

ART AROUND THE WORLD  
世界艺术巡礼

□ 编著 / 安东尼·马松

□ 翻译 / 韩文佳

# At the time of Warhol

沃霍尔时代

当代艺术的发展

北京出版社

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*A* 世界艺术巡礼  
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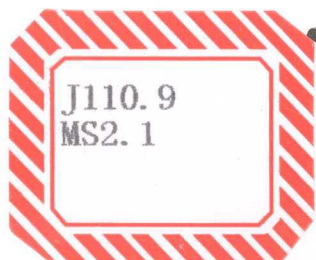
# At the time of Warhol

THE DEVELOPMENT OF CONTEMPORARY ART

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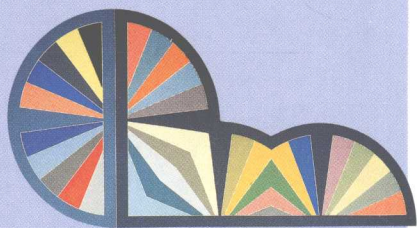
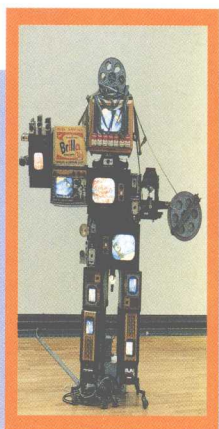
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# At the time of Warhol



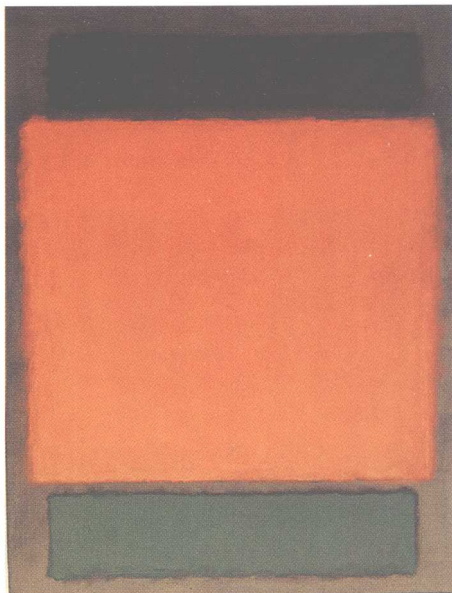
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# 简介

## Introduction

第二次世界大战结束后 (1939–1945), 西方艺术的中心第一次移出了欧洲。此时世界上最重要的超级大国美国也正吸引着欧洲先锋派艺术家的注意目光, 他们开始追寻美国艺术家的所作所为。20 世纪晚期的许多艺术潮流, 从抽象表现主义到极限主义、波普艺术、超级写实主义和大地艺术, 都是在美国发展和成熟起来的。由于受到 20 世纪早期的一些艺术先锋和艺术运动的鼓舞, 例如马塞勒·杜尚、康斯坦丁·布朗库西和达达派艺术家, 新一代艺术家开始向传统艺术观念进行挑战。到 20 世纪末, 艺术世界已向所有种类的新概念和新材料敞开了大门, 而且变得真正的国际化。



After the end of the Second World War (1939–1945), the focus of Western art shifted from Europe for the first time. Now the leading superpower, the USA was also attracting the attention of avant-garde European artists, who began tracking what American artists were doing. Many of the art trends of the late 20th century, from Abstract Expressionism to Minimalism, Pop Art, Superrealism and Land Art, developed and flowered in the USA. Inspired by the work of a number of pioneers and art movements of the early 20th century, such as Marcel Duchamp, Constantin Brancusi and the Dadaists, a new generation of artists set out to challenge traditional concepts about art. By the end of the century, the art world was wide open to all kinds of new ideas and materials, and was truly international.



# 抽象表现主义

## Abstract Expressionism



◆《守卫秘密者》(1943), 波洛克。  
*Guardians of the Secret (1943), by Pollock.*

20 世纪 30 年代, 全世界都在遭受一场以经济大萧条而闻名的深重的经济危机。在美国, 政府通过为“联邦艺术工程”提供资金来支持那些奋斗中的艺术家。与此同时, 许多最优秀的欧洲艺术家为了逃避纳粹和战争来到美国。这些事件为现代艺术在美国, 尤其在纽约的发展提供了肥沃的土壤。一名在纽约艺术领域大展身手的艺术家就是杰克逊·波洛克 (Jackson Pollock, 1912–1956)。他把抽象艺术与德国的表现主义和一种对潜意识思维的超现实主义探索结合起来, 结果就是抽象表现主义, 它一直到 20 世纪 60 年代都很受大众的喜爱。

During the 1930s, the world suffered a deep financial crisis known as the Great Depression. In the USA, the government supported struggling artists by funding the Federal Art Project. At the same time, many leading European artists arrived in America, fleeing the Nazis and war. These events created fertile ground for the development of modern art in the USA, especially in New York. One artist heavily involved in the New York art scene was Jackson Pollock (1912–1956). He combined abstract art with German Expressionism and a Surrealist exploration of the subconscious mind. The result was Abstract Expressionism, which remained popular well into the 1960s.





◆《苹果园》(1943-1946), 高尔基。这幅画展现了高尔基是如何在米罗等艺术家的超现实主义和抽象表现主义之间提供链接的。

*Apple Orchard (1943-1946), by Gorky. This painting shows how Gorky provided a link between the Surrealism of artists like Joan Miró and Abstract Expressionism.*

## 滴洒和泼溅

### *Drip and splash*

20 世纪 30 年代,波洛克一直感兴趣于超现实主义。超现实主义的一个方面就是“自发地”绘画和书写,只拿着画笔或钢笔,让思维自由地驰骋和创造,没有任何计划,也并不试图去控制结果。据说它直接发掘人的潜意识思维。

波洛克遵循着这一艺术创作程序,并逐渐得出结论,即潜意识思维的最直接表达并不是完成的作品,而是绘画行为本身。他的作品变得更加没有束缚,也更加抽象。1947 年,他放弃任何一种受到控制的表现形式,或是对真实世界的参考。他只在画布上方一点一点地滴滴并泼溅颜料——也就是他的“滴洒和泼溅”技法。还从来没有人尝试过以这种水平的恣意放纵来进行绘画。

During the 1930s, Pollock had been interested in Surrealism. One aspect of Surrealism was 'automatic' painting and writing—simply taking a brush or pen, letting the mind run free and creating, with no planning and without trying to control the result. This was said to tap directly into the subconscious mind.

Pollock followed this procedure and gradually came to the conclusion that the most direct expression of the subconscious mind was not the finished work, but the act of painting itself. His work became looser and more abstract. In 1947, he abandoned any kind of controlled form or reference to the real world. Instead he just dripped, dribbled and splashed paint over the canvas—his 'drip and splash' technique. No one had yet approached painting with this level of abandon.





以前的抽象主义艺术家,例如蒙德里安和马列维茨,通过控制画面的形状和色彩来传达所渴望的效果。波洛克让偶然性在他的作品中起重要作用,而且许多作品的存在是作为过程的记录,而不是一个本身美丽的物体。他作品中的天然活力、出众的色彩感和常常很精巧的美丽也许反映了他想在绘画行为中表达的精神性。波洛克的作品触怒了许多艺术评论家。它似乎对立于所有那些在西方艺术中受到钟爱的东西——特别是绘画技能。他在1951年停止了滴流式绘画,并重新创作更具表象艺术的作品,然而他不幸于1956年死于一场交通事故,终年44岁。

Previous abstract artists, such as Mondrian and Malevich, had controlled shape and colour to convey the desired effect. Pollock let chance play a large part in his work, and much of it exists as a record of the process, rather than an object of beauty in itself. The raw energy, great colour sense and often delicate beauty in his work reflect perhaps the spirituality that he wanted to convey in the act of painting. Many art critics were outraged by Pollock's work. It seemed to be the opposite of all that was cherished in Western art—notably technical skill. He stopped drip-painting in 1951 and returned to more figurative work, but was killed in a car accident in 1956, aged 44.

其他一些对抽象表现主义产生创作兴趣的艺术家有阿什利·高尔基(Arshile Gorky, 1904–1948),他是土耳其-亚美尼亚裔的美国人。像波洛克一样,他最初是被超现实主义所吸引。高尔基死于1948年,终年也是44岁。

Among other artists that took up Abstract Expressionism was Arshile Gorky (1904–1948), an American of Turkish-Armenian origin. Like Pollock, he was initially attracted by the Surrealists. Gorky died in 1948, also aged 44.



## 行动绘画 Action painting

1952年,专业名词“行动绘画”被创造出来,它描述一些抽象表现主义画家的创作方式,采用这种方式作画,绘画的过程与最终的作品有着相同的重要程度。波洛克向世人提供了采用此种方法创作的最著名的范例。因为最终的结果在很大程度上依赖湿润颜料所处的随意性位置,所以他常常把他的巨大画布摊在地上。他说:“在地上作画我会更加自如。我感到更加接近,有更多的绘画空间,因为我可以在画布周围走来走去的这种方式是从画布的四边进行创作,而且是真正地置身于画中。”运用他流畅、创造性的思维方式,他会拿来大桶的工业用油漆,自如地在画布上泼溅,创造一种舞蹈般的韵律,并容许他的潜意识来决定何处放置颜料,何处开始及何处结束。他还使用刀子和棍子四处拨拉颜料,有时加些沙子来改变质地。如同波洛克自己所表述的那样,“当我创作时,我不知道我在做些什么……绘画本身有它自己的生命。”



◆《木马》(1948),波洛克。这幅作品只在灰底上使用了五种颜色。  
*The Wooden Horse (1948), by Pollock.*  
*This work uses just five colours on grey.*

In 1952, the term 'action painting' was coined to describe the way that some Abstract Expressionists worked, in which the process of painting was as important as the final work. Jackson Pollock provides the most famous example of this method. Because the end result depended to a large degree on the haphazard position of wet paint, he used to lay his large canvases on the ground. "On the floor I am more at ease," he said. "I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting." With his mind in free-flowing, creative mode, he would take large cans of industrial paint and slop it on freely, performing a kind of dancing motion and allowing his subconscious to make decisions about where to place the paint, when to start and when to stop. He also used knives and sticks to move the paint about, sometimes adding sand to alter the texture. As Pollock put it, "When I'm in the painting, I'm not aware of what I'm doing ... the painting has a life of its own."

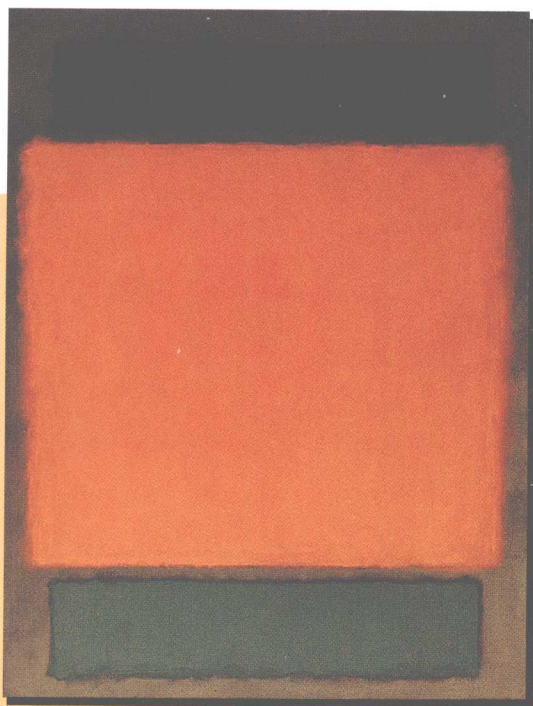




# 色面

## Colour Field

抽象表现主义的一种形式是使用纯色块,而且常常带有模糊的边缘。采用这种以色面而闻名的绘画风格的主要画家是出生于俄国的美国艺术家马克·罗斯科(Mark Rothko, 1903–1970)。他的大型作品看上去简单,但却显示出对形状和色彩以及它们之间关系的一系列细致的判断力。罗斯科不像波洛克,他用精妙的笔触来构筑富有层次的色彩。乍一看,罗斯科的作品似乎少有波洛克的“行动绘画”所展现出的那种混乱,但是它表达了许多被压抑的焦虑和激情。



◆《橙色,棕色》(1963),罗斯科。  
*Orange, Brown (1963), by Rothko.*

One form of Abstract Expressionism used blocks of pure colour, often with fuzzy edges. The leading painter of this style, known as Colour Field, was the Russian-born American artist Mark Rothko (1903–1970). His large works look simple, but represent a series of careful judgements about shape and colour and the relationship between them. Unlike Pollock, Rothko painted with delicate brush strokes, building up colours in layers. At first glance, Rothko's work seems to show less turmoil than the 'action painting' of Jackson Pollock, but it expresses much pent-up tension and emotion.



## 明亮的色彩

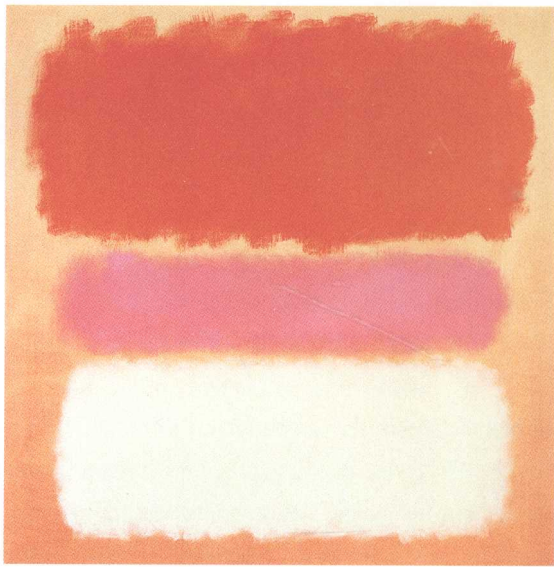
### *Glowing colour*

1913 年，罗斯科还在孩提时代就来到了美国，尽管他于 20 世纪 20 年代在大学学习艺术，并受到表现主义和超现实主义的影响，但他认为自己实际上是自学而成的。他于 50 年代早期发展形成了自己富有特色的绘画风格，使用赋予了画家丰富感情的纯色长方形。他的作品通常是大规模的——《橙色，棕色》有 2.26 米高，作品的尺寸和大胆的设计给予画面一种纪念性的、难以忘怀的特性，色彩就好像在背景上燃烧和漂浮。

Rothko arrived in the USA as a child, in 1913. Although he studied art in the 1920s and was influenced by Expressionism and Surrealism, he considered himself virtually self-taught. He developed his distinctive style in the early 1950s, using rectangles of pure colour applied with painterly expressiveness. His works are usually large—*Orange, Brown* is 2.26 m tall. The size and boldness of design give the paintings a monumental, haunting quality, with the colours seeming to glow and float on the background.

Like Pollock, Rothko believed that painting was a semi-religious event, and that the emotional act of painting transferred to his work. "I am only interested in expressing basic human emotions," he claimed. "Tragedy, ecstasy, doom and so on." His work also produced emotional responses, even tears, from viewers. It took a while for the public to appreciate Rothko's work, but his career took off in the 1960s. However, he suffered increasingly from depression, made worse by alcohol and drug abuse and two failed marriages. The sombre tones of his later works reflect a growing despair, which led to his suicide in 1970.

像波洛克一样，罗斯科相信绘画是一个半宗教性事件，而且富有激情的绘画行为转移到了作品之中。他声称：“我只对表达人类的基本情感——悲惨、狂喜、绝望等等感兴趣。”他的作品还会产生情绪上的回应，甚至是观看者的眼泪。罗斯科的作品在得到公众的赏识之前经历了一段较长的时间，但是他的绘画生涯在 20 世纪 60 年代开始变得红火。然而，他越来越遭受抑郁症的折磨，而酗酒、滥用药物和两次失败的婚姻使这一切变得更严重。他晚期作品的阴郁色调反映了他内心日益加深的绝望，而这导致了他 1970 年的自杀。



◆《无题》(1957)，罗斯科。尽管罗斯科倾向于让他的绘画局限于几种颜色，然而他作品中一个与众不同的特点就是使作品呈现炽热和振动的绘画方式。

*Untitled (1957), by Rothko. Although Rothko tended to limit his paintings to a few colours, a distinctive feature of his work is the way in which it appears to glow and pulsate.*





纽曼归纳总结了抽象主义  
绘画所提供的思维解放：“我们  
正在使自己摆脱记忆、联想、怀旧以  
及欧洲西方绘画所带给我们的各种桎梏。”

Newman summed up the liberation abstract painting  
offered, “We are freeing ourselves of the impedi-  
ments of memory, association, nostalgia ...of  
Western European painting.”

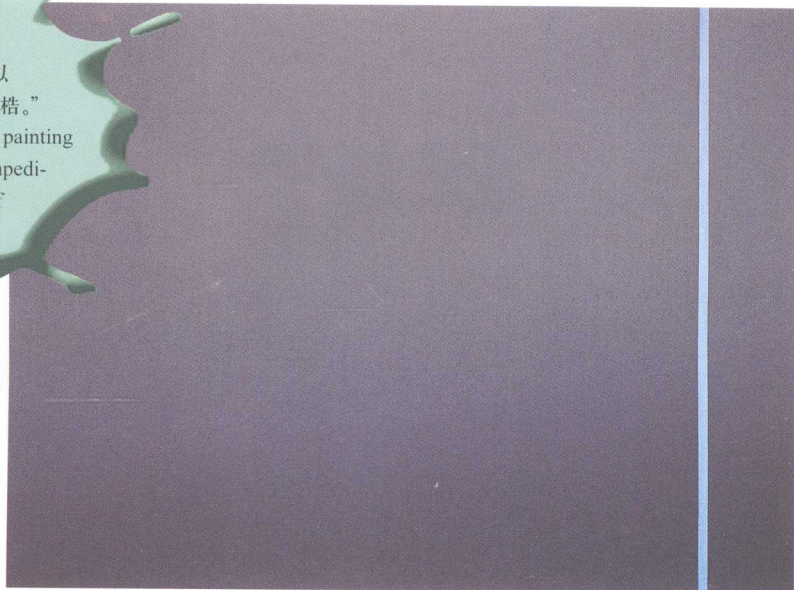
20 世纪 40 年代,美国艺  
术家巴内特·纽曼 (Barnett  
Newman, 1905–1970) 也在  
寻找一种宗教性的狂喜。他

用画笔刷出与罗斯科相似的色面,尽管一般来说他的作品激起的是更为冷静的情绪回应。他作品中与众不同的一个特点就是他自己称之为“拉链”的纤细的垂直线条。在他晚期作品中,色面变得更加的光滑,线条变得更加的干脆。20 世纪 60 年代,他开始创作抽象的钢铁雕塑,强调简洁、垂直的精确性。

纽曼觉得抽象艺术可以表现过去具象艺术所描绘的任何主题。举例来说,他在 1965 到 1966 年间以抽象派绘画创作了《十字架基地》(耶稣受难的故事)。

During the 1940s, the American artist Barnett Newman (1905–1970) was also in search of a kind of religious ecstasy. He painted brushed colour fields similar to Rothko's, although his work generally provokes a cooler emotional response. A distinctive feature was his thin vertical lines, which he called 'zips'. In his later work, the field of colour became smoother and the lines crisper. During the 1960s, he began making abstract steel sculptures, with emphasis on neat, vertical precision.

Newman felt that abstract art could express any subject that representational art had depicted in the past. In 1965–1966, for instance, he painted *The Stations of the Cross* (the story of Christ's crucifixion) as abstract paintings.



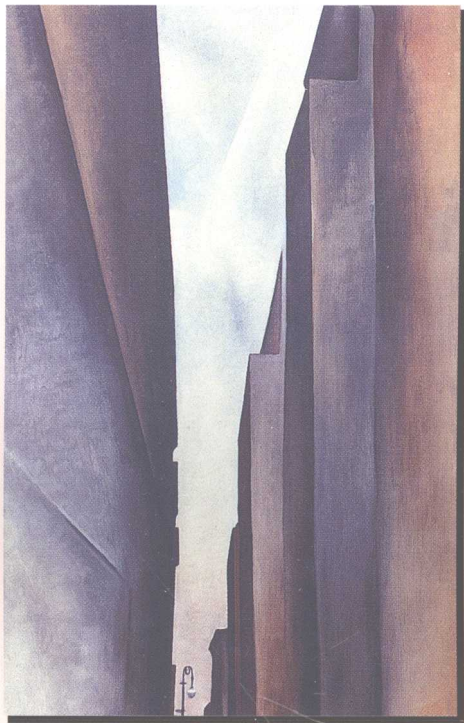
◆《午夜的蓝色》(1970), 纽曼。这是他最后创作的几幅作品之一,它仍旧保留了纽曼的一贯特点——垂直的“拉链”。他晚年在作品中减少了可证明为笔画创作的痕迹,并创造出比以往光滑得多的表面。这种精确的抽象观念使艺术家创造性的投入精炼为两个主要因素——色彩的选择和绘画元素的定位。这幅画的成功就在于它出色的宁静感和它所唤起的惬意感觉。这两个因素,色彩和定位,似乎恰到好处。

*Midnight Blue (1970), by Newman. One of his last paintings, it still retains Newman's hallmark – the vertical 'zip'. In his later years, he reduced the evidence of his brush strokes to create a much smoother finish. This kind of precise abstraction refined the artist's creative input to two main factors – the selection of colour and the positioning of the elements. The success of this piece is in its great sense of calm and the feeling of satisfaction that it evokes. The two factors, colour and positioning, seem just right.*

# 美国写实主义

## American Realism

19 世纪，一些生活在美国的富有才华的画家创立了一种据说本质上是美国化的绘画风格。20 世纪 20 年代，一些艺术家通过找到他们自己的表达方式来维护这一传统，然而他们是以一种富有特色的美国化风格进行创作的。城市成为一个中心主题。查尔斯·席勒 (Charles Sheeler, 1883–1965) 以一种受到立体主义影响的半抽象风格来绘画纽约不见人影的城市风景，然而他的作品具有如此锐利的精确，以致后来被列为精确主义。这一运动中的另一重要人物是乔治娅·欧奇菲 (Georgia O'Keeffe, 1887–1986)，她成为美国最知名的女画家。



◆《街道，纽约第一号作品》(1926)，欧奇菲。  
*Street, New York No.1 (1926), by O'Keeffe.*

During the 19th century, a number of gifted painters in the USA had established a style of painting said to be essentially American. In the 1920s, several artists preserved this tradition by finding their own voice, yet painting in a style that was distinctively American. The city became a central theme. Charles Sheeler (1883–1965) painted people-less cityscapes of New York in a semi-abstract style influenced by Cubism, yet with such hard-edged precision that it was later labelled Precisionism. Another leading figure in this movement was Georgia O'Keeffe (1887–1986), who became the USA's best-known woman painter.



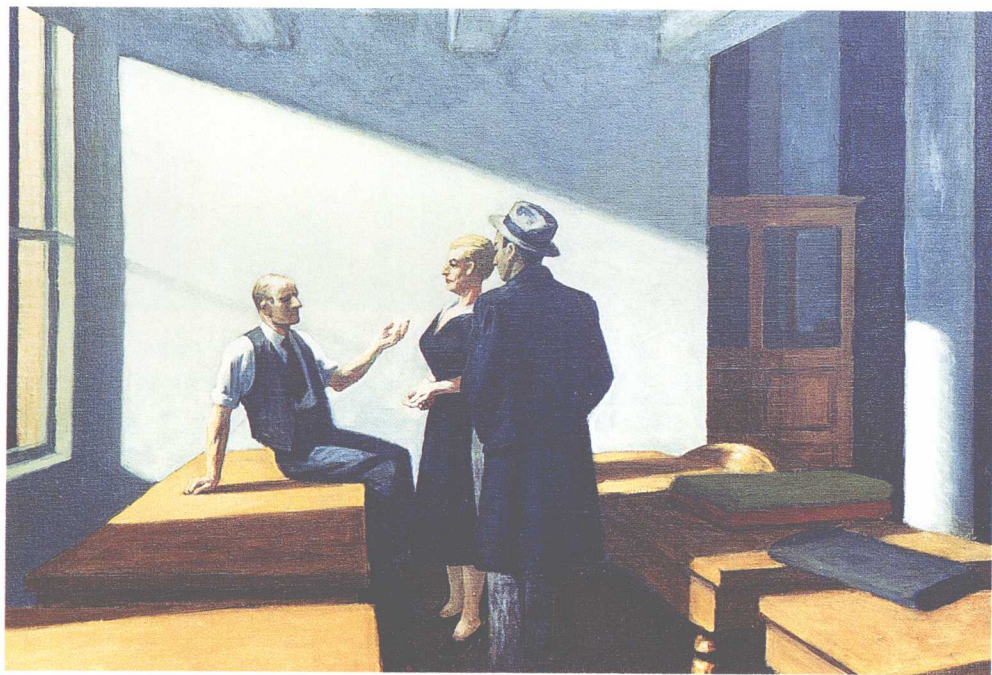


## 美国的生活

### *Life in America*

乔治娅·欧奇菲屹立于 20 世纪 20 年代纽约当代艺术的最前列,她把欧洲艺术潮流的影响带到她的作品之中。她早在 1915 年就开始探索抽象艺术,但后来朝着一种更为表象化的风格发展。从 20 世纪 30 年代起,新墨西哥州的沙漠风景越来越在她的绘画中扮演主要角色,她本人也于 1946 年搬到了新墨西哥州。这类作品常常聚焦细节的描绘,例如花朵、岩石和骨头,创作方式是精确而半抽象的,经常伴有超现实主义的锋芒。

Georgia O'Keeffe was at the forefront of contemporary art in New York in the 1920s, absorbing into her painting influences from European trends. She pioneered abstract art as early as 1915, but later moved towards a more figurative style. From the 1930s, her paintings increasingly featured the desert landscape of New Mexico, where she moved in 1946. This work often focused on details, such as flowers, rocks and bones, painted in a precise but semi-abstract way, often with a Surrealist edge.



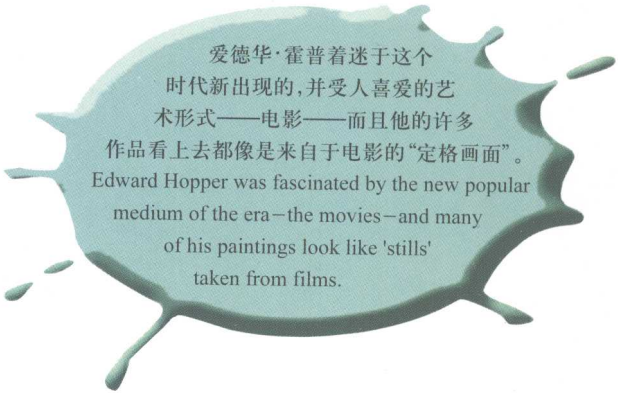
◆《夜间会议》(1949), 霍普。这幅画对霍普来说是不平常的,画中有三个人物。他的大多数作品都仅有一个人物。如同在大多数霍普作品中所看到的那样,人物好像是透过窗户见到的,而且看起来离观者距离很远。这幅画似乎像是我们正在偷听一个深夜的神秘会议,窗外的街灯照亮了屋中的情景。

*Conference at Night (1949), by Hopper. This painting is unusual for Hopper, in that it has three figures. Most of his paintings have just one. As in most of Hopper's work, the figures are seen as if through a window and appear remote from the viewer. It is as though we are eavesdropping on a mysterious late-night conference, lit from outside by streetlamps.*

爱德华·霍普 (Edward Hopper, 1882–1967) 的作品没有抽象主义的特性。欧洲先锋派艺术潮流对他的作品几乎没有影响。20 世纪 20 年代, 他逐渐形成了一种近乎于摄影艺术般精确的创作风格。他的作品很快赢得了公众的关注, 到 20 世纪 30 年代他已成为一名众所周知的艺术家。

霍普的创作背景——公寓楼、加油站和自助餐厅——直接来源于当代美国。但是他的作品有一种特殊的阴郁。色彩有限而且柔和, 画中的阴影部分拉得很长, 而且场景经常发生在夜间。霍普的中心主题之一是城市生活的孤寂。画中人物与他们的周围环境相比显得很渺小。他们常常表达某一种情感的焦虑, 它会唤起一种神秘感或是危险感。

一个具有宽松定义的群体, 美国景象派画家, 出现于 20 世纪 20 年代至 30 年代, 它包括那些不属于那个时代先锋派艺术潮流, 特别是抽象艺术潮流的画家。霍普有时也被认为是一名美国景象派画家, 但他讨厌这一归类。与此同时, 还出现了中西部地区主义者, 他们是一群在经济大萧条时期描绘美国中西部乡村景象, 激起人们怀旧之情的画家。



爱德华·霍普着迷于这个时代新出现的, 并受人喜爱的艺术形式——电影——而且他的许多作品看上去都像是来自于电影的“定格画面”。Edward Hopper was fascinated by the new popular medium of the era—the movies—and many of his paintings look like 'stills' taken from films.

There were no abstract qualities in the paintings of Edward Hopper (1882–1967). Avant-garde trends in Europe had little effect on his work. In the 1920s, he developed a style of almost photographic exactness. His work quickly won public attention, and by the 1930s he was a well-known artist.

Hopper's settings—apartment blocks, petrol stations and cafeterias—come straight from contemporary America. But his work has a distinctive bleakness to it. The colours are limited and subdued, shadows are long and the scenes often take place at night. One of Hopper's central themes was the loneliness of city life. The figures are small in comparison to their surroundings. They often express a certain emotional tension, which evokes a sense of mystery, or menace.

A loosely defined group, the American Scene Painters, emerged in the 1920s and 1930s, comprising painters who were not part of the avant-garde trends of the time, notably abstract art. Hopper is sometimes said to be an American Scene Painter, but he resented this label. The Regionalists appeared at the same time, a group that painted nostalgic images of rural life in the American Midwest during the Depression of the 1930s.

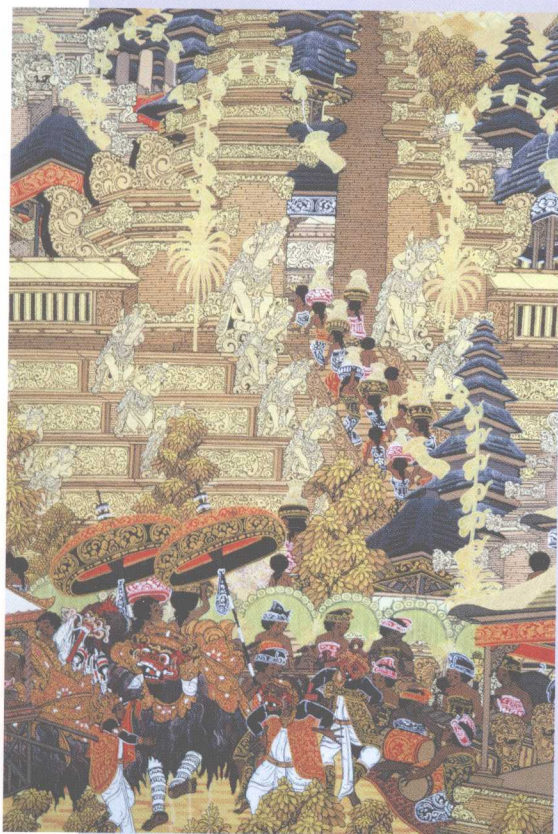




## Around the World

### 环游世界 巴厘岛

## Bali



印度尼西亚信奉印度教的岛屿巴厘岛以它表现在绘画、石刻和木刻艺术,以及舞蹈和音乐中的强大艺术传统而闻名于世。最初,所有的艺术活动都是一种对神的信仰行为。巴厘岛丰富的艺术传统和天赋最初是在 20 世纪 20 年代广为人所熟知的,并吸引了许多外国艺术家和作家来到这里,他们为他们所发现的东西而欣喜不已。

The Hindu island of Bali, Indonesia, is famous for its strong artistic traditions, expressed in painting, stone-and wood-carving, as well as in dance and music. Originally, all artistic activity was an act of devotion to the gods. Bali's wealth of tradition and talent first became known to the wider world in the 1920s, and attracted many foreign artists and writers, thrilled by what they found.

◆ 一幅以穿着巴厘岛风格服饰的印度教女神为主角的现代绘画。

*A modern painting featuring a Hindu goddess dressed in Balinese style.*

## 给予和吸收

### *Give and take*

巴厘岛上的艺术家们总是迅速地吸收来自世界其他地区的艺术传统。20 世纪 20 和 30 年代,他们从到访的艺术家那里学到了油画和水彩技巧,还有创作可供出售的签名绘画作品的观念。他们让西方艺术风格适应于他们自己极个性化的艺术视觉。这在绘画中导致了塞满日常生活丰富细节的非常复杂精细的构图,而且常常是幽默化的。这种艺术传统一直延续到今日。

Balinese artists have always been quick to absorb traditions from elsewhere in the world. In the 1920s and 1930s, they learnt oil-painting and watercolour techniques from visiting artists, as well as the concept of creating signed paintings for sale. They adapted Western styles of art to their own, highly individual artistic vision. In painting, this resulted in very intricate compositions, crammed with details of daily life, often humorous. This tradition continues today.