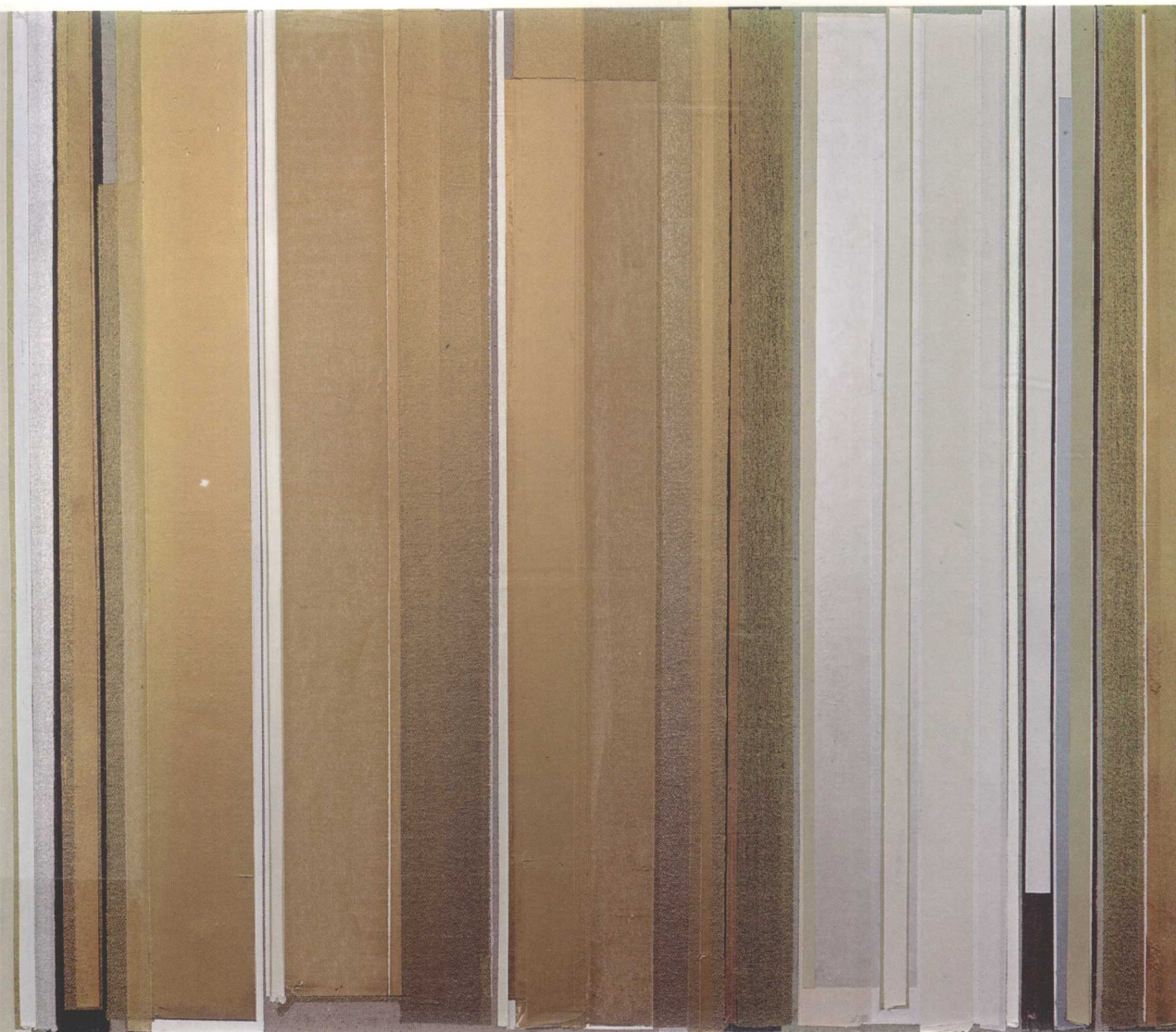


HUMANITIES ART 人文艺术



原创 思想 互动 双语 文献 Original Intellectual Interactive Bilingual Document

上海三联书店



查常平 主编

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HUMANITIES & ART

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第14辑



查常平 主编

人文艺术

HUMANITIES & ART

- ☐ 在世界文化图景中诠释当代艺术
- ☐ 在人文性与神圣性的向度中探究艺术
- ☐ 在超越性与内在性的向度中更新汉语思想
- ☐ 在学术追思中实践中国当代艺术的人文价值关怀
- ☐ 在精神层面与思想层面达成学术界和艺术界的交通

- ☐ Exploring art through its humanistic and sacred dimensions
- ☐ Interpreting contemporary art through the world-cultural picture
- ☐ Reclaiming Chinese thought through the transcendent and imminent
- ☐ Bringing academia and the art world together into a dialogue of ideas and spirituality
- ☐ Realising the concern for humanist values in Chinese contemporary art through academic inquiry

【Editorial】

■ At present, contemporary Chinese study is entering a creative phase from the absorption and synthesis of both academic thinking in the West and classical tradition in China. It is particularly so in the artistic fields. In order to encourage academic study in Chinese contemporary arts, we have decided to publish Humanities and Art series, which is supported by Shanghai Joint Publishing Co..

■ It emphasizes the study of arts that is humanistic in depth and historic in width. It encourages academic religious quest for the specific forms and the general phenomena of Chinese contemporary arts based on the concern on humanist value. It elucidates broad cultural contexts of art, and promotes the dialogue between scholars and artists in the academic and artistic circles.

■ In every issue of Humanities and Art, there are five columns including 'Art Studies', 'Note of Art Experience', 'Cultural Review', 'Metaphysical Argument' and 'Translation of Classics'. Art Studies are covered by pure academic papers. Addressing humanistic thinking in the contemporary era, this column investigates humanist nature in arts. Note of Art Experience expresses humanist spirit in the heart of artists. These include art works, reading notes and writing by artists. Cultural Review is based on humanist study of the arts in both Chinese and foreign cultural traditions. It undertakes an objective review of various trends, school of the thinking as well as a critical review of the leading thinkers. Metaphysical Argument clarifies the necessities, possibilities, and approaches of metaphysics as the groundwork of the contemporary humanist study in China. It aims to create a pure transcendental dimension in Chinese thinking. Translation of Classics is to broaden the synthetic horizon of the humanist thinking in China. It publishes selected articles on arts and humanities overseas.

■ The editorial board of Humanities and Art consists of a group of Chinese scholars and artists as well as some Western scholars and critics.

■ It is our hope that Humanities and Art will contribute to the cultivation of our individuality and humanity in contemporary art.

【总 序】

■目前,汉语当代学术正在从吸纳融汇欧美学术思想和华夏古典传统转向一个创造性的时期。这种品质在广义的艺术领域里尤为突显。为推进对当代艺术的学术思想研究,我们在上海三联书店的支持下,继续出版“人文艺术论丛”。

■本论丛强调艺术研究在深度上的人文性和广度上的历史性,倡导以人文价值关怀为指向的、对中国当代艺术的个别形态及整体现象作严谨的学术追思,阐明艺术所置身的广阔文化背景,促成学术界与艺术界在思想层面上和精神层面上的交通。

■《人文艺术》常设艺术研究、艺术历程、文化评论、形上言述、学典汉译五个栏目。“艺术研究”着重刊登以当代人文学术思想为参照探究艺术的人文性的纯粹学术论文。“艺术历程”为艺术家内在人文精神的表达,因而发表个别艺术形态艺术家的作品、札记、随想。“文化评论”把艺术的人文性探究根植于古今中外的文化传统,对其中的文化思潮、文化学典及文化人展开深度的非意识形态化、非情绪化的评论。“形上言述”阐发作为当代人文学术根基的形上之必要性、可能性及方式等,在汉语学术中进一步注入纯粹超验的维度。“学典汉译”选刊汉语学界外的关于艺术及其人文学科的经典作品,以拓展汉语人文学术思想的横向视野。

■该论丛由汉语学界的人文学者、艺术家共同承担编辑任务,同时邀请海内外资深学人、批评家共同参与。愿本论丛的问世,能促进中国当代艺术的个体性向度与人类性向度的形成。

“人文艺术论丛”学术委员会

1998年8月

人文批评的实践焦点(艺术三十年沉思录5)

Practical Point of Humanistic Criticism

——事件美学 *Event Aesthetics*

关系美学的真正对象,应当是世界图景逻辑。这种逻辑,由人言关系、人时关系、人我关系、人物关系、人人关系、人史关系、人神关系互动生成^[1]。这七重关系既然处于一种互动生成的过程中,因此,在一个相对的时段内,人所见到的世界图景逻辑乃是一种动力学的结构逻辑或一种结构性的动态逻辑。在这些关系的生成活动中,不同的世界因子如语言、时间、个人、自然、社会、历史、上帝将会聚集形成某个焦点事件。换言之,焦点事件,意味着不同的世界因子之间的交往融合、交织碰撞。它对象化到个人、自然、社会、历史中而成为不同的心理事件、自然事件、社会事件、历史事件。世界图景逻辑批评的使命,在于呈现艺术作品中所呈现的这些思想性的事件,在于追问究竟是什么因素与怎样形成了它们、以及它们对于观众的意识生命、肉体生命、精神生命、文化生命有可能发生什么样的影响等等。

艺术作品中的思想事件,区别于人们日常生活经验中的心理事件。后者包括个人的升学与辍学、结婚与离婚、升迁与贬谪、家人的病故与意外等等生活事件对于他的心理结构的深度更新,并由此形成了他的观念系统的关键语词。诚然,从不少艺术作品中,我们也能够见到对于这种艺术家所经历的日常生活经验中的心理事件的表达。例如,曾梵志早在《内伤》(1994)中所呈现的那样。显然,人物面部与双手伤痕斑斑的血迹,原本应当从血管里面浸出来而不是仿佛附着其上的东西。换言之,艺术爱者并没有从作品中看见任何处于内伤之人深处撕心裂肺的伤痛,而是作为艺术表现对象的、由艺术家画在人物皮肤上的伤痛,一种画出来的外在的、面具式的伤痛。无论人物的袖口还是领口处,都没有这种因着“内伤”而浸透的血迹。这属于他一贯的面具式的语言表达。同样,他的《最后的晚餐》(2001),仅仅意味着对于自己符号化的面具语言的再度挪用。其中,戴金色领带的犹大,也许更属于富二代的代表。他与其他面具少先队员的关系,并不能必然地可以诠释为所谓新时代对于后者所象征的共产主义理想的背叛。作品在形式上有表达力而在



[1] 参见笔者:“中国先锋艺术思想史(4)——艺术史写作与关系美学”,卢辅圣主编:《艺术当代》,2014年,第1期,第39-43页。



内容上无内在的理解力。同样的评论,也可以用在崔岫闻的《三界》(2003)上。她用同一个戴红领巾的行为做作的小姑娘并置为耶稣及其十二门徒,其挪用过程中作者个人性的理解力完全缺席。在《新约》中,“最后的晚餐”的故事,涉及到人人的友爱关系在金钱的诱惑面前如何被出卖的伦理主题,涉及到由知识奠基的师生关系怎样抵御人物关系的瓦解难题。事实上,正如如何把任何外在的自然事件、社会事件、历史事件转化为艺术家内在的心理事件一样,艺术家也面临如何把任何外在的心理事件转化为自己的思想事件的难题。这里,他需要有高度同情性的在主题关怀方面的理解力与在形式关怀方面的表达力。两者阙一不可。只有表达力而无理解力,作品将沦为艺术家个人的艺术语言的附庸;只有理解力而无表达力,作品只是艺术家作为某种观念、教义等等的宣传家的见证。

艺术作品中的思想事件,源于艺术家对于任何外在的心理事件、自然事件^[1]、社会事件、历史事件的内在转化。这样的作品,带有一种戏剧性的行动画面的特征,交织着艺术家的信念与观念。它所内含的意义张力,源于艺术家内在生命经验的焦躁不安与平静渴望,表现为种种难以释怀的矛盾之美。孟岩的巨幅油画《最后的晚餐》(1150x400cm, 2013),就属于这样的作品。它在人神关系上以对立的上下结构为观念图。“画面从上至下分为四层:最上层是耶稣与十二门徒。他们置身于混乱争战的城市上空,头戴预表得救的光环,手势情态千差万别。耶稣位居中央,向正在撕裂而沉沦的大地伸出吁请的双手,尽管祂的表情带着无限受难的流淌的墨痕;第二层为代表现代化的工业文明城市,包括东方明珠之类建筑物,仿佛耸立在汪洋大海之上;第三层观众正对的左边漂浮着工业锅炉、银元、美钞,右边是兵士、坦克、飞机、导弹混战的场景。画面中间的道路断裂正沉入深渊;最下层左边,耶稣匍匐

【1】库奈里斯(Jannis Kounellis),让鸚鵡站在从一块平面钢板伸出的架子上,鸚鵡的艳丽与钢板的单色形成某种诗意的场景(《无题》1967);他把十二匹活马等距离地拴在罗马的拉提科画廊墙边。可以想见,观众在嗅着马味、听着马的嘶鸣声参观的戏剧性情景(《无题》1969)。两者都属于把自然事件转化为艺术爱者的心理事件的典范。



于空中向深渊中沉沦的世人发出吁请,又仿佛要下到阴间去拯救那些还在急速奔向失丧之途的灵魂,右边的士兵戴着防毒面具还在不知疲倦地厮杀着。这种自上而下的结构布局,因着耶稣的上帝的圣爱胜过世界的仇恨,为艺术爱者在沉沦的深渊中升起了得救的盼望。”^[1]断裂的海面或大地上方,犹太酣然入睡,耶稣与其他门徒流出了绝望而悲悯的眼泪;裂口两端是性、地震、战争、权力、金钱、城市化、工业化等等心理的、自然的、历史的、社会事件交织形成的画面,弥漫着一种源于艺术家内心深处的忧患情感。可以说,它是艺术家本人此前所经历的一切的最后归宿,是其思想事件的外化形式。

从艺术家的作品观之,意义张力必然体现为某种形式张力。这在孟岩的《最后的晚餐》里体现为以耶稣为中心的十二门徒上方充满盼望的宁静与下方充满绝望的混乱之间的张力,体现在画面左下方耶稣匍匐的安然拯救与点状灵魂的苦痛挣扎之间的张力,体现在作为背景的城市与画面前方激烈交战之间的张力。这里,由现代艺术开启的、根源于艺术家个人的思想事件的矛盾之美取代了古典艺术所追求的和谐之美。如果使用古典美学的范畴来描述,我们勉强可以将这种矛盾之美归入崇高。当然,它不是美之崇高,也不是崇高之美,而是一种和人的存在相关的观念之震惊。它迫使人去反思究竟应当选择什么样的生存方式为自己的应然之在。

同样,正如关系美学的存在论基础必然植根于关系神学一样,事件美学依然植根于事件神学。事件神学的问题域,包括上帝之道怎样成为了历史上的耶稣的肉身、这个肉身的耶稣在历史中有着怎样的担当、祂又怎样受死与复活等等。同样,事件美学,探讨艺术思想事件如何生成于艺术爱者(含艺术家与观众)的意识生命、肉体生命、精神生命、文化生命中,探讨在艺术家个人的成长中是什么样的心理事件、自然事件、社会事件或历史事件形成了艺术家个人的原初艺术观念并怎样生发出他的原初艺术语言图式(查常平 2014-09-10 于成都澳深古镇)。

【1】参见笔者:“沉沦中的救赎——评孟岩的近作”,《中国百老汇·上层》,2013年,第7期,第66页。

Practical Focus of Humanistic Criticism ——Event Aesthetics



012

The true object to which Relational Aesthetics is applied is the world-picture logic. This logic is formed by the interaction of human-linguistic relationships, human-temporal relationships, human-self relationships, human-thing relationships, human-human relationships, human-history relationships and human-divine relationships^[1]. Given that these relationships are in a constant state of interacting and formation, within any particular *durée* the world picture logic that we can see is a kind of dynamic structural logic, or a kind of structured dynamic logic. These relationships are in a process of becoming, and in such a process the different forming factors of the world (language, time, the individual person, the natural world, society, history and the divine) will coalesce to form a particular focal event. Focal events are the encounter, communication, interweaving and fusion of different forming factors. These are realized in the individual to become psychological events, in the natural world to become natural events, in society to become social events and in history to become historical events. The mission of criticism that is based on the world picture logic is to elicit the ‘idea events’ as they manifest in works of art, to investigate what specific arrangement of factors was involved in the formation of such events and to understand what kind of influence and effect these events have on the mental, flesh and blood, psychic and cultural lives of the audiences that encounter such works.

The ‘idea events’ within a work of art are different from the psychological events found in the experiences of our mundane lives, such as being admitted into college or dropping out, marriage or divorce, promotion or demotion, an illness, death or accident of a family member etc. Such events bring about a deep rearrangement of our psychological structure and form for us a specific personal vocabulary in our conceptual systems. Of course, we can definitely find instances of artists expressing in their work these kinds of psychological events. Zeng Fanzhi [曾梵志]’s 1994 work “Inner Wound” [neishang 内伤] is one such

[1] Zha Changping 查常平, “Zhongguo xianfengyishu sixiangshi (4) - yishushi xiezuo yu guanximeixue 中国先锋艺术思想史(4)——艺术史写作与关系美学 [The History of Ideas in Pioneering Contemporary Chinese Art 5: Art History Writing and Relational Aesthetics]” in *Yishu Dangdai* 1(2014):39-43.



work. Looking at the image it is apparent that the blood that covers the face and arms of the subject is blood that should have leaked out from his own blood vessels and not have been painted on. Lovers of art when they approach this piece do not see directly any sign of the pain of a person being deeply rent apart by inner wounds, rather they see pain through what the artist has painted on the skin of his subject, they see the pain through an object of artistic expression, a kind of superficial mask of pain that is invoked through brushstrokes. The collar and sleeves of person in the image are not stained with any blood from this ‘inner wound’. This is an example of a mask-language, expression through the use of masks, which is typical of this artist’s work. His “Last Supper” (2001) is nothing more than a repetition of such a mask-language, his artistic language has already become a cliché. The children in the image all wear the red neck ties of China’s so-called “Young Pioneers”, lower and junior middle school students who take on extracurricular communist ideological tuition and serve as a form of hall monitors or school prefects. In the image, the child in the place of Judas wears a golden neck tie instead of a red one, which could be a symbol for China’s second generation rich. His relationship to the other masked school children in the red neck ties, however, might not necessarily be interpreted as the betrayal of the communist ideals of the young pioneers by China’s new generation. Formally the artist has demonstrated his potential for expression (or expressive potential), but the work lacks depth and thus falls short of amply providing potential for interpretation (or interpretative potential). The same can be said for Cui Xouwen’s [崔岫闻] “Three Worlds” [三界] (2003), where the same red necktied, insincere group of little girls are arranged as Jesus and his twelve disciples. In the process of appropriating this motif the capacity for idiosyncratic interpretations of the work or the creator are completely lost. The story of the “last supper” in the New Testament touches on the ethical question of how friendship between people can be bought and sold with the temptation of financial gain, as well as how the relationship between student and teacher, which is based on knowledge, collapses in the face of relationships between humans and the material world. In actual fact, in just the same way an artist takes a natural, social or historical event that is external and turns it into an internal psychological event, an artist



must also work on the difficult problem of how to turn external psychological events into their own idea events. To perform this the artist must have a high degree of empathy in order to realise their interpretive potential through thematic concerns. They must also be able to realise their expressive potential through formal concerns. If one can only express and not provide depth for interpretation, then a work is doomed to become subservient to the artist's personal artistic language. While if a work is nothing more than the presentation of themes to interpret and lacks expression, then the piece will be nothing more than documentation of an artist being an advocate for a certain cause, opinion or doctrine.

The idea events within a work of art are the result of an artist's internal processing of any psychological, natural, social or historical events^[1] they have encountered. Such works come across as dramatic and dynamic, interweaving the ideas and beliefs of the artist. The semantic tension they contain is a result of the artist's internal restlessness and yearning for tranquility in their lives, and is exhibited through an implacable aesthetic of contradiction. Meng Yan's huge work in oil, "The Last Supper" (1150x400cm, 2013), is just that kind of piece, presenting a conceptual image of the human - divine relationship through the contrasting contents of the upper and lower half of the image. "The image is composed of four levels: at the top there is Jesus and the twelve disciples. They are positioned in the air above the turbulent, war-torn city, their heads surrounded by haloes foretelling their salvation, their hand gestures and expressions full of uncountable subtleties. Jesus is positioned in the centre, extending his two hands out to the collapsing rift in the ground below, even as his expression bears ink marks mapping out His infinite suffering. The second

[1] Jannis Kounellis's 1967 piece "Untitled" had a parrot on a perch that extended from a vertical flat steel plate, the vivid colours of the parrot and the monochrome appearance of the steel formed a poetic scene. Two years later, he positioned twelve live horse equidistant apart outside the Galleria L'attico in Rome. One can just imagine the dramatic experience for the audience, the smell and sound of the animals ("Untitled", 1969). Both of these works represent an example of how an artist takes a natural event and transforms it into a psychological event.



level represents the modernised, industrialised, civilised city, which includes the Pearl of the Orient among its towering buildings, seeming built upon a vast and boundless ocean. The third level is at the eye-level of the audience. Here we see on the left industrial furnaces, silver Yuan and American dollars while on the right there is a war going on, with soldiers, tanks, planes and homing missiles. Again all of these seem to be floating on this great ocean. The path in the centre of the image has already collapsed and is increasingly crumbling away into the giant chasm. On the left side of the lowest level we have the image of Jesus in submission, as if crawling through the air, calling out to all those falling into the widening abyss, while at the same time appearing to be throwing himself down into that abyss to save those souls that are rapidly receding down the path of the lost. As this goes on, the soldiers on the right of the image, in their gas masks, are relentlessly continuing to carry out their massacre. This kind of image, structured top to bottom, brings to lovers of art a vision of hope for salvation from collapse and the abyss through the divine love of the God of Jesus, a love which overcomes all of the hatred in the world.”^[1] Above the ruptured ocean or ground Judas is leisurely drifting off to sleep, while Jesus and the other disciples are weeping tears of desperation and pity. The gulf stands for sex, earthquakes, war, power, money, urbanisation, industrialisation among other things that are the interplay of psychological, natural, historical, social events. The overall imagery arises from the artist’s deep internal anxiety. You could say, the piece is a final sense of closure on all the things the artist had personally experienced and been through up until that point, it is the externalized form of his idea events.

From looking at artist’s work, any semantic tension must be communicated through the presence of formal tension. In Meng Yan’s “Last Supper” this is evident in the tension between the hopeful serenity of Jesus and the twelve disciples above and the utter desperation and chaos of the world below. It is also apparent in the tension between Jesus on the bottom left who calmly throws

[1] Zha Changping 查常平, “Chenlun zhong de jiushu – ping mengyan de jinzuo 沉沦中的救赎——评孟岩的近作” [Salvation in the fallen world – on the recent works of Meng Yan], *zhongguo bailaohui shangceng*, 7(2013), 66.



himself down to offer salvation and the scattered souls struggling and suffering, as well as the tension between the backdrop of the city and the foreground of war and carnage. Here then we have an aesthetic of dissonance that modern art has initiated and the personal idea events of individual artists have brought about. This aesthetic of dissonance has come to replace the aesthetic of harmony that preoccupied the classical world. If we use the categories of classical aesthetics to describe such an aesthetic of conflict, we could rather contrivedly see it as a kind of sublime. Of course this is not the sublime of beauty, nor is it the beauty of the sublime, rather it is a kind of feeling of awe at the idea of human existence. It compels people to assess what kind of way of life they should choose in order to realise their desired existence.

At the same time, just as a relational aesthetics based on existentialism must itself be rooted in relational theology, event aesthetics must be rooted in event theology. The area of inquiry of relational theology encompasses questions such as how did the word of God become flesh through Jesus in history, what purpose did this Jesus in the flesh have in history, how was it that he was killed and rose from the dead, etc. In the same way, event aesthetics explores how idea events of art are formed in the mental, flesh and blood, psychic and cultural lives of lovers of art, what psychological, natural, social or historical events in an individual artist's personal experience formed their individual original art concepts and how these came to bring about their original artistic language schema (Zha Changping 10th September 2014 at the Ao Shen Ancient Town in Chengdu; Translation by Lance Pursey, checked by Zha Changping).

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