



当代

艺术· 问答

上海大学出版社

浦捷著

《这不是梦No.1》丙烯，250x1000cm，浦捷

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代序

如

风一般的自在： 论浦捷的艺术

早期意大利伟大的评论家卡洛·拉吉尔蒂(Carlo L. Ragghianti)坚信：“艺术品总是生机勃勃。”

艺术总是在最初的时候，显得让人难以接受；而在经历回味之时，方与其他事物显出差异。艺术存在的本质，在于人的本身。

事实上，作为历史的一个部分，艺术始终呈现出长久的生命力，新颖而永恒。

艺术作品，给予智者疑问和解答，它能做出假设和判断，或者逻辑性的论证；艺术同时也是一种美学符号，一种承诺，一种文化的工具。与其他事物一样，艺术作品的形式，可以决定塑造；而形式作用于功能，反之亦然。

可以肯定的是，艺术作品决不会随意向人显现它的隐含。所以，就局外人而言，艺术作品总会保持沉默，甚至回避他们。艺术作品也会蔑视那些想着来看热闹的人，但对于能够读解的人，知会内心的人，艺术，总是滔滔不绝，言而不尽。

如何理解视觉艺术？今天已经显得十分重要，它已经越来越多地渗透到我们的日常社会生活中，并衍生出各种不同的形式。依赖先进的技术，许多幻想，出人意料地成为可能。但不幸的是，我们仍自以为是，仅仅将艺术作品当作交流，却不求甚解地对待艺术作品，我们总是忽视艺术作品是人文的产物，而没有去探求它真实的内涵。艺术作品的创造力是显现的，却又很难叙述，由于交流的方式总是被事先所设定，所以，人们往往沉溺于感官的享受，却不想追溯它的源头。

欣赏浦捷作品，很容易错误地将它归类于波普艺术，并与美国20世纪60年代的

波普艺术做比较，这种认识，主要来自他作品强烈的色彩、醒目的图像以及基本的语言符号。

但没有比这更糟糕的错误了。

跨过起始与愚昧时期的冲撞，我们会发现，浦捷的作品超越了它的形式，探讨着人性的弱点、不安、渴求和遗忘。作为一名艺术家，浦捷一直保持着孜孜不倦、诚实而深度的研究，他与他的时代进行着精神上的沟通，时而戏谑，时而着迷；他于观察、检验为一体，并且循序渐进。浦捷的作品具有强烈的连贯性，他不追逐虚无，也不信奉上帝，更没有强烈的宗教信仰以及膜拜的偶像，他藐视一切，义无反顾地投身于研究性的艺术创作之中。

浦捷的艺术，就像老子所言：“曲则全”。他的作品，是由两层画面拼叠：历史性的画面和当代性的画面。合二为一，并凸现记忆中完整的视觉经验。

浦捷的作品，同时探讨着个人尚未麻木和分离状况下的感情矛盾，但他绝对接纳生活的现状，仿佛有意识和潜意识的置换并没有矛盾，相反，超意识的视觉图像，却显露了更多的原生状态，并以此来消毁潜意识的显现。

浦捷，将禅宗的基本理念：“修悟见自心”，挪换为：“修悟见历史”。他仿佛拓宽了时间的纬度；面对普遍的情感伤痕，却往往不同于常人的惯例。无疑，这种对时间扩展的本身所含有的优越面，却又回归到了秩序和自然。显然，这是区别于狂喜与迷乱的情景。浦捷付出大量的精力去发现，并独占了他自我的自然——历史：持续的紧张感，来自于对着灯光下摘录的漠视以及潜意识的深刻记忆。他始终如一，固执而坚定，无论周围的情况是多么的复杂。

这种付出，使他的艺术塑造了一个真正的原生态的世界观和人生观，其作品好像为现实世界又增添了一个新的层面，却完全改变了这个世界本来的意义和价值。

禅宗大师们认为：经验的基本特征就是重复——它克服了所有的二元论，于自我与非自我之间，于有限与无限之间，于存在与非存在之间，于外形与事实之间，于虚无与盈满之间，于物质与机会之间。

浦捷在自我的中心找到了一种转变，并企盼以此来替代通常的含义，这是绝对的反演绎法与唯智主义的(dualizing and intellectualistic)，无需再确认图像中自我与非自我之间的对抗——它会超越和重现每个对立的层面，为的是独享一种理想的自由以及不可胁迫性(incoercibility)，它就像风一样，无拘，也无束。

像浦捷这样为数不多的现代性艺术家，其作品的视觉语言替代了推理公式，并通过象征性图像来识别作品的真实意义。

就像文艺复兴时期的艺术家一样，浦捷，以他睿智的好奇心，放纵的叙述，使视觉图像表述着他的遐思。因此，对于那些缺乏欣赏常识的人，或许难以理解，甚至误读其作品。例如，初看之下，尽管浦捷的视觉思维容易制造谎言，但事实上并非如此。人物形象的含意和情景的表述，在比较之下可以定为具体的条理，并准确地表述出真正的主观化(subjectivization)过程，而不是理性的或者随意性的显现。

值得说明的是，当概念化的关系或功能被抑制的时候，真正的形象已经不再具有实质性的内容，它只是一种关系或功能意义的领域。一方面，它是一个有限的不运动的结构，另一方面，它是一个辩证的过程，被表现的运动所驱使。所以，只懂得如何观看表象的人，只能得到一个广义的现象——充其量只是一种被感召的含意。而那些关注特征形态的人，注定会去摸索浦捷绘画中的特殊形象，也会领悟一种由意义扩展到精神象征的过程——达到主观化。换句话说，在夹杂其他内容时，这样的表现形式，同样能区分出形式的转换意义。

此时，我自然会想起波德莱尔以及他的名言：“诗，纯净无瑕，却很少有人试着去深入地探索，并扪心自问。诗歌，即使经历了死亡与失败之痛，也不被科学或道德所融会。诗歌，没有真理的目标，它就是它。证明真理的方法，不在诗歌，而在别的地方。”与此类似，在泰奥菲勒·戈蒂埃(Théophile Gautier)激进的《论艺术之美》一文中提到：艺术，不同于科学，每个艺术家的工作都得从自己开始，这里没有进展，不能被无限地完善。确切地说，浦捷的作品，就像诗歌那样的新颖。

艺术家，就是如同镜子一般看世界的诗人，着力反映每个人的经验，通过每天画布上的战斗，来领悟普遍规律，无论作品的尺寸大小，都考虑着人的激情、痛苦、愚蠢和创造，也可能诠释着在我们看来似乎不存在的意义。然而历史、源头、源泉等不可或缺的重要的参考渊源，为我们奠定了时间，以及不久以前还有意识的却仍然无法消除的否定痕迹的影响力。

浦捷同时兼顾了纵横各向尺度的绘画，统一，却又涉及隔阂、色彩、动画、振动和反差，并由此而形成了一种立场，赋予了塑造一种感觉或动态。他把时间因素作为敏感的表现手段，所以，他的作品便不再是“重叠”或“固定”的图像，却像影视一样地展开。

显然，这是演绎了康德对时间、空间状态的学说，和人们每项活动的基本认识。在浦捷的作品中，艺术的构思里，暂时性是确切存在的，即附加了的时间段，因此，四维空间对他的作品来说，是至关重要的。

保罗·克利曾严厉而非激进地写下这样的格言：绘画应该“让人看”，而不

是“让人看见”，他补充说，绘画要让人去看那些并不存在的力量。浦捷的画面，具有与生俱来的撼动感：运动的层面，影视感的跳跃，内部和外部之间的转移与变化。他的画，是按照严格的戏剧法则来完成的，这样，要理解他的作品，首先得做出假设，才能点燃过去的情感、过去的心理、艺术经验和世俗经验。但是，即便这些代表性的元素，会在浦捷所开启的叙述性历史中得到释放或者涌现，其原初与终点都应该归之于作品的本身。

浦捷出生于1959年，现在上海生活和工作，同时他也在当地的美术学院授课。

他的工作室就在莫干山路。那里，过去是旧的纺织工厂，这批年岁已久的仓库，现已被香格纳画廊与当时默默无闻但如今声名鹊起的艺术家们用作艺术空间和工作室，如周铁海、王兴伟和浦捷等。如今，这里已经成为一个拥有各种画廊、大小酒吧和艺术家工作室的熔炉。这里已经成为收藏家、评论家、美术馆馆长和越来越多对中国当代艺术有浓厚兴趣之人的必赴之地。

浦捷艺术风格的形成，具有强烈的时间对比：早年，他接受“无产阶级革命理想”的教育，随后，在大学里又学习了中国市场经济理论。事实上，他亲历着两种截然不同的时代，这使他感到格外的矛盾，他自叙：“自己的左手在过去，右手则在现在”。因此，被他称之为“双重视觉”影像般叠加的技术，第一次呈现了他所有的生活体验，而不是刻意地去寻找原始的风格特征。今天，在艺术与生活如此密切的关系中，“双重视觉”这一情境显而易见，并且随处触手可及。

重要的是，浦捷对当下中国文化中的社会现象与形态十分的敏感，通过“双重视觉”，他成功地影射了近几十年在中国社会发生的巨大变化。

因为“记忆”的存在，我们总会回忆过去，并憧憬将来。回忆过去，我们总是努力去思考，去回忆，抓住一点一滴，并想以此来重新评定过去；以矛，来对抗“镇压”，以盾，来给予“否定”——现实中那些可怕的东西往往被凝固着；那些微妙的、非暴力的气氛，由生动的色彩——红、黄、蓝、绿所带来的冲击起始，又往往扭曲着我们自己。这就是浦捷的作品首先要告诫我们的事。

此时，我不由想起歌德，他抗拒让他难以想象的更无法容忍的数学与光学的暴敛。按照歌德的观察方法，把色彩仅仅作为纯粹的物理现象是无法接受的；他认为，这是对牛顿学说的藐视，并责备这会埋没几个世纪以来优秀的作品。相反，这位伟大的浪漫主义的诗人认为，色彩，是与人性有关的东西，也是与生俱来的自然显现；但是经过理性的观察，以及与观者内心灵魂的交流，却可变得完整与完美。歌德坚持认为：色彩无法通过机械而单一的理论来做出解释，它必须用政治、美

学、心理学、生理学和象征主义来解释。事实证明，浦捷拥有了伟大的德国自然主义者的理论：利用色彩的语言，并将这种可能性提升到了最高的程度。的确，浦捷作品中的色彩拥有了一个基本的社会道德立场，即它注视着我们的世界，注视着当下的基本现象，这是所有伟大的并拥有幻想的作品所具有的基本要素。

浦捷的艺术始终呈现着这样的斗志，这也是他作品坚定的道德立场。

我们不会忘记今天中国艺术家面向世界开始的创作，一面是肉体与魔鬼，另一面则是西方的艺术实验——在喜好冠冕堂皇的艺术批评和伪造的流派之下，出现了两种现象：那些紧跟时代的脚步并以“主义”制造“廉价”的艺术，从而满足他们的银行账户；而另一部分人，则通过严格创作，拿出“杰出的艺术”来满足认知上的需要。由于艺术评判标准并未严格地确立，对两者的区分常常变得越来越困难。结果，除了那些缪斯女神特别眷顾的人，大部分艺术家都试图同时骑上两匹马，或者至少交替轮换，但这样的尝试以及随后的失败，总会造成道德与智力可怕的混淆。

与大多数艺术家不同的是，浦捷十分清楚没有永恒的作品，他只为徒劳重复和属于这个时代的艺术而工作，从而获得了他作为艺术家重要的意义。而能够引起共鸣的每一件艺术作品，都需要个人投入所有的思考与真诚。浦捷的作品就是这样，他继续严谨地做研究，抛弃对艺术作品的永恒性奢望，他首先揭示他自我的状况，然后让观众在实际中去更深刻地体会；或许，人们不能明确地发现他作品的呈述，但会形成一种感悟。他的作品，如同罗盘一般，可以对我们的内心、我们的精神以及我们的时代，做出方向上的定位。

原文（意大利语）：劳任佐·萨斯尔·德·佩克（Lorenzo Sassoli de Bianchi）

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英文翻译：玛格丽特·肖尔（Marguerite Shore）

中文翻译：周敦远（2008年12月）



THE WIND BLOWS
WHERE IT LIKES:

THE ART OF PU JIE

"The work of art is a living being", the great late Italian critic Carlo L. Ragghianti wrote with conviction.

At first glance this might seem like an astonishing statement but upon careful consideration. It is impossible not to include art as a fundamental human existence among others. In fact art is part of the history that is present with the power of its perennial life, and thus it is always current and indelible.

The work of art can represent an intellectual problem and its related solution, it can assume the guise of definition or logical demonstration, and it can be an esthetic signature, commitment or a tool of culture, as well as other things. It can tend toward form rather than figure, or vice versa, or toward function rather than form. What is certain is that the work of art does not speak to all indiscriminately, but rather often remains silent for the uninitiated or sometimes closes itself off, disdainful toward those who would treat it like a "whore". It opens up and communicates its content only to those who are committed to understanding its language and to interpreting the significant acts that have been carried out in the process of its elaboration.

The problem of understanding visual art becomes more stringent today, at

a moment when it has received ever greater space in the everyday life of society, assuming various forms, some unexpected and made possible by technology. Unfortunately there is also the inveterate vice of adopting vision as communication without making any further effort to clarify the specific nature of vision as human production. Too often it is only communicative modalities that are assumed; clearly these keep the creative factor in power, but it remains latent and unrecognized, exhausting fruition in mere perception, without recognizing or looking for its agent.

And so when considering the work of Pu Jie there is an immediate risk that one might classify it in the context of popular art, with references to American pop art from the 1960s. This observation stems from the presence of strong colors and an apparently graphic and elementary sign.

Nothing could be more mistaken. Moving past an initial and uninformed impact, one will discover that Pu Jie's work, beyond its appearance, has something to do with human beings' state of frailty, agitation, thirst and oblivion. Pu Jie is an artist in touch with the spirit of his time, a time that he first of all observes and only subsequently experiences, sometimes dramatically and sometimes obsessively, through his incessant, honest and intense research. It is work that possesses great consistency because he is not a hunter of echoes or a pursuer of shadows. Pu Jie has neither gods nor faith, nor does he venerate idols. He abandons everything, leans on nothing and proceeds in his research with only painting.

And this is painting where, as one of Lao-tze's maxims says, "the whole is in the fragment"; in fact the two levels on which the work is developed — the historical and the contemporary — become a single body where the visual experience of the whole is achieved.

Pu Jie's works communicate a sense of the individual's irrelevance, which does not paralyze but ensures that detachment that allows an absolute acceptance of life. And it is not a question of contraposition between the conscious and unconscious, but rather of a super-conscious vision that implements original nature and, in so doing, destroys the unconscious.

Pu Jie transposes the fundamental Zen formula: "seeing into the nature of one's own being" into "seeing into the nature of one's own history", like a timeless opening up wide; it is something akin to a catastrophic trauma of ordinary consciousness, something radically different from all the states to which men are accustomed. At the same time, however, this opening is what leads back to what, in a superior sense, should be considered as normal or natural. Thus it is the opposite of ecstasy or a trance. Pu Jie makes a great effort to go in the direction of discovery and to take possession of his own nature — history: a constant tension toward the light that extracts from ignorance or from the subconscious profound reality of what has always been and will never cease to be, whatever the specific condition.

The consequence of this effort is a truly original view of the world and of life, as if a new dimension had been added to reality and had completely transformed its meaning and value.

According to Zen masters, the essential trait of experience that repeats is the overcoming of all dualism: dualism between inside and outside, between ego and non-ego, between finite and infinite, between being and non-being, between appearance and reality, between emptiness and fullness, between substance and chance. Pu Jie seeks a shift of the center of the self, he tries to replace usual meanings, which are dualizing and intellectualistic, with an image that no longer recognizes an ego opposed to a non-ego, that transcends and recaptures the terms of every antithesis, just to enjoy a perfect freedom and incoercibility, like that of the wind when it blows where it likes.

In the work of only a few artists, like Pu Jie, visual language replaces discursive formulation, language that moreover is not identifiable with symbolic image. Like Italian Renaissance artists, Pu Jie, with his intelligent curiosity, expresses his ideas not in words but in visual images that, as such, are understood by few or sometimes misunderstood, since the viewer does not have the key for interpreting them. Indeed Pu Jie's visual thought does not lie, as it might appear to

at first glance, in the meanings of figures, in the description of situations, but rather in the processes of formal subjectivization that are defined in their specific terms precisely as expressive rather than as rational or demonstrative.

We might also add that the substantiality of the figure is overcome by the concept of relationship or function between phenomena; the image is no longer an object having substance, but a field of functions and relationships. In the first case it would be a finite and immobile structure, in the second case it is a dialectical process in progress, charged with the expressive impulse that has placed it in motion. Those who only know how to see the figure, see a generalized appearance that counts only as a support for significance. Those who seek in Pu Jie's figures the specific manner of their appearance, determined by the investment of the form that is specific to them, can also grasp the process that has unfolded to begin from a meaning or from a mental symbol, to arrive at its subjectivization. In other words it is the expressive form that, with the remaining content, also distinguishes the inflection of the figures.

Here Baudelaire inevitably comes to mind, with his statement that "Poetry, however little one seeks to delve inward, to interrogate one's own soul, has no other aim than itself... Poetry cannot, under pain of death or of failure, assimilate itself to science or morals. It does not have Truth as its goal. It only has itself. The methods of demonstrating truth are elsewhere." And almost analogously, Théophile Gautier, in his polemic "On the Beautiful in Art", states that "art, unlike science, begins again with every artist, in art there is no progress... it is not additionally perfectible". Pu Jie's painting is, precisely, new, as poetry. The artist is a poet who looks out at the world like a mirror, wanting to reflect every human experience, seeking to understand a universal law through a daily battle with canvases, large and small, contemplating the human passions, suffering and follies of our days and creating and also giving meaning to what might seem to us to be lacking in meaning. However without ever forgetting the history, the source, the fount, the indispensable and vital reference to the roots, to the foundation of our time, to the

recent past that still affects consciousness, leaving traces that would be criminal to remove or negation.

Pu Jie paints in simultaneous unity between depth and extension; this integration involves gaps, colors, animations, vibrations and contrasts. A field of forces and actions ensues, capable of giving plastic form to a feeling or movement. He integrates the time factor as a plastic and sensitive medium; thus the work is no longer a simultaneous or fixed image, but unfolds as if it were a film. It is the expression of Immanuel Kant's fundamental recognition of space and time as conditions of knowledge and of every activity of man. In Pu Jie's work the temporal agent in artistic elaboration is revealed to be substantial, namely the addition of time, and therefore four-dimensionality becomes essential to his art.

Paul Klee, in a drastic although non-polemical aphorism, wrote that painting should not "render the visible" but "render visible", and he added that painting renders visible those forces that do not exist. Pu Jie's painting is made up of movements that are felt through intuition: movements of dimension, cinematic jumps, shifts and alternations between inside and outside. His painting is complete in this formal dramaturgy, and it is in this way, first of all, that it should be understood and assumed. Precedents in terms of sensibility, psyche, artistic experience and worldly experience burn through, even if they represent elements that unleash and nurture the moment in which Pu Jie initiates an expressive history, which, however, has its original and ultimate reason only in itself.

Pu Jie was born in 1959, lives and works in Shanghai, where he teaches at the Art Academy.

His studio is located on Mogashan Road. Previously an old textile factory, it was for years the warehouse for the Shanghart Gallery and a studio for then-unknown but now extremely renowned artists, such as Zhou Thiehai, Wang Xingwei and Pu Jie. Today the space is a crucible of art galleries of every type, bars of various sizes and artists' studios. It is an obligatory destination for a growing number of people, collectors, critics and museum directors who are

interested in contemporary Chinese art.

Pu Jie's formative years were characterized by a strong dichotomy: from an early age, he was educated according to the ideals of proletarian revolution, but later, in university, he learned about the Chinese view of market economy. The fact that he personally lived through two such different eras led him to feel paradoxical: "my left hand encloses the past, my right the present." And so the technique of superimposing images, which he calls "dual visual angle", emerged first of all from his life experience, rather than from the search for an original stylistic characteristic. And in this case the close relationship between art and life is extremely evident and palpable.

Pu Jie is interested, above all, in investigating the social phenomena and forms that contemporary Chinese culture assumes. And it is precisely through "dual visual angle" that he manages to suggest to us the flow of changes that have occurred in Chinese society during recent decades.

In order to know where we are going we cannot help but consider our past, we cannot live "without memory", and we must make a continuous effort to remember, to recall, to not skip over passages, to not leave black holes in the past, to retrieve what was good, to criticize everything terrible and negative that occurred, to take on contradictions, and to not yield to repression or negation, the two diabolical mechanisms that too often imprison and dehumanize us. This is the admonition that, before anything else, emerges from Pu Jie's work. And this occurs in subtle, never violent fashion, beginning with an initial impact that is always captivating and characterized by vivid colors — yellows, blues, greens, reds. Here we cannot help but recall Wolfgang Goethe, who rebelled against the inconceivable and to him intolerable tyranny of mathematics and optics. According to his way of seeing it was inadmissible for colors to be merely a purely physical phenomenon; he considered this to be the arrogance of the Newtonians, accusing them of having buried the work of centuries. The great romantic poet thought that colors, on the contrary, were something human, that they undoubtedly had

their origin in various natural manifestations, but found their composition and perfection in the eye in the mechanics of vision, in the spirituality of the observer's soul. Colors, Goethe insisted, cannot be explained through a solely mechanistic theory, but must also be explained by poetics, esthetics, psychology, physiology and symbolism. Pu Jie demonstrates and shares the theory of the great German naturalist and utilizes the language of color to the greatest extent possible. Indeed the colors of Pu Jie's canvases establish an essential moral stance toward the world in which we live and toward the average contemporary level that is the fundamental basis for every potent work of imagination. A firmly anchored ethical level is something for which Pu Jie has fought from the beginning.

We must never forget that every Chinese artist who sets out to create a work today is facing the world, with flesh and the devil on the one hand and, on the other, western artistic experimentation with its high-sounding pages of criticism and the spurious sectarian preferences of experts. A fork in the road is reached: to follow the erratic aspirations of those who, adhering to the fashions of the time, thrive on "isms" and as a consequence make "cheap" art to satisfy their bank accounts; or to rigorously apply oneself to creating "good art" that has the merit of satisfying one's conscience. Since the criterion has never been firmly established, it becomes ever-difficult to distinguish. As a result many artists, except the most fervent disciples of the muse, attempt to sit astride both horses simultaneously, or at least alternately. This effort and the subsequent failure to succeed in both attempts has produced horrible paroxysms of moral and intellectual obfuscation. Pu Jie, unlike so many others, knows full well that no enduring work, destined both for the rubbish heap and for the centuries, has ever been achieved by an artist with twofold intentions. The invention of every work that has resonance demands the integrated effort of one's entire mind and entire heart. This occurs in the work of Pu Jie, who continues his research with rigor, without ever losing sight of the ultimate purpose of art, to first of all reveal the artist to himself, and to then place viewers in a position to intuit more profound realities, perhaps without perceiving

them clearly, but to have a presentiment of their presence, thereby finding a compass to orient themselves toward their own conscience and in relationship with this toward the spirit of their own time.

*By Lorenzo Sassoli de Bianchi
Translated from Italian by Marguerite Shore*



前言

转眼间，中国当代艺术已产生30年有余。从20世纪八九十年代到2010年代，中国当代艺术从无到有，从“地下到地上”，从中国到国际，这个过程也是我的艺术过程。像大多数现代性艺术家一样，我们在20世纪80年代更多的是激情，却不知何谓现代艺术？而20世纪90年代又为个人艺术分化时期，到了2010年代艺术的观念陈述成了我们这些人30年的“后果”。30年的中国当代艺术事实上是在争议中发展，这是一个特殊的历史，也是一种特殊的文化——而它的意义正在于此，并且是一个值得思考和记录的过程，因为中国当代艺术最主要的一面是中国艺术由视觉意义走向了观念意义，这是中国当代艺术最引人关注的一面。

本书是我近几年接受的两百多个访谈中精选出的七个部分，目的是使所选的访谈既能显现我作品的含义，又能与今天的中国当代艺术具有更多的联系，这就是要汇集成这本书的主要目的。

本书的第一章主要是陈述在上海具有代表性的香格纳画廊这个画廊作为上海最有影响力的现代画廊，基本可以代表上海乃至中国以国际艺术为主线的中国当代艺术状况，而这，也是目前中国当代艺术普遍的国际性态势。此外，所有的内容都选自访谈，它们涉及面广，并具有相当的深度，主要来自欧美及日本。由于地域和文化的不同，所关注的方式和内容同样也不同，这也是我选择这些有意义的提问的原因，并且我尽可能使自己所有的答复具有切实的思考意义。