

CONTENTS

Gao Ertai's Preface

Jos de Mul's Preface

Author's Preface

Introduction: Seven Dimensions of the History of Ideas in Art

003 / 1. The History of Art as a History of Language

007 / 2. The History of Art as a History of Time

011 / 3. The History of Art as a History of Self

017 / 4. The History of Art as a History of Nature

019 / 5. The History of Art as a History of Society

023 / 6. The History of Art as a History of Culture

029 / 7. The History of Art as a History of Devotion

Chapter One Two Paradigms in the Writing of Art History

Chapter Two Definition of Pioneering Art

024 / 1. What is Contemporary Art?

045 / 2. Connotation of Chinese Pioneering Art

050 / 3. Pioneering Art from the Perspective of Relational Aesthetics

055 / 4. Pioneering Art from the Perspective of Eventual Aesthetics

Chapter Three Human–Linguistic Relationships in Chinese Contemporary

Pioneering Art: Human–Linguistic Dimension

070 / Liang Shaoji's Artworks on Silk

目录

序言 高尔泰

序言 约斯·德·穆尔

前言

导论 艺术思想史的七个维度

003 / 1.作为语言史的艺术史

007 / 2.作为时间史的艺术史

011 / 3.作为自我史的艺术史

017 / 4.作为自然史的艺术史

019 / 5.作为社会史的艺术史

023 / 6.作为文化史的艺术史

029 / 7.作为灵性史的艺术史

第一章 艺术史写作的两种范式

第二章 先锋艺术的定义

024 / 1.什么是当代艺术?

045 / 2.先锋艺术的内涵

050 / 3.关系美学视野下的先锋艺术

055 / 4.事件美学视野下的先锋艺术

第三章 先锋艺术中人与语言的关系:人言向度

070 / 梁绍基的蚕丝艺术

078 / Dai Guangyu's Falling Mountain of Water

083 / Wang Xieda's Abstract Sculptures

092 / The Anti-figurative and Super-figurative in Relational Aesthetics: Liu Ke

099 / Human-divine Relationship within the Human-Linguistic Relationships: Duo Fu's Schema of Crosses Doubled up and Intertwined

Chapter Four Human-Temporal Relationships in Chinese Contemporary Pioneering Art: Human-Temporal Dimension

113 / Existential Nature of Time: Sui Jianguo

122 / Nothingness of Time: Song Dong

128 / Duration Continuity of Time: He Yunchang

Chapter Five Human-Self Relationships in Chinese Contemporary Pioneering Art: Human-Self Dimension

137 / Opposed Relationships between Human and Self and Others: Liao Zhenwu's Disintegrated Ego

Human and Self Side-by-Side

Union of Human and Self with Others

146 / People, Where Are You?—Zhu Fadong

Chapter Six Human-Nature Relationships in Chinese Contemporary Pioneering Art: Human-nature Dimension

155 / Lamenting Life and Death in Human-Thing Relationships

161 / Opposed Relationships Between Self and Nature: He Libin

165 / Humanized Natural Scenery: Zhang Jie

172 / Natural Landscape in Human-Historical Relationships: Shang Yang

174 / Mystery in Human-Thing Relationships: Cang Xin

183 / Misty Ambience in Fictive Events: Yang Fangwei

189 / 'Virtual Humanities' Painting: Xiong Yu

Chapter Seven Human-Society Relationships in Chinese Contemporary Pioneering Art: Human-Human Dimension

194 / Opposed Ethic Between People: Chen Wenling, Wang Qingsong, Wang Jingsong

211 / Desire in Visceral Pleasure Culture: Deng Jianjin

078 / 戴光郁的“破山水”

083 / 王燮达的抽象雕塑

092 / 关系美学中的反具象与超具象:刘可

099 / 人言关系中的人神关系:朵夫的十字重叠交错图

第四章 先锋艺术中人与时间的关系:人时向度

113 / 时间的存在性:隋建国

122 / 时间的虚无性:宋冬

128 / 时间的绵延性:何云昌

第五章 先锋艺术中人与自我的关系:人我向度

137 / 人与我的对立关系:廖真武的碎裂自我

人与我的并立关系

人与我的合一关系

146 / “人啊,你在哪里?”:朱发东

第六章 先锋艺术中人与自然的关系:人物向度

155 / 人物关系中的生死哀婉:邬一名

161 / 人与自然的对立关系:和丽斌

165 / 人化的自然风景:张杰

172 / 人史关系中的自然景观:尚杨

174 / 人物关系中的奥秘:苍鑫

183 / 虚拟事件中的“烟焜图”:杨方伟

189 / “虚拟人文”绘画:熊宇

第七章 先锋艺术中人与社会的关系:人人向度

194 / 人与人之间的对立伦理:陈文令、王庆松、王劲松

211 / 肉身乐感文化中的情欲:邓箭今

- 224 / Union Between People: Mao Xuhui, Tang Zhigang
- 230 / Contemporary Art and Popular Culture: Feng Zhengjie
- 240 / Urbanization in Contemporary Art
- 240 / Aesthetics of Melancholy in Urban Nostalgia: Yang Guoxing
- 246 / Necessary Ways in Random Existence: Zhong Biao
- 251 / Hope in the Midst of Urban Demise: Li Zhanyang
- 258 / ‘Death City’ and ‘City of Death’: Luo Fahui
- 263 / Specimens of Social Transformation: Liu Jianhua
- 269 / Lost Searching in Mixed–Modernity: Jin Jiangbo
- 275 / Idols Models of Alienation in Mixed–Modernity: Jiang Heng, Xiong Lijun
- 284 / Other Lands in ‘Mixed–Modernity’: Liu Xintao
- 290 / From Feminist Art to Art by Women: Chen Lingyang, Feng Jiali, Liu Hong
- 311 / Emergence of the Social in Contemporary Art: Liu Lifan

Chapter Eight Human–History Relationships in Chinese Contemporary Pioneering Art: Human–History Dimension

- 319 / Opposed Relationship Between Humans and History: Zhang Dali’s ‘Second History’
- 324 / Opposed Relationship Between Human and History: Wang Bo’s Micro –Tradition
- 330 / Zhu Cheng’s Series of Historical Lapse Architecture Artworks
- 342 / Opposed Relationship Between Human and History: The Way of History in Luo Qi’s Artwork
- 347 / Union Between Human and History
- 347 / People Becoming History: Zhang Nian
- 359 / History’s Personification: Gao Ertai
- Historical Emergence of Contemporary Art
- 367 / Expressions of Social and Life Histories: Li Bangyao, Zhang Xiaogang
- 371 / Metaphorical Survival in Human–History Relationships: He Gong

Chapter Nine Human–Divine Relationships in Chinese Contemporary Pioneering Art: Human–Divine Dimension

- 377 / Opposed Relationships between Human–Divine Relationships: Wang Wangwang

- 224 / 人与人的合一关系:毛旭辉、唐志冈
- 230 / 当代艺术与流行文化:俸正杰的色彩分层
- 240 / 当代艺术中的都市化
- 240 / 都市幽情中的哀婉美学:杨国辛
- 246 / 偶在生存中的必然之道:钟飙
- 251 / 都市沉沦中的盼望:李占洋
- 258 / “死亡之城”与“城市之死”:罗发辉
- 263 / 社会转型中的标本物件:刘建华
- 269 / 混现代中人的迷失追寻:金江波、焦兴涛
- 275 / 混现代中人的异化偶像:江衡、熊莉钧
- 284 / “混现代”的异乡:刘芯涛
- 290 / 从女性的艺术到女人的艺术:陈羚羊、奉家丽、何成瑶、刘虹
- 311 / 当代艺术的社会性呈现:刘丽芬

第八章 先锋艺术中人与历史的关系:人史向度

- 319 / 人与史的对立关系:张大力的“第二历史”
- 324 / 人与史的对立关系:王波的微传统
- 330 / 人与史的对立关系:朱成的“断史建筑”
- 342 / 人与史的并立关系:罗奇的历史之道
- 347 / 人与史的合一关系
- 347 / 人的历史化:张念
- 359 / 历史的人化:高尔泰
- 当代艺术的历史性呈现
- 367 / 社会史与生活史的表达:李邦耀、张晓刚
- 371 / 人史关系中的隐喻生存:何工

第九章 先锋艺术中人与上帝的关系:人神向度

- 377 / 人与神的对立关系:旺忘望

- 384 / Self-Redemption in Opposed Human-Divine Relationships: Meng Yan
390 / Human and the Divine Side-By-Side: Dao Zi, Gaoshi Brothers, Ding Fang
405 / Union of Human and Divine: Qian Zhusheng, Zhu Jiuyang
418 / Poetic Release in the Union of Human and Divine: Han Jiangang
423 / Emergence of Divinity in Contemporary Art: Ji Zi, Ye Qiang
431 / A Bit of There Here: Liu Yaming

Chapter Ten Critical Application of Relational Aesthetics

- 435 / Way of the Body in Relationships: Zhou Bin
445 / Yunnan Contemporary Art Within Relational Aesthetics: Xue Tao, Lei Yan,
Luo Fei

Index of Artists' Work

384 / 人神对立关系中的自我救赎:孟岩

390 / 人与神的并立关系:岛子、高氏兄弟、丁方

405 / 人与神的合一关系:钱筑生、朱久洋

418 / 人神合一关系中的诗性解脱:韩建刚

423 / 当代艺术的神圣性呈现:姬子、叶强

431 / 此岸中的彼岸:刘亚明

第十章 关系美学的批评实践

435 / 关系中的身体之道:周斌

445 / 关系美学中的云南当代艺术:薛滔、雷燕、罗菲

艺术作品索引

序言

约斯·德·穆尔(鹿特丹伊拉斯谟大学)

2006年,我来中国参加学术讲座,访问了不同的城市。这些城市各具千秋,例如乌鲁木齐和上海。我也参加了国际美学协会在成都举办的会议。会上,我第一次见到查常平先生。介绍我们认识的是一位共同的朋友:上海的历史学者陈新。在成都逗留期间,常平和我有几次对话。我还记得六月一个炎热的夜晚,我们和雕塑家朱成以及我妻子格里(Gerry)一起坐在府河边的露台上,讨论中国和欧洲的当代艺术、宗教和政治的状况,一面享受着四川美食和冰啤,一面看着露台上小孩快乐地玩耍。真是一个美好之夜,让我难以忘怀。

一晃十多年过去了。此间,常平和我保持着联系。他的出版物我都拜读过(可惜只能读翻译成英文的那些作品,因为我不懂中文)。他产出之多、涉猎之广,令我钦佩,从艺术批评和艺术史——如丰富多彩的《向上成都,身体美学与场景凸现》(2013)——到历史逻辑、日本历史、新约研究和一系列翻译作品。更令我印象深刻的是:他深谙西方艺术理论并且能够灵活应用于汉语语境中。常平确实是一位全面的人文学者,善于运用启发性的跨文化研究方法。

我们面前这本书体现了查常平的天赋才能:《中国先锋艺术思想史》第一卷。这本书是作者16年耕耘的成果,书中讨论了70多位中国当代先锋艺术家的约350件作品。成都在先锋艺术——以装置艺术、影像艺术、偶发艺术和行为艺术等实验艺术形式为主的跨前卫运动——中发挥着关键作用。查常平在这场运动中拥有广阔的人脉,他显然适合主导这样一个雄心勃勃的项目。此外,这本书比传统的艺术史提供了更多的内容。传统艺术史通常仅仅限于描述艺术家及其作品,记录艺术史事件,如展览和图录等。《中国先锋艺术思想史》尽

管也不乏这方面的信息,但它的内容远远超出了上述狭隘的方法。查常平遵循一种关系美学的路径,从语言、时间、自我、自然、社会、文化、灵性等七个向度,深入分析了先锋艺术所体现、所隐含的思想观念。

我是一个浸淫于诠释学传统的学者。所以,我相信,只有查常平这样多向度的研究路径——注重关系和整全的路径——才能帮助我们洞察先锋艺术运动之类现象所蕴含的丰富无穷的涵义。按照德国哲学家、历史学家和艺术评论家威廉·狄尔泰(Wilhelm Dilthey)的观点,所有人类表达方式中,只有艺术能够充分展现人类生活丰满的广度和深度。但是,我们必须将艺术作品与其相关的生活的所有其他向度联系起来考察才能做到这点。

狄尔泰所处的 19 世纪飞速变化,以工业化、技术化与资本主义的兴起为特征。当时,要给与这种多向度的诠释已经是一个巨大的挑战。显然,该任务在我们这个全球化的世界变得更加艰巨。其中,新的交通工具和信息技术导致了全球范围内物资、人和思想的不断交流。

若非因为全球化进程,就不可能有 2006 年常平和我在成都的会面以及后续的对话。按照诠释学的观点,这种文化交流会拓展我们的经验视界,从而丰富我们的生活。它甚至可能导致伽达默尔(Hans-Georg Gadamer)所说的“视界融合”:不同文化之间相互滋养,产生丰硕的成果。但是,这种全球交流形式并非安全无虞。这种文化间的融合从来不是完全的(受到我们经验视界的局限,全球化总是止步于一种或另一种形式的全球地方化)。不仅如此,无论在文化上、经济上还是军事上,这种交流还有相互冒犯视界的风险。此外,总是存在这样的危险——借用德里达(Jacques Derrida)解构主义诠释学的术语——全球化导致不同视界的混乱“播撒”,以及导致文化的令人眼花缭乱的后现代化和商品化。所有这些正滥觞于我们当前的世界。

更为复杂的情形在于:在我们现在的世界中,前现代、现代和后现代生活方式并存,甚至并存于一个国家之中(本书称之为“混现代”)。中国是一个很好的例子,在农村地区,前现代生活方式依然是主流;城市正在推进现代化的种种进程;而在上海、北京和成都这样的大城市,后现代生活方式最为时髦。但是,随着中国城市化进程加速,这些不同的生活方式彼此邂逅,相互作用,有时甚至发生激烈冲突。由政治的、经济的或生态的灾难带来的全球移民现象也导致类似的、常常是惨烈的相遇。

21 世纪所面临的巨大难题,是将这种社会状况转化为一个可持续发展的

世界,同时要处理其生态的、社会的、法律的、政治的、文化的和精神之向度的问题。艺术能帮助我们想象并实现这样一个可持续发展的世界,超越对(非人的与人的)本质的商业利用。查常平的《中国先锋艺术思想史》能帮助我们了解这些艺术家实验的意义所在。他们用多向度的方法为这个理想做出了贡献。

由于这本书的种种价值,我荣幸地将其推荐给读者。它不仅对中国当代艺术的重要思潮而且对中国与世界的整体发展都有深入的洞见。查常平尽管广泛注意到今天这个世界所面临的种种难题和挑战,但他还是在书中表达了一种精神性“期盼”,即期盼先锋艺术能帮助我们战胜它们。我们需要这种期盼,尤其在万事似乎都无望的时刻。毕竟,正如本雅明(Walter Benjamin)曾说过的那样:正因为绝望,我们才被赋予了盼望!

(成臻译,查常平校)

约斯·德·穆尔,鹿特丹伊拉斯谟大学哲学系人类与文化哲学专业教授,主要研究哲学、艺术史和社会科学。他曾任美国密歇根大学(2007-2008年)、上海复旦大学(2008年)和京都立命馆大学(2016)客座教授。2012年,美国普林斯顿高等研究所访问学者。2007年至2010年,任国际美学协会主席,协办2010年北京第十八届国际美学大会。

他的研究领域,集中在哲学人类学、技术哲学、美学之间的交叉地带,以及19世纪与20世纪的德国哲学史。目前出版的英文著作有:《(后)现代艺术与哲学中的浪漫之欲》(纽约州立大学出版社,1999年;武汉大学出版社2010年中文版)、《有限性的悲剧:狄尔泰的生命释义学》(耶鲁大学出版社,2004、2010年;上海三联书店2013年中文版)、《赛博空间的奥德赛》(剑桥学者出版社,2002年,广西师范大学出版社2007年中文版)、《命运的驯化——悲剧重生于技术精神》(纽约州立大学出版社,2014年;广西师范大学出版社同年中文版)。1994年荣获伊拉斯谟研究奖,2003年获得苏格拉底奖。著作被译成十多种语言。

Preface

Jos de Mul, Erasmus University Rotterdam

In 2006, as part of a lecture tour through China, which brought me to cities as different as Urumqi and Shanghai, I also participated in a conference of the International Association of Aesthetics in Chengdu. It was on this occasion that I met Zha Changping for the first time. I was introduced to him by a common friend of us, the Shanghai-based historian Chen Xin. During my stay in Chengdu, Changping and I had several conversations, and I especially remember one hot evening in June, when we, together with museum sculptor Zhu Cheng and my wife Gerry, were sitting on a terrace near the Fu river, discussing the state of contemporary art, religion and politics in China and Europe, meanwhile enjoying the delicious Sichuan food and cool beers and watching the joyful play of the little children on the terrace. It was a wonderful evening, to which my memories often return.

Since that first meeting more than ten years have passed, in which Changping and I kept in touch. I followed his publications (unfortunately only being able to read the English ones, as I am not able to read Chinese) and was impressed by his productivity and by the broad scope of his publications, ranging from art criticism and art history – such as the very informative *Up-On Chengdu, Somatic Aesthetics and Scene Connection* (2013) – to studies in the logic of history, Japanese history, New Testament studies, and a series of translations. What moreover impressed me was his profound familiarity with Western art theories and the creative way he applied them within a Chinese context. Changping proved to be all-round

humanities scholar with an inspiring intercultural approach.

In a way, all of Zha Changping's talents are present in the book the reader has before him now: the first volume of *A History of Ideas in Pioneering Contemporary Chinese Art*. The author worked on the book for about 16 years and discusses in it 350 works of more than 70 Chinese contemporary pioneering artists. Given the crucial role Chengdu plays in the pioneering arts – the trans-avant-garde movement focusing on experimental art forms such as installation art, video art, happenings, and performance – Zha Changping, having a large network in this movement – is the obvious author for such an ambitious project. Moreover, the book offers much more than the traditional kind of art history, which often restricts itself to describing artists and their works and to documenting art-historical events like exhibitions and catalogues. Although *A History of Ideas in Pioneering Contemporary Chinese Art* certainly is informative in this respect, it goes far beyond such a narrow approach. Following a relational-aesthetic approach, Zha Changping offers a thorough analysis of the ideas embodied in, and lying behind the pioneering art, with the help of seven dimensions: Language, Time, Self, Nature, Society, Culture, and Devotion.

Being a scholar educated within the hermeneutic tradition, I am convinced that only such a multidimensional approach – which is at once relational and holistic – might offer us an insight in inexhaustible richness of meaning of a phenomenon such as the pioneering art movement. According to the German philosopher, historian, and art critic Wilhelm Dilthey, of all human expressions only art is able to illuminate human life in its full breadth and depth. But this is only possible when we connect the works of art with all the other dimensions of life with which it is connected.

Offering such a multidimensional interpretation was already a great challenge in Dilthey's rapidly changing 19th century, characterized by industrialization and technologization, and the rise of capitalism. Clearly, this task has only become more challenging in our globalizing world, in which new means of transportation and information technologies have resulted in a constant world-wide exchange of goods, people, and ideas.

The fact that Changping and I met in 2006 in Chengdu, and our continuing dialogue since then, were only possible because of this process of globalization. From a hermeneutic point of view, such a cultural exchange may result in a broadening of our horizons of experience, and as such may enrich our lives. It may even lead to what Hans-Georg Gadamer calls a fusion of horizons, a fruitful cross-fertilization of cultures. But such global forms of communication are not without problems. Not only will such an intercultural fusion never be complete (because of the finiteness of our horizon of experience globalization always remain glocalization in one form or another), there is also the danger of violating each other's horizons, be it culturally, economically, or military. Moreover, there is also always the danger that – using a phrase taken from Jacques Derrida's deconstructivist hermeneutics – globalization result in a confusing dissemination of horizons, a kaleidoscopic post-modernization and commodification of culture, which pervades our present world.

What makes things even more complicated, is that in our present world pre-modern, modern and postmodern lifestyles coexist, even within a single country (what Zha Changping in this book calls 'mixed-modernity'). China is a good example: whereas in rural area's premodern lifestyles still prevail, we find various processes of modernization in the cities, whereas in metropolises like Shanghai, Beijing and Chengdu postmodernity rules. But because of the still increasing urbanization of China these different lifestyles constantly meet, interact and sometimes struggle. And global migration, motivated by political, economic or ecological disasters, lead to similar, often tragic encounters.

The great challenge of the 21st century is to transform this societal condition into a sustainable world, simultaneously addressing its ecological, social, legal, political, cultural, and spiritual dimensions. Art may help us to imagine and realize such a sustainable world, beyond the commercial exploitation of (non-human and human) nature. Zha Changping's *A History of Ideas in Pioneering Contemporary Chinese Art* may help us to understand the meaning of the experiments of these artists, who contribute in a multidimensional way to this ideal.

Given its merits, it is an honor for me recommend this book to the reader. It

offers a fascinating insight, not only into an important movement in contemporary Chinese art, but also into the development of China and the world as a whole. Although Zha Changping has an open eye for the many problems and challenges the world is facing today, his book is also an expression of the spiritual hope that pioneering art may help us to overcome them. We need such hope, especially in moments when everything seems hopeless. After all, as Walter Benjamin once expressed it, it is only for the sake of the hopeless, that hope is given to us!

Jos de Mul studied philosophy, art history and social sciences. At present, he is full professor Philosophy of Man and Culture at the Faculty of Philosophy, Erasmus University Rotterdam. He has also taught at the University of Michigan (Ann Arbor, 2007–2008), Fudan University (Shanghai, 2008), and Ritsumeikan University (Kyoto, 2016). In 2012 he became a visiting fellow at the Institute for Advanced Study in Princeton, USA. From 2007 to 2010 he has been President of the International Association for Aesthetics, on which occasion he co-organized the XVIIIth International Congress of Aesthetics in Beijing (2010).

His research is on the interface of philosophical anthropology, philosophy of technology, aesthetics, and history of 19th and 20th century German philosophy. His English book publications include: *Romantic Desire in (Post)Modern Art and Philosophy* (State University of New York Press, 1999), *The Tragedy of Finitude. Dilthey's Hermeneutics of Life* (Yale University Press, 2004, 2010), *Cyberspace Odyssey. Towards a Virtual Ontology and Anthropology* (Cambridge Scholars Publishing, 2010), and *Destiny Domesticated. The Rebirth of Tragedy out of the Spirit of Technology* (State University of New York Press, 2014) He is the winner of the Praemium Erasmianum Research Prize (1994) and the Socrates Prize (2003). His work has been translated in more than a dozen languages.