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# ART HISTORY

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## 走近艺术史

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Dana Arnold 著 万木春 译



通识教育  
双语文库

A VERY SHORT  
INTRODUCTION



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图书馆



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# Acknowledgements

The opportunity to write this Very Short Introduction came as my term as editor of the journal *Art History* was coming to a close. Writing an introduction to the discipline that I had been so closely involved with in all its complexities, and which spreads beyond the purview of this volume, seemed to be a most appropriate way of summing up some of the ways in which art history has developed in recent years as well as identifying new directions in the study of art. This brief volume covers the broadest possible spectrum of the art we might expect to see in galleries and museums. As such the choices I had to make in terms of the approach, material covered and which illustrations to use were the most enjoyable and difficult parts of writing this book. I was fortunate to be inspired and encouraged by many in the preparation of this volume and, although any omissions or errors are my own, I would like to thank Adrian Rifkin, my co-editor of *Art History*, for providing such a stimulating and collegial working environment during our editorship. I am also indebted to Kate Nicholson, Yvonne Young, Hannah Young McHugh and Ken Haynes for their comments and suggestions on my choice of illustrations and to Julie Schlarman for compiling the index. The final draft of this VSI was written during my tenure as a Visiting Scholar at the Getty Research Institute in Los Angeles and I would like to thank the Getty staff, my research assistant Emily Scott and my fellow scholars for providing such a welcoming academic environment in which to finish the text.

Dana Arnold  
London, 2003

# 致谢

我在《艺术史》(*Art History*)杂志编辑任期将满之际，有幸得到撰写这本小书的机会。我深知艺术史这门学科的复杂性，其所涉范围，远非本书可以穷尽。正因如此，撰写一本简介性质的书，以此总结艺术史近年的发展、辨明艺术研究的新方向，似乎是再恰当不过的了。这本小书将尽最大可能涵盖我们在美术馆和博物馆能见到的各类艺术。由此我必须在写作方法、资料和插图选取等方面悉心选择，而这也是撰写工作最惬意同时也是最困难的部分。在本书的准备过程中，我有幸得到来自多方面的启发和鼓励。我要感谢阿德里安·里夫金(Adrian Rifkin)，他和我一同担任《艺术史》杂志的编辑，感谢他在我们共事期间营造出催人奋进的、平等的工作氛围。我还要感谢凯特·尼科尔森(Kate Nicholson)、依冯娜·杨(Yvonne Young)、汉娜·杨·麦克休(Hannah Young McHugh)和肯·海恩斯(Ken Haynes)，他们在我选择插图时提出了宝贵意见和建议。我要感谢朱莉·施拉曼(Julie Schlarman)，她为本书编订了索引。至于本书的疏忽和错误，当然应由我本人承担全责。我在洛杉矶格蒂研究院做访问学者期间完成了本书的终稿。在此我要感谢格蒂研究院的全体员工、我的研究助手埃米莉·斯科特(Emily Scott)以及其他共事的学者，感谢他们为我提供如此亲切友好的学术环境，使本书得以完成。

达娜·阿诺德(Dana Arnold)，伦敦，2003

# Preface

This book is intended as an introduction to the issues and debates that make up the discipline of art history and that arise from art history's central concerns – identifying, categorizing, interpreting, describing, and thinking about works of art. The ways in which art history has approached these tasks has changed over time. These shifting attitudes towards the parameters of art history, and how histories can interrogate visual subject matter, have raised questions about the presentation of the history of visual art in written form and the limits verbal language has placed on our ability to do this. In recent years the relative importance of the role of the artist, the subject, and the viewer in the artistic enterprise have also been re-evaluated. These issues in turn raise questions to do with our preoccupation with authorship, authenticity, and chronologically defined linear progression, all of which have informed the traditional canon of art history, which may be only one way of looking at, analysing, and historicizing art.

Thus, traditional histories of art emphasize periods and styles, and focus on Western artistic production, and this can obscure other approaches, for instance the grouping of artworks according to their subject matter, or influence the way in which arts from non-Western cultures are discussed. This book challenges such traditional ways of seeing and writing about art. I have, therefore, chosen examples from different historical moments and cultures to illustrate questions that I see as fundamental to the subject. This being a Very Short Introduction, I have



been selective in my choice of illustrations, and the images I use are meant only to be indicative of the issues I discuss in relation to them. As a whole, the illustrations are representative of 'high art', that is to say the art we expect to find in museums and galleries. This material enables us to investigate a range of social and cultural issues covered by art history.

I begin with a consideration of the fundamental question 'what is art history?' This enables me to draw distinctions between art history and art appreciation and art criticism, and to consider a range of artefacts included in the discipline and how these have changed over time.

X Although art is a visual subject, we learn about it through reading and we convey our ideas about it mostly in writing. This sets off an interplay between the verbal and the visual which I explore in Chapter 2. Here, I look at how histories of art have been written and the effect that this has had on the object itself and on the subjects of art history. Examples from a broad time span are used, including Pliny, Vasari, and Winckelmann, together with more recent writings by Gombrich, Greenberg, Nochlin, and Pollock. A discussion of these writers introduces the expectations we have of art history as a chronological story about great Western male artists. The bias in this interpretation of the subject opens up the questions of the importance of the canon in art history and how we view non-figurative, primitive, and naïve art.

The importance of the gallery or museum – or more generally of ways of presenting art history – is covered in Chapter 3, which maps out the development of collections from cabinet of curiosities to the private and corporate sponsor and collector of today. Alongside this, I discuss the impact the amassing of objects has had on their perceived value and on the histories of art, and how writing about objects can affect their 'value'. The question of the canon of art history returns in this chapter in relation to the ability of the gallery or museum either to endorse or to challenge it. I look at this with special reference to the importance of the identity of the artist in gallery display and in answer to the question 'what difference does it make to the presentation of art history if art is presented to the public as a thematic exploration of a subject or as a

chronological sequence?’ This also informs my consideration of how ‘blockbuster’ exhibitions have changed the direction of art history, for instance the Post-Impressionism exhibition of 1912 that gave that art movement its name.

The relationship between art and thought can be a complex one, and in Chapter 4 I discuss the impact various philosophical schools and psychoanalytic theory have had on the way in which we think about art history and the role, meaning, and interpretation of art. I introduce the ideas of such key thinkers as Hegel, Marx, Freud, Foucault, and Derrida in order to show how they have interacted with art history, not least in regard to the emergence of social histories of art and feminist art history. Chapter 5 goes on to discuss the idea of meaning in art, in particular of the quality and kinds of representation, and the use of iconography, or symbolism, in artworks throughout history. In Chapter 6 I look at the different media and techniques used to produce art.

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As well as introducing ways to think about art and its history, I hope this book will encourage and enable the enjoyment and understanding of artworks themselves, and I want at all times to reinforce the importance of the art object as our primary evidence, or starting point, for art history. To this end, the final chapter brings us back to the work itself. I draw attention to ways in which we might read the physicality of the object in terms of the technique and medium used to create it, as well as other methods we might employ for reading the visual.

This book is intended to be of interest to the general reader, the gallery-goer, the A-level student, and as a grounding in aspects of visual culture for first-year undergraduates studying art history, archaeology, and cultural studies. I have aimed to write the text without using jargon, but there are a number of technical and specialist terms that are essential to use and to recognize. Mindful of this, and the introductory nature of this book, I have included a full glossary of terms and a list of website addresses for galleries and museums, which provide a starting point

for individual enquiry into works of art and the collections in which they are held.

It is my intention to give a clear, concise discussion of the complex debates within art history. I also want to equip the reader with the basic tools necessary for the study of the subject through a chronological and thematic coverage of a broad range of issues connected with the discipline. But, most importantly, this book is an attempt to convey how much we can learn from art and to suggest a diversity of ways in which we can enjoy looking at it, thinking about it, and understanding its relationship to ourselves.

# 前言

艺术史关注的中心问题是确定艺术作品的归属，并对其进行分类、解释、描述和思考，本书旨在简单地介绍使艺术史成其为一门学科，以及源自于艺术史关注焦点的种种问题与争论。艺术史探讨上述问题的方式随时代而改变，而人们对艺术史的学科范围，以及如何在历史框架中质询视觉题材的态度亦在不断变化，这都使我们对以文字方式来呈现视觉艺术的历史，以及这样做时所受语言文字的限制，产生了疑问。近些年来，人们对于艺术体系中艺术家、艺术作品和观众所发挥作用的相对重要性也进行了重新评估。上述问题反过来对仅专注于作品归属、真伪鉴别，以及按时间顺序确定的艺术直线发展的做法提出了疑义，所有这些做法都影响到艺术史的传统规范，而这种传统规范可能只是看待艺术、分析艺术和撰写艺术的一种方式。

因此，传统艺术史强调分期与风格，并且专注于西方艺术作品生产，但同时可能会掩盖其他研究途径，比如按照主题归类艺术作品，可能还会影响探讨非西方艺术的方式。本书打算挑战这种看待与撰写艺术的传统方式，我将从不同历史时期和不同文化中选取实例，以阐明那些我认为对艺术史学科至关重要的问题。迫于这本小书的篇幅，我在选择插图时不得不有所取舍，所选图片只是为了阐明有关问题。整体看来，这些插图代表的是“高雅艺术”，即博物馆和美术馆会收藏的那类艺术。

这些材料使我们得以探讨艺术史涵盖的一系列社会与文化问题。

我首先对“什么是艺术史？”这个基本问题提出思考，这样我就能把艺术史与艺术欣赏和艺术批评区别开来，并能够讨论艺术史这门学科所包含的一系列手工制品及其随时代变迁的情况。尽管艺术是一门与视觉有关的学科，但我们更多地却是通过阅读来了解艺术，通过写作来表达我们的艺术观念。这便涉及到语言和视觉之间的相互作用——我将在第二章予以讨论。此处我们先看看艺术史在过去是如何撰写的，这么撰写又对艺术史自身的学科问题和研究对象产生了哪些影响。我们要考察的艺术史范例时间跨度很广，既包括普林尼（Pliny）、瓦萨里（Vasari）和温克尔曼（Winckelmann），也包括贡布里希（Gombrich）、格林伯格（Greenberg）、诺克林（Nochlin）和波洛克（Pollock）等晚近史家的著述。对这些艺术史家的讨论揭示了我们对于艺术史的预期，即把艺术史看作伟大的西方男性艺术家的编年故事。艺术史诠释中存在的偏见引出了准则在艺术史中的重要性问题，以及我们如何看待非具象艺术、原始艺术和稚拙艺术等问题。

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第三章讨论了美术馆和博物馆的重要地位——或者更宽泛地说，艺术史的各种呈现方式的重要性，厘清了从博古架收藏到今天的私人及政府赞助与收藏的发展过程。同时，本章还讨论了收集活动本身对收集物价值和艺术史的影响，以及对这些物品的描写本身又是怎样影响到了它们的“价值”。本章再度回到艺术史的准则问题，这回谈的是美术馆或博物馆对于艺术史准则或认可、或挑战的双重作用。在这部分讨论中，我特别关注艺术家身份在美术馆陈列中的重要性，并着重回答这个问题：“将艺术按其对主题的探索呈现给公众，或将艺术按编年顺序呈现给公众，这两种方式在呈现艺术史方面有何不同？”这也引出了另一个话题，那些“一鸣惊人”的展览是如何改变艺术史的方向的——比如后印象主义运动因之得名的1912年

的后印象主义展览。

艺术与思想之间的关系极为复杂。在第四章里，我会讨论各个哲学流派以及精神分析理论对我们认识艺术史的方式、认识艺术的角色、意义及对艺术的诠释的影响。我介绍了黑格尔（Hegel）、马克思（Marx）、弗洛伊德（Freud）、福柯（Foucault）和德里达（Derrida）这些主要思想家的观点，以说明他们的思想是怎样与艺术史相互作用的，尤其是对艺术社会史及女性主义艺术史的出现产生的作用。第五章接下来讨论艺术含义的概念，尤其注重历代艺术作品中的再现手法的质量和种类，以及历代艺术作品对图像志或象征主义的运用。第六章则专论艺术品创作的不同媒介和技法。

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除了介绍思考艺术及其历史的方法，我还希望本书能够激发和增进读者对艺术作品本身的欣赏和理解。我一以贯之地强调艺术作品是艺术史的根基，是艺术史的立足点，所以最后一章又回到作品本身。我着眼于通过作品的创作技法和媒介来读解作品物质性的方法，以及能够帮助我们读解作品视觉含义的其他方法。

本书是为一般读者、常去美术馆的人和一心向学的优等生写的。修读艺术史、考古学和文化研究专业的本科一年级学生也可以将本书作为视觉文化方面的基础读物。我在写作中尽力避免使用术语，但有些技术与专业术语是必须要用，也必须会认的，意识到这一点，再考虑到本书的介绍性质，我便在书后附了一整套术语表以及美术馆和博物馆的网址，这可以作为个人探询馆藏艺术品的出发点。

我意在对艺术史领域的复杂争辩进行清晰简明的论述，也想使读者拥有研究艺术史所必要的基础知识，为此，我从年代学和主题角度讨论了与这门学科有关的一系列问题。不过本书最重要的意图，乃是表达出我们可以从艺术中学到如此丰富的东西，并提出了欣赏艺术、思考艺术以及理解我们与艺术之间关系的多种方式。

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