

国家级双语示范课程教材
普通高等学校公共艺术教育系列教材

西方艺术鉴赏

Understanding Western Art



章 华◎著



北京师范大学出版集团
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序

撰写这样一本西方艺术鉴赏英文读物的念头源自于以下插曲。数年前一次返美探亲，在旧金山过海关时，检查证件的关员发现我这个中国人居然曾在美国执教西方艺术史，眼睛一亮，就跟我聊起他所喜欢的后印象派绘画，乐呵呵地十分友好。这自然令人十分受用，同时也对美国艺术教育之普及和国内在这一领域的滞后颇有感触。国内普通高校目前比较普及的艺术课程是《美学原理》和《艺术概论》。这两门课内容包罗万象，面面俱到地归纳分析各门类艺术的理论特征，其中的好处是在短短的一学期每周两节的课程内，就将包括文学、戏剧、音乐、建筑、中西绘画、民间艺术等世界主要的艺术形式作一概览，并达到哲理的高度。不过这种概念加定义，以理论推导为主的教学模式很容易将艺术教育核心性的东西——艺术作品——放在从属的位置。从根本上来说，这两课都属于传导关于艺术的“道理”的课程，如艺术和美的本质、形式门类、创作规律、作品构成和属性等，这基本上就是滕守尧先生所指的“由理入道”，将高度感性的东西变为高度理性的知识。^①在如此大跨度的课程中，学生只能接触到少量用作举例的艺术作品，以说明或支持某些理论概念，难以达到艺术熏陶的效果。这样，艺术教育就有可能变成过于深奥的理论知识的传授，难免让“大众化”的学生知难而退，使教学偏离艺术教育的初衷。^②

中国现代意义上的艺术教育，自20世纪初开始，已经有了长足的进步。但是，在普通高校面对全体学生的广义的艺术教育，尚有待于突破专业的、狭义的教育观念，并提升到培养创新意识和创新型人才的高度。艺术是人类最深层次、最神秘莫测，却又无处不在的表达方式。艺术作品是艺术的真实存在和载体，是人类审美活动的集中体现，也是审美关系主客观结合的最佳形式。高校的艺术教

① [美]沃尔夫、吉伊根，滕守尧主编：《艺术批评与艺术教育》，滑明达译，总序，2~3页，四川人民出版社，1998。

② 与中文的“艺术教育”相对应的英文词是 Art Education。虽然该词一般指美术教育，但它是一个大美术的概念。同样，外文中文 Art 一词如果没有修饰语，往往也首先指“大美术”。而 Fine Art(美术)一词其实已经用得没那么普遍，因为该词概念较窄，并常有忽视某些艺术种类的倾向。所以，我们概念中的“美术”与欧美的 Art 已经缺乏对等的内涵。在 Art History, Art Appreciation, Western Art 等词语中，Art 指的是“艺术”这样的大美术概念，宽泛地包括绘画、雕塑、建筑、民族工艺美术等，并且可以与其他人文学科相联系，包括文学、影视、音乐、舞蹈、戏剧和曲艺等。而专指这些艺术门类时，欧美人又会直接使用 literature, film and television, music, dance, theatre and folk art 等词语。容易引起误会的是，中文的“艺术”两字往往首先让人们想起美术以外的这些门类的艺术。

育应该形成一个数门艺术学科相互交叉补充，以作品为中心的有机体系，引领学生体验和欣赏艺术，使之从中得到教化，开发心智，促成思维方式的改变，形成良好的创新态势。因此，编纂《西方艺术鉴赏》一书的目的在于推动以作品为主要教学手段和最重要内容的教学，以期与美学和广义的艺术概论课程，艺术批评和艺术史课程共同形成一个完整的艺术教学体系，全面提升学生的艺术欣赏、理解、想象、分析、鉴别和思维能力，培养他们的创新意识和创造潜力。

我们生活在一个多元文化的时代，而我们的教育也必然日益变得多元化。作为艺术家的审美意识及其社会生活和艺术实践的结晶，艺术作品同时也蕴含着历史和文化的丰富积淀。由于艺术家的人生经历、思想情感、情趣爱好、文化修养等的差异，也就产生了各种各样的创造技巧和千变万化的艺术作品，并从中体现了人类对自身和世界的把握与理解。“艺术鉴赏”这样的教材和课程平台，目的在于揭示艺术品的感性和精神性以及直观的形象性，使学生能够较好地进入艺术的原本。除了对艺术的基本范畴和艺术作品构成的基本元素及规律特征的探究之外，更侧重于对艺术作品之美的赏析，并在这样的框架内融入一定的艺术创作实践、艺术史论和艺术批评的内容。除了教科书的图文并茂之外，在这样的课堂里和预设的课外作业中，学生将有机会观赏大量的艺术作品，并从自己的艺术体验过程中了解艺术作品的内涵和价值、艺术的语言和构成、思想意境以及风格流派等。同时本书也强调运用抽象、综合、归纳、分析等方法，在审美性和情感性的意识活动的作用下，使学生能够较好地把握作品的内在关系和创作规律，以更好地实现艺术教育的目标。

除了课内的教学活动之外，在艺术鉴赏的课程中，教师还可以布置或引导学生开展一些与课程内容相适应，学生力所能及的艺术创作活动，如画素描、色彩、中国水墨画、篆刻、剪贴画、摄影等。亲身的创作实践将激发学生从一个崭新的角度赏析艺术作品，获得不同的教益和思维。这样的学习过程也能收到开启学生的天性，培养生活情趣和审美，增强理解力和想象力的成效。此外，任何艺术创作都离不开一定的文化艺术氛围和传统语境所构成的艺术土壤。因此，学生需要积极参与校内的精神文化活动。艺术鉴赏课可以有计划、有目的和有明确要求地组织学生参观博物馆、美术馆、艺术创作工作室、文化遗址和参加音乐文艺演出等，以期延伸课堂教学，活跃思维，推动学生进行创造性学习。在课程的指导和要求下，学生在每一次参观实践活动中应主动地去体验和判断，从不同的思路和角度去审视艺术作品的形式结构和风格主题，体悟艺术家的创作思路，认真撰写心得体会。在这样的学习过程中，学生既探究他人的创造，同时又可以反省和丰富自身，为今后艺术和非艺术的生涯打下创新的思想根基。同时，广大学生的文化艺术参与，正是国家文化建设的根本和终极目标，没有艺术教育，没有

一代又一代人的艺术觉醒，文化建设势必成为无源之本。

艺术史的内容是艺术鉴赏课程教学的重要组成部分。在艺术教育的不同学科中，艺术史具有许多独到的优势。它概括的是人类的艺术思维和实践，依托的是艺术作品及其相关乃至宏观的历史和文化。除了介绍艺术风格流派的特征与变迁、艺术家的生平、作品及其创作背景，艺术史还要挖掘艺术发展在社会、政治、经济和文化方面的动因和线索。又由于艺术史教学始终以作品的呈现和理论讲解为主要形式，而且两者同步进行，相辅相成，这样的学习是一种感性与理性认识的很好结合，所以艺术史也是介于“由理入道”和“由技入道”这两者之间的更为合理，且切实可行的“中庸之道”，其优越性不言自明。^①因此，本书的第二部分关于艺术风格的介绍和赏析则纳入完整的西方艺术史纲之中，内容从史前到当代，涵盖西方艺术各种传统的和现代的风格发展和演变。

艺术批评主要是对艺术品的价值和意义作评判，它与美学、艺术史存在着多重重叠和交叉的关系，需要从中汲取理论知识和原始资料。它一般不单独设课，而是融于其他艺术课程之中，共同促成学生对艺术作品的共鸣，增进理解和欣赏。学生的艺术鉴赏学习和对艺术史的了解是艺术批评和鉴赏的思维基础，具有举足轻重的作用。而学生自身的创作体验以及对艺术家的创作过程、创作时的情感、思想意识、主观意愿等的了解，也将对提升学生进行艺术批评的能力具有十分关键的作用，并将有助于更好地领略艺术作品的意义，使批评有的放矢。艺术家所表现的人类经验范围越广阔，其作品的深度和广度也就越高，那么批评其艺术作品的人就需要具备越宽广的艺术经验和体验以及深刻的认知能力。另外，艺术批评并非只是针对当代艺术，其方法和理论也同样可以用于评价不同历史时期的艺术，比如强调批评者的主观情感、直观经验和直觉印象的日记式艺术批评注重艺术史、社会或心理分析的情境或语境主义批评以及形式主义批评、女性主义批评等都可以同时面对传统和现当代的作品。因此，在整个艺术鉴赏教学过程中，应使艺术批评有机地融入各有关课程的讲授当中。艺术批评可以无处不在，要有意识地使之成为艺术教育的重要组成部分和深层次的内核。

总而言之，艺术鉴赏教学的范围和内容十分广泛，在艺术教育中堪当大任。艺术鉴赏学习的过程也是对学生的洞察力、思维能力、分析能力、知识面、世界观以及艺术直觉和感知力的激发和训练。当学生进行艺术鉴赏的学习和写作时，他们就有机会学习和整理自己的论点，组织和梳理自己的思想、观念和评论，并在这一过程中更好地掌握其他相关学科的知识，培养分析和解决问题的能力。我们的艺术鉴赏教学应努力构建一个以艺术史为核心，融入美学、艺术批评和艺术

^① [美]沃尔夫、吉伊根，滕守尧主编：《艺术批评与艺术教育》，滑明达译，总序，2~3页，四川人民出版社，1998。

创作等相关学科，并以作品为主要教学手段和最重要的教学内容的艺术教育模式，全面提升学生的艺术欣赏水平，培养他们的创新意识和创造潜力。最后，艺术的确是人类最深层次、最神秘莫测，却又无处不在的表达方式。高校的艺术教育将承担起鉴赏艺术，开发学生心智和思维的关键作用。

国家级双语示范课《西方艺术鉴赏》网络资源地址：<http://arthistory.zjicm.edu.cn/>。

Preface

Many of us assume the truthfulness of the old saying "Seeing is believing." However, seeing what we look at is in fact not as easy as we normally would think. What you see can hardly equal what you get. Numerous great things are often not readily there for commonplace eyes to pick up and appreciate, not to mention those that require an inner eye to comprehend. Many people find it difficult to say in precise terms what they like and why they like it even during their visit to an art museum, and fail to grasp much. They often get confused and feel impossible to fit things together or to express adequately what their viewing experience has been like. They hardly see that art of our time or other eras could actually "speak" to them.

There is an interesting story in the US that tells how a work of art may be viewed by an average person: A father took his young son to visit an art museum. In a painting gallery, the father pointed at a painting by Paul Cézanne (保罗·塞尚) and said to his son, "Now, that's a great painting!" "Why?" asked the boy. "Because it was painted by a great painter," replied the father. Perplexed, the son asked again, "Why was he a great painter?" The father answered with no hesitation, "Because he painted great paintings." This may not be as dumb as it appears to be. We all have to make judgments when going through a museum. But apparently the father did not take what is there in the "great" painting that he was aware of. The story reveals to us that knowing what we like or dislike is more significant than knowing what we are supposed to like or dislike. The mere "seeing" does not necessarily make a "believing" or "knowing".

In the West there is the new saying that "We see what we know and we hear what we understand." That is, we tend not to see things that we have not been informed or experienced. Of course, we can certainly see things we have not previously seen or known. But, from time to time we do need to think about it first or acquire some basic ideas or background information beforehand in order to see effectively or to observe intelligently. In English when we say "I

“see” we mean “I understand.” This connotation has to do with the origin of the word “idea,” which derives from the Greek word *idein*, meaning “to see.” Thus “seeing” is actually related with “idea”, “conception”, “thought”, “notion”, “impression”, and with what exists in the mind or something comprehended, known or imagined.

This explains why people tend to observe different details and perceive the same things differently, and why art means different things to different people. The point is, “seeing” can never be a simple mirroring of the reality. It is both a physical and psychological process. It involves a great deal of mental labor and is inherently a creative process. What we can actually see is determined by how an individual’s mind extracts, edits, and interprets the basic information. Consequently our power of comprehension or how well we can “see” a work of art depends on how much we know about it. This calls for the need of serious study in art.

No doubt, begun with “seeing” or “observing,” art-making is a creative process. Many things happen when an artist sees and perceives an object, processes it with his or her brains, and passes the information to his or her hand and starts painting. During the course of artists’ creative inspiration, they cannot help but express their feelings and convey their thoughts about the reality while describing tangible features of it. Regardless of the actual appearance of the natural object, they bring into being their own visions of it, composing works of the mind rather than mere records of reality. As a result, images of art reflect not only what artists see, but also how they view and conceive of nature based on their constantly changing perceptions.

For that reason, in a way, they have persistently modified or altered the reality, and conceived artistic images at their own will. Hence human sentiments and attitudes towards nature have been an important force in shaping works of art. Artists’ social and political conditions, as well as their personal views of life and nature, determine which properties of the reality for them to see and to represent, and then what human concerns to convey via current artistic standards. Artists would often join the reality with their own inner life and create works for a spiritual being or an imaginative journey.

Therefore, art explores relationships between thoughts and objects and serves as links between mind and action. Art has been used to present feelings

and ideas, to teach or persuade, to decorate or entertain, providing unique sources of contemplation and enjoyment. It is indeed a reflection of life, of how humans live and interact with their environments, how they think and feel. Moreover, art is critical to giving deeper meaning to our lives, essential not only to understanding life but to living it fully. The history of art proves that human beings have always had a need for art. There are emotions and thoughts, deep admirations and acute fears that cannot be expressed in any way other than through art. Extreme human feelings such as intense hatred, anguish, and joy may be more directly conveyed through music or poetry; a complex personality can be more vividly described in a literary work; the beauty of a landscape or human face may be best disclosed through a painting.

Art has been used to serve religions and rulers, giving visible forms to concepts of god, belief, spiritual being, nobility, reverence, value, earthly and heavenly power, authority, legitimacy, etc. It will be unthinkable if we human beings should go without these forms of expression. Our social, cultural, and even economic environments are all characterized in various ways by the arts. From cave paintings to modern art of the twentieth century, there have been in existence a great variety of artistic forms and styles. They offer direct evidence of the cultural diversity that we need to recognize, and at the same time explore ways of understanding or bridging the gaps. They cultivate pride and self-esteem, encourage freedom and self-expression, strengthen self-possession and discipline, and foster imagination and creativity.

This book is rooted in the cornerstone of the Western cultural and artistic tradition. Designed on a dual approach to art, it is divided into two major parts and 11 chapters. Part One deals with elements and principles of design, art media, and the subjects of art. The purpose is for the reader to explore ways of looking at art, to understand how works of art are created or composed, and in what ways they work, and to cultivate an ability to respond to all styles of visual expression. Part Two is a survey of the historical and stylistic development of art in the West and its stylistic analysis. The aim is for the reader to acquire the aptitude or skill in looking critically at the artifacts of the past and the present.

In general, the goal of the book is to enable an appreciation, an educated looking, and an intellectual consideration of art and its history. It is said that the world has entered a so-called "visual age", or rather, an age of images.

Every day we are surrounded by television, films, videos, traffic signs, graffiti, cartoons, packaging designs, photographs or pictures in newspapers, magazines, advertisements, etc. Since very few of them are indispensable to our survival, we tend not to see them, nor have the competence to do it. Thus the purpose is also for the reader to learn to engage with the visual world, acquire the ability to discriminate, and go beyond ourselves through art and learn novel worldviews that is different from that of our own. The end of your reading should be the beginning of a new lifelong journey.

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Chapter I

Introduction to Art Appreciation

艺术鉴赏概论

Definition of Art and Its Appreciation(艺术的定义和欣赏)

Art is almost impossible to define now, as its varieties and our concepts of it have been expanding so greatly that under certain circumstances everything may be called "art". Attempts to define art by checking out traits that are common to all artworks are bound to meet with failure. For instance, beauty and good design are important traits of art. But some works of art may not demonstrate them, and many traditionally non-art things may display them instead. When we visit a gallery of contemporary art, works on display often do not make much sense to us. An artist brought a snow shovel into a gallery and the shovel becomes a piece of art. Often we can hardly explain what we have seen or tell what our feeling of art is. The same is also true with the music; any man-made sound may be called music now. Sounds that were not accepted as music in the past are nowadays not only music, but they may be more fashionable. Well, in spite of everything, we may perhaps still say that Art is the use of human skill and imagination in the creation of visual objects, environments, or experiences that touch our heart and mind, and that we can share with others. It is necessary to point out that our experience of art may or may not be a pleasant one. Art is all around us. It has become part of everyone's daily lives, though it is often misunderstood or simply not understood.

Different modes of artistic expressions, such as painting, drawing, sculpture, decorative arts, ceramics, crafts, architecture, literature, music, dance, theatre, drama, filmmaking, and photography are collectively known as the arts. In the West, the arts are traditionally divided into the fine and the liberal arts. The liberal arts (人文艺术/自由艺术) are concerned with skill of expression in language, speech, and reasoning. The fine arts (美术) are produced chiefly for their aesthetic

value, as opposed to applied art.^① In other words, their objectives are to achieve the beautiful. Examples of them are usually works exhibited at museums and art galleries. Certainly, different cultures may have different standards of beauty and many works may not be considered beautiful by different eyes. In addition, many forms of art show a combination of utilitarian purposes with a conscious aesthetic interest, such as pottery, architecture, advertisement, and industrial design, etc. Hence, the arts range from purely aesthetic intents to more or less utilitarian purposes.

This book is not designed to deal with every area of the Western art. It will not discuss the art of literature that relies on words for expression, nor the music or performing arts that depends on fleeting events of music, dance, and drama. It will be concerned mainly with the visual arts (视觉艺术), that is, painting, sculpture, graphics, and architecture. We have to admit that the customary term “visual art” is misleading. All the arts contain visual elements. When we go to a concert, we not only hear the music, but also see how the music is being played or sung, which is an important part of the appreciation. However, our direct experience of music is a fleeting one. It physically comes to an end as soon as the musicians stop playing. Similarly, literary works are attached to words and require reading; whereas dance and drama are amalgamated with the human body, leaving nothing material behind after the performance. In contrast, the visual arts consist of images or objects to be both seen and endured.

Art appreciation means having a pleasant experience of art through the recognition of its aesthetic qualities. “Appreciation” is a meaningful term in English. When we say “Thank you”, we express our gratitude for some favor. But when we say “I appreciate it”, it is so much more significant that we have to check the context for a better understanding of the word. Thus the term “to appreciate” may be translated differently into Chinese under different contexts. In the world of art, the word becomes a different type of appreciation. It indicates an aesthetic

^① The term “fine art” is now rarely used in art history, but remains common in the art trade and as a title for university departments and degrees, though rarely used in teaching. It refers to the types of art created primarily for aesthetic and intellectual purposes, such as painting, sculpture, drawing, watercolor, graphics, and architecture. Historically, the 5 main fine arts were painting, sculpture, architecture, music and poetry, including theater and dance as performing arts. Today, the fine arts also include film, photography, conceptual art, and printmaking. However, in some institutes of learning or in museums, fine arts are associated exclusively with visual arts.