

***THING-IN-
ITSELF :
UTOPIA, POP
AND PERSONAL
THEOLOGY***

**“自在之物”：
乌托邦、波普
与个人神学**

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黄专 主编 / Huang Zhuan, Editor

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Wang Guangyi has stood as a representative figure of contemporary art since the 85 period, and his creations have always revolved around certain historical memories and political sentiments. In his artworks, his fresh signs and schemas have shaped a group skepticism peculiar to this era, and presented his personal answer to the ultimate question of art. This criticism does not set out from the perspective of affirmation or denial, but is more of a reorganization of established memories. This apparently absurd, chaotic and mundane visual language conveys his profound anxieties about this.

For an artist, entry into art history does not merely imply constant approval. Over the past three decades of contemporary art's development in China, Wang Guangyi has engaged in many experiments on art, making him a case well worth exploring in art history. As he has searched for his own individual creative language, he has deconstructed and reconstructed our fixed historical aesthetic. On this point, his creations cannot be defined by "political pop." From his explanations of his own art on the level of philosophy and ideas, he has undergone many different artistic trials. Art history, however, is not only composed of a series of individual remarks. To find the true interpretation of these creations, we must turn to the artworks themselves.

The art museum and art history have a kind of symbiotic relationship. The art history we compose today places more emphasis on the concepts and creations that lie behind the artwork and the intellectual realm of their critical spirit. These ideas are certainly rooted in interpretations of the spirit of our nation and era, as well as our worldview. Openness is in the nature of the art museum, and we must present the richness and diversity of the current arts, while also accepting differing artistic ideals, allowing people of different ideas to coexist, but this does not mean that we must submit to the preferences of the public. Wang Guangyi's solo exhibition is perfectly in keeping with these concepts. Unlike the masses, groups and societies,

王广义作为“85”时期以来当代艺术的代表人物，他的创作始终围绕着特定的历史记忆与政治情怀。在他的作品中，他以鲜明的符号与图式塑造了属于时代的群体疑问，也表达了对艺术终极问题的个人答案。这种批判不是以肯定或否认的角度出发，它更近于对已经既定的记忆重组，在看似荒诞、混乱与日常相关的视觉语言中，传达出他对此深深的忧虑。

进入美术史，对艺术家而言，并非仅指一个恒定的认可。在中国当代艺术发展的三十年中，王广义对艺术进行了多种实验，成为美术史中非常值得探讨的个案。他在寻求个人创作语言的同时，解构与重构了我们已经既定的历史审美。这点上，他的创作并不能以“政治波普”所定义，从他对自己创作的哲学和思想层面的解说来看，他历经了对艺术多重的尝试。但之于美术史，研究不只是一段一段个人的评述组成，我们必须从作品本身寻找这些创作的真正释义。

美术馆与美术史是一种共生关系。今天我们书写的美术史，更重视隐藏在作品背后的概念与创造，以及其批判精神的知性领域，这些无疑是植根在对国家、时代精神与世界观上的阐释。对美术馆而言，开放性虽然是美术馆的天然属性，我们要展现当下艺术的丰富性与多重性，也要包容迥然不同的艺术理想，让拥有不同思考的人共存，但这并不意味着要屈从于大众的喜好。此次王广义的个展，恰好暗合了这些理念。相对于易陷入趋同的大众、群体与社会而言，他的作品展示了一种独立的价值思考，这些衍生于事件记忆的探索，包含了他对时代的质疑与缅怀。在热情

which easily slip into conformity, his artworks present unique thinking on values. These explorations, rooted in the memory of events, contain his doubts and nostalgia for the times. In the face of the passionate social life, he appears like the outsider.

This exhibition is more than a retrospective and reordering of Wang Guangyi and his art. The many branches that have split off in the process of reading him represent the glory of art that we hope to present. This glory rests not in accepted conclusions but in the broad and free context which we all share.

Zhang Zikang
Director of Today Art Museum

的社会生活面前,他更像一个异乡人。

此次展览,不仅是一场王广义个人艺术的梳理与回顾。在解读的过程中衍生出的多重歧义,正是我们希望展现的属于艺术本身的荣光,它不是存在于已经拥有的定论,而是在给予所有人宽大而自由的语境中。

张子康
今日美术馆馆长

THE CLASSICAL WORLD
IN CONTEMPORARY ART
BY WANG GUANGYI

Introduction 总论

THE CLASSICAL WORLD IN CONTEMPORARY ART: ON WANG GUANGYI

当代艺术中的古典世界： 论王广义

黄 专 Huang Zhuan

广州美术学院

OCT 当代艺术中心

Guangzhou Academy of Fine Art

OCT Contemporary Art Terminal

In the Middle Ages, it has been customary to compare God with the artist in order to explain the nature of divine creation; later the artist was compared with God in order to heroize artistic activity. This was the moment when he began to be called "divino."

Erwin Panofsky, *Idea: A Concept in Art Theory*¹

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In *Visual Politics: Another Wang Guangyi*, we discussed the political experiences and problems in Wang Guangyi's artistic world. These experiences and problems constitute an important component of the artist's public image and reputation, but they are far from being the entirety of this artistic world. In fact, one could say that when compared with other, more important contents – the content of the transcendental world – these experiences and contents appear like mere haze and dust clinging to this amazing world.

Nietzsche said that the "conceptual lie" between the true world and the apparent world, or the fabricated world and the real world, is the root of all disasters in the real world. He was not, however, an atheist in the secular sense. What he wished to strip away was all of the historical authority of this god, a rational idol without any evidence for his existence (his non-existence is evidence of his existence), and replace it with a kind of personal theology – the theology of the artist as the superman:

Our religion, morality and philosophy are decadence-forms of humanity.

1. Erwin Panofsky, *Idea, a Concept in Art Theory*, trans. Gao Shiming, in *Art History and Conceptual History vol. II (Meishu Shi yu Guannian Shi)*, edited by Fan Jingzhong and Cao Yiqiang, Nanjing Normal University Press

在中世纪，人们已习惯于将上帝比作艺术家，以说明“神圣创造”的本质，而后来，艺术家又被比作上帝，以便为艺术创作赋予英雄式的涵义，正是在这一刻，他开始被人们称赞为是“神性的”。

——欧文·潘诺夫斯基：《理念——艺术理论中的一个概念》¹

0

在《视觉政治学：另一个王广义》中，我们讨论了王广义艺术世界中的政治经验及问题，这些经验及问题构成了艺术家的公共形象和世俗功名的重要内容，但它们却远不是这个艺术世界的全部，甚至可以说与它的另一些更重要的内容——超验世界的内容——比较，这些经验和内容更像是附着在那个莫名世界身上的阴霾和尘埃。

尼采说，真实世界与表象世界或虚构世界与现实世界这一对“观念的谎言”是一切现实世界的祸因，但他并不是一个世俗意义上的无神论者，他要剥夺的是上帝这个没有存在根据的理性偶像的一切历史权力（上帝存在的依据就是它的不存在），代之以另一种个人神学——艺术家的

1. 潘诺夫斯基：《理念——艺术理论中的一个概念》，高士明中译本载范景中、曹意强主编《美术史与观念史》II，南京师范大学出版社。

*The countermovement: art!*²

Wang Guangyi's artistic world is permeated with this air of personal theology, but unlike Nietzsche, this world tells of the contradictory indivisibility between enlightened faith and secular wisdom. He still believes that there is a mysterious transcendental world behind our worldly experience, a "thing-in-itself," for which he has always had passion and reverence. As he says, imagining the absolute existence of god has given him a sense of security in the real world, and this sense of security has led him to keep a wary distance from Nietzsche's cut and dry nihilism.

1

All artistic questions are rooted in Plato's half-philosophical, half-theological question: the question of the mimesis of the highest ideas (whether or not they can be imitated, and how to imitate them). This gave birth not only to the classical questions in art history, but also to the modern and contemporary questions in art history.

Though Plato did not assign the duty of the legislation of ideas to artists, his distinction between the two types of imitation – perceptual imitation and inspired imitation – left enough imagination room for later artists to strive for the right of divine creation. Aristotle replaced the dichotomy between ideas and appearances with universals and particulars, bringing Plato's "transcendental objects" down to a level matching that of human intellect, while his verification the use of matter to express forms provided potential legitimacy to the divine creation of artists.

2. Friedrich Nietzsche, *The Will to Power*, book three chapter four, trans. Zhou Guoping, in *The Birth of Tragedy: Collected Writings of Friedrich Nietzsche* (Beiju de Dansheng: Nica Meixue Wenji), Beiyue Arts and Literature Press, May 2004, 1st edition, p. 339

超人神学：

我们的宗教、道德和哲学是人的颓废形式。

相反的形式：艺术！²

王广义的艺术世界也弥漫着这种个人神学的气息，但和尼采不同，这个世界充斥着启示信仰和世俗智慧间无法割舍的矛盾，他依然相信在我们世俗经验背后存在着一个神秘莫测的超验世界，一个“自在之物”，他对它始终存有迷恋和敬畏，正如他自己所说：想象上帝的绝对存在使他获得了某种现实的安全感，正是这种安全感使他与尼采那种非此即彼的虚无主义保持着谨慎的距离。

1

一切艺术的问题都源自于柏拉图那个半哲学、半神学的问题：最高理念的模仿问题（能否模仿和如何模仿），它不仅催生了艺术中的古典问题，也催生了艺术中的现代问题和当代问题。

2. 尼采：《强力意志》第三卷第四章，转引自周国平译《悲剧的诞生：尼采美学文集》，北岳文艺出版社，2004年5月第1版，第339页。

Plotinus selected a kind of “trinity” solution that bridged the gap between Plato’s transcendentalism and Aristotle’s empiricism to explain the relationship of influence between the universe, the soul and the senses. His technique bestowed artists with the essence of “nous” – a kind of mystical creative ability of the soul – giving it power that transcends the individual and nature. The artwork is the “pouring” of this non-worldly, internal form into the “inert” material world in order to complete man’s divine creation. Like Plato, Plotinus’s solution also tends to reject the sensory, apparent world, but it confirms the possibility of artists using insights into a mysterious world through their inner eyes. After this, the question of how to overcome the dual challenges of the apparent, visual world and the enlightening, meditative world became the primary question to which art must first respond.

The anthropomorphic god of Christianity scrambled and reconstructed Plato’s non-anthropomorphic world of ideas. The creation theory of something from nothing and the redemption of the body through free will provided a more complete version of transcendental theology, but Christian theology’s affirmation of individual salvation and confession became the prerequisite for answering the dual challenges of Neo-Platonism in the Middle Ages. In comparing the creative activities of God with the artist’s act of creating beauty, Augustine bestowed the former with the same sacred nature: the artist’s creations possess a Pythagorean mystical “design” nature; they are the symbolic representation of universal transcendence, unity and harmonious order. This logic found a psychological basis for artists to serve as god’s spokespersons. Thomas Aquinas did not provide any further theological proof of the unity of beauty and goodness in artists’ creative activities, but he constructed an Aristotelian logical chain for these activities in order to maintain a certain balance between the empirical world and the transcendental world. The question of the relationship between the a priori wisdom form of the artist and the empirical activities of natural things however would not be proposed until the Renaissance.

柏拉图虽然没有将理念立法的使命交给艺术家,但他对两类理念模仿——感观性模仿与启示性模仿——的区别却为后世艺术家争取自己神性创造的权力留下了足够的想象空间。亚里士多德以共相与殊相概念取代理念与表象二分法,从逻辑上将柏拉图的“超验实体”降格为与人的理智相匹配的地位,而对质料表达形式的论证更为艺术家的神性创造提供了合法理据。柏罗丁选择了一种弥合柏拉图超验主义和亚里士多德经验主义的“三位一体”方案,来说明宇宙、灵魂与感官影像的关系,他的做法就是赋予艺术家以“奴斯”的本质——一种神秘主义的心灵创造能力,使他具有超越个体和自然的力量,艺术品正是通过将这种非尘世的内在形式“倾注”入“惰性的”质料世界而完成人的神性创造。和柏拉图一样,柏罗丁的方案也有着严重诋毁感观表象世界的倾向,但它肯定了艺术家通过内在之眼洞察神秘世界的可能。从此以后,如何克服表象的视觉世界与启示的沉思世界间的两难就成为所有艺术问题中必须首先回答的问题。

基督教的人格神——上帝搅乱和重构了柏拉图非人格的理念世界,无中生有的创世论和自由意志的肉身救赎提供了一个更为完备的超验神学的版本,但基督教神学中对个人性救赎和认信的肯定,成为中世纪回答新柏拉图主义两难问题的前提,圣奥古斯丁在将上帝超神的创造活动和艺术家美的创作活动的比较中,赋予了后者同样的神圣性质:艺术家的创造具有毕达哥拉斯式的神秘主义的“设计”性质,它是宇宙超验、整一、和谐秩序的象征呈现,这种逻辑为艺术家

The Renaissance “unearthed” the concept of the faithful imitation of reality in artworks of the classicalist era, while also awakening a faith that transcends nature. Discussions of subjectivity and objectivity, and the numbers, proportions and order within the rules of art made it possible for artists to pursue the creation of a world of “concordant, balanced and harmonious” beauty, “for the first time breaking the ancient link between the beautiful and the good.” Though Neo-Platonism still controlled the authority over divine creation for a period of time (the late Renaissance), Aristotle’s emphasis on the sensory empirical activities (especially visual and auditory activities) in divine creation, especially the affirmation of the skill of making materials, foreshadowed certain formal characteristics of recent aesthetics, and artists were no longer satisfied with their status as mere spokespersons for God. The emergence of ideas regarding inspiration, talent and artistic order instilled more inordinate ambitions: to go from being God’s spokesperson to playing God.

2

There is nothing outlandish about the assertion that Wang Guangyi’s creations in the 1980s are inextricably linked to the theological and artistic questions mentioned above. In fact, whether in the mind or in reality, Wang Guangyi has always affirmed that there are two worlds: a transcendental, rational and orderly classical world, and a sensory, irrational and chaotic contemporary world. The “classical world” is an inevitable world connected to mythology, religion, prophecy, heroism and enlightened faith, while the contemporary one is a serendipitous world that is idolatrous, realistic, cynical, and lacking in common problems. In his experience, both of these worlds truly exist and occur. His art is like a match between these two intertwined worlds on the chess board.

充当上帝代言人的身份寻找到了心理上的依据。圣阿奎那并没有为艺术家美善合一的创造活动提供更多的神学论证，但他为这一活动建构了一个亚里士多德式的逻辑链条，以保证经验世界与超验世界间的某种平衡，虽然艺术家先验性的心智形式（准理念）与自然事物的经验活动的关系问题要等到文艺复兴时代才最终被提出来。

文艺复兴“发掘”出了古典主义时代艺术品忠实模拟现实的观点，也唤醒了超越自然的信念，主客体问题和艺术规则中数、比例、秩序问题的讨论，使艺术家追求“协调、均衡、和谐”世界的创造成为可能，“从而第一次解除了美与善的古老联系”。虽然新柏拉图主义在一定时空中（文艺复兴晚期）仍控制着神圣创造的权威，但亚里士多德式对感官经验活动（尤其是视觉与听觉活动）在神性创作中作用的强调，尤其是对质料制造技艺的肯定已兆示着近代美学的一些形式特征，而艺术家也不再满足仅仅是上帝代言人的身份，灵感、天才和艺术自律观念的出现使他们产生了更多的非分之想：由给上帝代言到扮演上帝。

2

如果我们说王广义在20世纪80年代的创作与我们上面描述的神学与艺术问题的历史息息相关，这并没有什么值得奇怪。事实上，无论在心理还是在现实中王广义都一直确认有两个世