鍵的一點。即使在藝術創作的 過程中,語言也起著重要的作用:除了藝術理論 家與哲學家,藝術家本身亦為藝術著書立説。對 藝術所持有的觀點,往往是我們如何理解藝術作 品的一個重要方面。以二十世紀七十年代為例,
- \* Accumulation This idea derives directly from the situation of our consumer society. The nature of our economy lies in the mass production of objects and products, which have to be consumed as fast as possible. We are surrounded by thousands of copies of everything, the things we wear, the things we eat, but also the things we watch, like movies or images. One has to remember that images were something extremely rare not so long ago: in the eighteenth century, the only way you could see the paintings of Michelangelo was to make the trip to Rome, something most people would never do. For a very long time, one of the values of art was its rarity; for example, the fact that a painting was unique gave it a dimension that most people recognised as the true value of art. After the invention of photography, that idea had to change necessarily and today's artists are not even trying to make unique objects. The multiplication of the work of art is part of the fabric of our times and many artists, especially after Pop art in the nineteen-sixties, are accumulating objects to reject the notion of rarity. In the practice of art appreciation and criticism, the notion of accumulation can be used to talk about rarity and value.
- \* Discursivity This is a major point in art appreciation and criticism since they can only be practised through language. But even in the practice of art, language has played an important role: alongside art theorists and philosophers, artists also have talked and written about art. The ideas on art have always been an important aspect of how we understand an artwork. So much so that, in the nineteen seventies again, some artists felt

正是出於這個原因,一些藝術家認為,作品要表達的觀念才是藝術作品的精髓。他們同時認為,藝術作品的物質性(即把作品只作為一件物件看待)對真正理解作品所傳達的內涵是一種障礙。最終,他們決定不再創作藝術作品,轉而專注研究表達理念。文字語言性就是藝術創作中對語言的運用,這方面在當今已受到前所未有的重視。因此,藝術評賞可視為另一種形式的藝術創造:藝術觀點的形成本身也可視作是藝術作品。這或許可以激發學生進行藝術評賞的興趣:即評論便是藝術。

\* 雜成 全球化的其中一個特點在於能更輕易地接觸到其他地方的文化。全球化可能對本土經濟造成極其負面的影響,但也應樂觀地看到,今天通訊與交通的便利為了解全世界各民族及藝術提供了大好機會。這種局勢使得文化創作情況不斷更新:舊的「文化中心」正在喪失其主導地位,逐漸讓位於其他眾多興起的文化來源地。以往,傳統藝術史上的藝術家通常來自歐洲或北美,而今則遍佈世界各地。雖然目前最活躍的藝術市場仍位於歐洲及北美,而該情況正迅速發生變化,但藝術家卻遍佈不同地方。這也説明今天的藝術家更頻繁地出遊,很多人甚至選擇離開故鄉。同時也説明,他們將

that the most important part of their artwork was the idea it expressed. They also thought that the material aspect of the artwork, the art as thing, was an obstacle on the true understanding of what they wanted to convey. They eventually decided not to make artworks and only focus on these ideas. Discursivity, i.e. the use of language in the creation of an artwork, has seldom been as important as today. The practice of art appreciation and criticism can therefore be seen as another type of art production: the ideas about art can very well be considered as works of art in their own right. That might be an incentive for students to practise art appreciation and criticism: criticism is art.

\* Hybridisation One characteristic of our globalised world is an easier access to the cultures of the rest of the world. Globalisation might have a very negative impact on local economies, but an optimistic mind can see in today's ease of communication and transportation a wonderful opportunity to know about people and art around the planet. This situation is increasingly creating new conditions for cultural productions: the old 'centres' of the world are losing their dominant positions to give way to a multiplication of other sources. Whereas the artists of traditional art history were usually European or North American, they are coming from all over the world nowadays. The most active art market may still be in Europe and North America, and this is rapidly changing, but the artists are from everywhere. It also means that today's artists are also travelling a lot, and many even chose to leave their country of origin. This means

生活在一個完全陌生的文化當中,必須入鄉隨俗,改變自身的文化傳統以適應周圍情況,從而把本身的文化融入到新的環境裏。由此形成了多元化的組合文化,因而各種有趣的藝術作品紛紛產生。香港是一個得天獨厚的空間,正適合感受這種文化薈萃所帶來的影響。教師與學生在進行藝術評賞時,也應關注當代香港與中國藝術家的活動。

2. 結論

以上列舉的專業用語(由藝評家歐文斯於二十世紀十年代創造)對當代藝術評論而言依然十分有用,並在各種情況下廣泛採用。就香港而言,上述詞彙實際上尤其適合分析中國不同領域藝術家所創作出的豐富多采的原創性作品。其中大多數概念是經過深入思索各文化理論家、哲學家、藝術家及藝評家提出的問題後得出,雖然如此,這些概念並不複雜,不論是藝術愛好者,還是對當代文化感興趣的人,都可加以使用。

that many artists are living in places with a completely different culture and they have to familiarise themselves to this new environment by adapting their own cultural tradition to their surroundings. This has created the conditions for a mix of cultures that has produced very interesting artworks. A place like Hong Kong is particularly well suited to see what the effects of cultural hybridisation can be and the teachers and students practising art appreciation and criticism should also turn their attention to what contemporary Hong Kong and Chinese artists are doing.

#### 2. In conclusion

This list of terms (created by the art critic Craig Owens in the nineteen seventy) is still a very useful approach to contemporary art criticism and they can still be used in a variety of cases. In the context of Hong Kong, they are in fact particularly well adapted to the analysis of the very rich and original output of Chinese artists coming from different horizons. Most of these concepts were elaborated from questions raised by cultural theorists, philosophers, artists and art critics but they are not so complex that they cannot be used by art lovers and anyone who is interested in the culture of our contemporary world.

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這兩本書搜集了諸多哲學家、藝術家、藝評家及文 化理論家有關藝術的豐富資料,是了解當代藝術必 不可少的助手。

#### **Books**

**1** Gombrich, E.H. (1950). *The story of art* (1st ed). London: Phaidon Press Ltd.

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#### 刊物

#### 1 Artforum

多年來,Artforum一直是作有理據的藝術評論的典範 資料,而且仍是關於當代歐美藝術的最具野心及內容 詳盡的非學術性出版物。

#### 2 Artpress

Artpress與Artforum遵循相同原則,但它是英法雙語 刊物,更傾向於介紹當代歐洲藝術。

#### 3 Art Asia Pacific

討論當代亞洲藝術的季刊。

**4** Yishu – Journal of Contemporary Chinese Art (典藏國際版)

有關中國大陸、台灣及世界各地華人藝術家的藝術作 品的學術性季刊。

#### Press

#### 1 Artforum

Still the most ambitious and better-informed non-academic publication on contemporary American and European art, *Artforum* has remained over the years an exemplary source of well-informed art criticism.

#### 2 Artpress

Very much based on the same principles as *Artforum*, *Artpress* is a French-English publication more oriented towards contemporary European art.

#### 3 Art Asia Pacific

A quarterly that considers issues of contemporary Asian art.

#### **4** Yishu. Journal of Contemporary Chinese Art.

Another, but more academic, quarterly on the art made by Chinese artists in China, Taiwan and all over the world.

#### 網站

#### 1 Art History

#### (http://witcombe.sbc.edu/ARTHLinks4.html)

該網站由Christopher L.C.E. Witcombe博士(維珍尼亞斯威特布萊爾學院藝術史系教授)設計及維持,當中搜集了大量有關藝術史、藝術理論及藝術評論的資料,包容覆蓋諸多方面。課堂上進行藝術評賞所需的大部分研究均可在該網頁上找到。

#### Website

#### 1 Art History

#### (http://witcombe.sbc.edu/ARTHLinks4.html)

Designed and maintained by Dr. Christopher L.C.E. Witcombe (Professor, Department of Art History, Sweet Briar College, Virginia), this website centralises a very large number of resources on many aspects of art history, art theory and art criticism. Most of the research necessary to conduct art appreciation and criticism in the classroom should be possible with this page.

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#### 1 藝術評賞系列 甚麼是藝術評論?

2 藝術評賞系列 從文化角度認識西方藝術

3 藝術評賞系列 從文化角度認識中國藝術

4 藝術評賞系列 從文化角度認識本地藝術

5 藝術評賞系列

從多角度認識具功能的視覺藝術品

5 藝術評賞 舉隅:攝影與情境

7 藝術評賞

舉隅:從文化角度認識西方藝術

8 藝術評賞

舉隅:從文化角度認識中國藝術

9 藝術評賞

舉隅:從文化角度認識本地藝術

## Art Appreciation and Criticism in Context Series What is Art Criticism?

Art Appreciation and Criticism in Context Series Understanding Western Art through Culture

Art Appreciation and Criticism in Context Series Understanding Local Art through Culture

Art Appreciation and Criticism in Context Series

Understanding Visual Artworks with Functions from Various Perspectives

Art Appreciation and Criticism in Context Examples of Photography in Context Art Appreciation and Criticism in Context

Examples of Understanding Western Art through Culture

Art Appreciation and Criticism in Context Examples of Understanding Local Art through Culture