

魏毅东 著

# 视觉文化时代的艺术



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## 中文摘要

当代社会是视觉文化占据绝对主导地位的社会,整个世界都被表征为视觉图像的世界,乃至人的生存本身也已经成为视觉化的生存。

视觉文化的无限制扩张对现代与当代艺术造成了严重的冲击,出现了一些前所未有的艺术现象和问题。

在视觉文化极力扩张的冲击下,视觉艺术领域中的视觉因素大为强化,独占了艺术表现的所有空间,这造成了“视觉垄断”。

印象主义绘画及其后的现代派艺术,在时间段上大致与视觉文化的兴盛相一致。事实上,不仅印象主义绘画可以理解为对由照相术的发明所开启的视觉文化最早所做出的一种反应,而且印象主义绘画及其后的各种现代派绘画的发展史可以被理解为一部视觉体验的探索史。视觉及视觉体验独占了绘画的全部,形成视觉垄断。

早期阶段的电影是对生活、世界的影像记录,完全是一种人工复制的视觉经验。“艺术电影”融入了文学性等非视觉因素,得以再现更为多姿多彩的视觉景观,给予观众更为生动真实的视觉体验。随着视觉文化的日益推进和深化,特别是在当下的景观社会背景下,电影正在从叙事电影向景观电影转变,视觉景观及视觉体验完全独占了电影的艺术表现和观众的艺术体验的所有过程。电影发展的这一过程显示出一种明显的趋势:视觉景观和视觉体验不断地被强化,以至形成“视觉垄断”。

在非视觉艺术领域内,视觉因素正越来越多地侵入进来,音乐、文学等非视觉艺术正在日趋走向视觉化或影像化,非视觉艺术的审美基础也正因此毁坏,这就是“视觉殖民”。

音乐的物质材料是高度抽象化和秩序化了的的声音,而且也仅仅是声音,音乐是最纯粹的艺术。但是,在视觉文化时代,音乐基于听觉上的自足性已被破坏,越来越多的视觉因素被植入进来,音乐的构成、表演以及接受都已高度视觉化。音乐依傍于影像或画面,沦为后者的装饰性符号,音乐遂被降格为一种装饰性的氛围,完全丧失了它的独立性品格;同时,听众的耳朵也成为报废的感官。

在视觉文化时代,视觉因素在文学中的植入已经远远突破了“互文性”的原则,这构成了殖民征服的性质。视觉在文学中殖民的方式无论采取何种方式,其目的都是以影像替代传统上以想象为审美感知基础的文学意象,进而使文学丧失其独立的品格,逐渐被纳入视觉文化的一部分。

在视觉文化的背景下,经过视觉殖民,非视觉艺术为视觉艺术所同化和吞并;经过视觉垄断,视觉艺术中的非视觉因素被清扫,视觉独占了艺术表现和艺术接受的一切。艺术的整个领域成为一个无限扩张的影像的世界,视觉成为唯一合法的、执掌着绝对霸权的“王者”。

在视觉文化的背景下,艺术的接受者也被视觉景象所吞并和湮没,共同构成了一道更为广阔的景观。艺术的景观成为图像自身的游戏,不再与真实世界、现实生活以及历史传统存在某种再现的或象征的关联。艺术作品失落了传统艺术作品所通常具有的伦理精神的诉求,以及对某种厚重的实在意义的探索。

现当代艺术的观众被淹没在图像的漩涡中,他的目光无从躲避,

不能像过去那样富有诗意地“凝视”。除了对视网膜的刺激,被视觉所垄断了的当代艺术决不会提供其他什么体验。这意味着在艺术与现实之间再也不能预留下任何距离,审美距离的消弭又必然使得艺术作品的深层意蕴丧失殆尽。

置身于碎片化的影像汪洋之中的现当代观众,对源源不断的因而也是突如其来的影像丝毫没有任何心理上的准备,因而必然陷入到一种“惊悚”或“诧异”之中,即“视觉震惊”。这就造成和培养了一种新的接受方式,即“心神涣散”,这必然将音乐等当代非艺术降格为视觉景观的一种装饰性氛围。面对视觉化了的音乐,观众除了得到视觉上的震惊体验之外,再也无法感受到严肃音乐中的那种整体性,审美听觉已经被“闲置”起来,陷于“休止”的状态中,正面临着“失聪”的命运。

视觉文化在艺术领域内不断扩张,甚至还必然导致包括视觉在内的整体的审美感受能力的衰弱,当代人类正面临着审美感觉趋于整体退化的尴尬境地。

视觉垄断与视觉殖民使得原本有着丰富的表现方式和接受方式的艺术世界而今变为一个异常单调的世界,变为一个单向度(即视觉向度)的世界;它的接受者也随之变为一种“单向度的人”。“单向度的人”是视觉垄断与视觉殖民的牺牲品,是现代视觉文化工业的受害者。

为挽救这场艺术的危机,必须重建多元化的审美感知方式及多元化的艺术世界。重建工作至少有两条思路:现代文化工业的艺术生产和独立的艺术创造。但真正能够扭转由于视觉垄断与视觉殖民所导致的艺术生态失衡、恢复艺术的多元化格局的,应该是独立的艺术创作。独立的艺术创作没有必要推行视觉文化或者让视觉因素垄

断整个艺术作品,它抛弃了审美感知方式上的一切变异的、不平等的条规,使得视觉艺术归于视觉,听觉艺术归于听觉,想象艺术归于想象……被视觉垄断与视觉殖民所诅咒了的现当代艺术才被解除了魔法,恢复它作为人的丰富的、生气勃勃的精神生活的对应物的本来面目。因此,视觉文化在艺术领域的扩张必须而且也能够得到扼制,现当艺术的这场危机必须而且也能够得到挽救。

关键词:艺术 视觉艺术 视觉垄断 视觉殖民



## **Abstract**

In the contemporary society, the visual culture has occupied a dominate position, which can be explained that the whole world has already been presented as a visual imagery world; even the human life has been considered as visual living.

Unlimited expansion of the visual culture has given serious impact on modern and contemporary art, some unprecedented artistic phenomena and problems have already happened.

Under the impact from strong expansion of the visual culture, visual elements in the field of visual arts have greatly enhanced, which dominated all the space of artistic expression. Impressionist painting and later modernist art is broadly consistent with the rise of visual culture in time segment. In fact, not only impressionism paintings can be understood as the first reaction by the invention of photography in visual culture but also the Impressionist paintings and the subsequent history of the development of various modernist painting can be regarded as an exploration of the history of visual experience. Visual and visual experience is exclusive in all painting, which is the formation of visual monopoly.

The early stage film is an image recording of life and the world, which is a completely visual experience of artificial reproduction. Art

film integrate the literary and other non-visual factors in order to reproduce more colorful visual landscape and bring audience a more vivid and realistic visual experience. With the increasingly promotion of visual culture, especially in the background of contemporary social landscape, the movie is changing from narrative film to the landscape film, visual landscape and visual experience have been completely exclusive all the processes of artistic expression and audience experience. The development process of the film shows a clear trend: the visual landscape and visual experience is constantly being reinforced which led to the formation of visual monopoly.

In the non visual arts fields, as the invasion of the visual factor, the non visual arts such as music and literature are increasing going visualize, the aesthetic basis of the non visual arts are destroyed, this is visual colony.

The material substance of music is the sound of highly abstracted and ordered, but also the pure sound, music is the purest art. However, in the era of visual culture, the self-sufficiency based on music hearing has been damaged and more and more visual elements were implanted in, which made music composition, performance and acceptance highly be visualization. Music fell back on the image or picture and reduced to the latter's decorative symbols, which is gradually being reduced to a decorative atmosphere and completely lost its independence and integrity; at the same time, the audience's ears have become obsolete senses.

In the era of visual culture, the implanting of visual factors into

the literature has broken the principle of intertextuality, which constitutes the nature of colonial and conquest. No matter what kind of vision colonial will be used in literature, its' aim is to replace the traditional image in order to imagine the basis for the aesthetic sense of literary imagery, and thus make the literature loss its' independent character and gradually been incorporated into the part of the visual culture.

In the context of visual culture, through the visual colonization, non-visual arts has been assimilated and annexed by visual arts; through the visual monopoly, the non-visual elements in the visual arts were cleaned instantly, visual dominated everything of artistic expression and the arts accepted. The whole fields of art become the world of an unlimited expansion of the image, and visual becomes the only legitimate king who holds the reins of absolute hegemony.

Under the background of visual culture, the recipient of art has also been annexed and annihilated by the visual spectacle which constitutes a broader landscape together. Art landscape became the game of image itself which no longer relate with the real world, real life as well as the historical tradition. Art works lost the typical ethical demands of the spirit of the traditional works as well as the heavy sense of exploration to the reality.

The audience of modern and contemporary art is submerged in the whirlpool of image, his eyes are unable to escape and cannot gaze as poetically as in the past. Not only stimulate the retina, but the contemporary visual arts that are monopolized by vision will never provide other experience. This means that there no longer be set aside under any

distance between art and reality, the lost of aesthetic distance must make the Deep Meaning of art work eliminate.

Contemporary audiences being exposure in the ocean of fragmentation images did not have any psychological preparation for the sudden steady stream of images, and thus they inevitably fell into a kind of Thriller or surprise, which means the visual shock. This has resulted in and foster the new way of acceptance, namely mind lax, which inevitably will make contemporary non-art like music reduced to be a decorative atmosphere for visual landscape. Facing to the music visualized, audiences will no longer feel holistic in serious music beyond the visual experience of shock and aesthetic hearing has been idle up stuck in resting, which is being faced with the fate of deafness.

The visual culture continues to expand in the field of arts, even will inevitably lead to weakness of overall visual aesthetic experience. Contemporary humanity is facing toward the overall degradation of the aesthetic feeling of embarrassment.

As the vision colonial and monopoly, contemporary art had been faced with a crisis, it actually has been overhauled to be the art of a single retina, which means that the original art world with rich ways to performance and accept now becomes an exception monotonic of the world, which is a one-dimensional (i. e. the visual dimension) world; And its' recipient also become a One-Dimensional Man and apart with eyes than watching others which do not know other ways to intervene and feel the arts. This One-Dimensional Man is the victim of vision colonial and vision monopoly and also is a victim of modern visual culture

industry.

In order to rescue this crisis, we have to diversify the aesthetical sensation and art world should be considered as the most important issue. Reconstruction work has at least two points: the art production of modern culture industry and the independent artistic creation. But what really can be reversed the pattern of diversification of arts and art ecological imbalance due to the visual colonial and visual monopoly should be independent art creating. It is not necessary for independent artistic creation to implement visual elements, or make the visual culture control over the whole art work, it abandoned the way of aesthetic perception of all variations, unequal regulations, making the visual arts attributed to visual, auditory art attributed to hearing, imagine art attributed to imagination, the modern and contemporary art cursed by visual colonial and visual monopoly was lifted by the Magic and restore it as the people's rich, vibrant spiritual counterpart as it is. Thus, the expansion of visual culture in the field of arts must be controlled, and the crisis caused by the visual monopoly and visual colonial of contemporary art also must be able to be saved.

Key Words: art, visual art, vision monopoly, vision settlement

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## 绪 论

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# 视觉文化语境下的艺术研究