数 字 多 媒 体 艺 术

开 源

策 划 人　约瑟夫·施尔
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中文翻译　沈立功
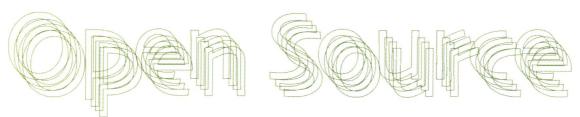
Open Source

Digital Media Arts
artists from the institute for electronic arts(iea)　　artists from the institute for electronic arts(iea)

来自艾尔法特电子艺术研究所的艺术家

中国轻工业出版社

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序文

陈小文

19世纪起，西方中产阶级住宅里发生的最大变化是报纸、书刊、地图开始覆盖着人的生存空间，家中设有书房对一个中上阶层家庭来说已成为极其普遍的事情。苔罗思·莱利（Terence Riley）在他的"无私密空间的住宅"中指出：无论美国和欧洲中产阶级如何奋力限制社会对个人空间的侵犯，他们对由媒体所传送的室外现实保持永久的兴趣。报纸和书刊将人们为自己建筑的与外界隔离的空间变成与外界沟通的场所。

德国哲学家马丁·海德哥尔（Martin Heidegger）在论述电讯文字和影像传播对人们和事件之间的距离的改变时提出这样一个问题："在这种同一的格式中每一件事都变得离人不远不近，它是什么？是无距离？万物被揉进无距离的同一格式中。"海德哥尔说的"无距离"精彩地概述了19世纪末、20世纪初媒体给人与社会之间的关系带来的特性。直到今天，"无距离"仍旧十分准确地描绘我们与周围世界的间隙，海德哥尔无法想像到的是，在数字化时代，人的生存和媒体之间的联系变得更加自然，随着电子媒体的普及，"私宅"变成可渗透的建筑，每时每刻接受和传导影像、声响、文稿和数据。19世纪的传统媒体（报纸和书刊）仅仅缩短了"内"与"外"的距离，而今天的电子媒体和数码多媒体不仅使我们与外界离得更近，而且取消了我们和户外事件在时间上的间隔。

"开源（Open Source）"是一个关于媒体文化的数码多媒体艺术展。入选该展览的艺术家从各自相异的角度，直接或者间接地表现了他们对电脑控制时代(cybernetic times)人和媒体（文化）之间的关系的理解。

在策划和组织"开源"展览的过程中，我明确地感到她不是传统意义上的画展，首先，所有的作品都大大削弱了手工的痕迹（如果不是彻底取消的话）。这不仅仅是因为艺术家在创作的全过程或者某个阶段借助了电脑，更主要的原因是这些艺术家在探索媒体艺术语言时毫不回避海德哥尔所说的"同一的格式"，以及"同一的格式"对手工痕迹的取缔。"开源"展出的多数作品还含有另一种倾向：艺术家在有创造性地重新组合现存的视觉语言和媒体文化的过程中寻求艺术个性。虽然，当代艺术作品中摆脱"手工感"和个人风格的现象很大程度上归根于丰富多样的现代化影像制作技术，我们却不能忽略这种现象反映了艺术家对当今社会上物质、信息和影像过剩的反响。

希望能够通过这个展览使我们能更密切地关注伴随数字化时代而来的艺术家和他们的创作。

2001年9月18日

7

Revolution by Digits

Gerar Edizel
Rochester, August 2001

Art, in the particular modern sense of the term that has gained currency in the West since the eighteenth century, refers to a mutually supporting and generative dyad of concept and practice. This dyad has been promoted and sustained by a complex of institutions and disciplines that were also established in the eighteenth century. They range from the art press to criticism, from galleries to museums, and from aesthetics to art history. Since then, art, as a modern form of meaningful engagement with the world, has permitted the production of significant statements ranging from conformist to dogmatic, form probing to counter-cultural, and from dissident to hedonistic. During its relatively short historical journey, art has undergone frequent transformations that have prompted a reconsideration of provisional definitions. In this context, the work of Marcel Duchamp, especially his ready-mades that consisted of exhibiting mass-produced objects, marked a radical reorientation of the concept. They definitively unmoored art from its previously unquestioned narrow association with an established hierarchy of specific mediums and modes of production. Duchamp's ready-mades, that heralded the post-medium condition of modern art, are nearly a century old. Twentieth-century Western art can be seen as an extended attept at assimilating or sublating the consequences of Duchamp's intervention. Nevertheless, the apprehension of art through notions determined by medium- and mode-specific approaches continue to survive. They are often evidenced in the contradictory reflexes displayed by many art professionals confronting new artforms.

A conspicuous trend in artistic discourse on digital artmaking reveals a persistent concern for comparing the results of a wide variety of digital processes to those of traditional mediums such as drawing, painting and photography. The related efforts, especially evident in curatorial statements, appear clearly aimed at delimiting the boundaries of new practices by exploring the similarities that link them to traditional medium-centered practices and the differences that distinguish them, as well. Presumably, the need to extend artistic discourse by developing vocabularies and narratives appropriate for new approaches and techniques necessitates such operations. However, the concerns behind these recurrent comparisons seem to contradict some fundamental notions of the frequently heralded "digital revolution" that, in apparent harmony with postmodernist denunciation of hierarchies, has reconfirmed the post-medium condition of the sensuous arts. The question is begged: to what extent have practitioners in the arts shed their hierarchizing reflexes when they continue to worry about the status of an image produced on an ink-jet printer vis-a-vis photographic prints or oil paintings? I suspect the proposed shake-ups of art categories familiarly advanced by traditional art institutions, such as museums, art schools and disciplines such as art history, tend to inadvertently present "revolution" as a threat to their investments in the established order of things. Consequently, the term "revolution" becomes limited to invoking effective taxonomical rearrangements that might allow a deserving junior "medium" to join at the table of its confirmed seniors. Thus, hierarchies based on arcane notions and solidified through institutionalized thought and behavior have confusingly survived into the advanced phase of the post-medium era.

The language of radical change cheerfully adopted by art theorists should arouse some cautionary doubts in us. Does the "digital revolution" deserve consideration as a multi-dimensional and radically transformative social phenomenon worthy of its name or does it hyperbolically refer to significant shifts and reorientations in production-driven economies? If it indeed presages the former, as I believe it does, then, it seems crucial to me that those who have a stake in this "revolution" try to influence its course through conversant and intentional participation. For, although revolutions may result from the catalytic coincidence of an inexorable complex of forces, the direction of their unfolding depends, to a large extent, on the conscious practice rooted in the needs and desires of their proponents. This, of course, is easier said than done.

Before I go any further, I would like to preempt a possible misinterpretation that my criticism of medium-centeredness in art might provoke. I wish to make clear that I am not questioning the validity of investments in medium-specific artistic research and exploration, nor am I doubting the enduring legitimacy of traditional art practices. However, I am interested in advancing an exploded notion of art based on material engagement with all possible modes of expression for the purpose of expanding awareness. In other words, I argue for an inclusive notion where art refers to diversity and hybridity in an unfolding process rather than a specialized production.

New technologies have and continue to undermine vertically ordered and hierarchizing conceptions of art based on idealistically organized interpretations of the world. The idealistic notion of art necessarily begets a vertical axis connecting to the false appearances of the mundane (the supposed worst) to the essential of the ideal (the supposed best). The impurity of former is to be avoided and overcome in an effort to "ascend" to the purity of the latter. This dualistic view of the world--that has afflicted Western thought for millennia--accounts for culturally pervasive obsessions based on the desire for an ultimate and otherworldly Reality (ranging from religious to consumerist promises of bliss), even though it remains by definition unknowable and unreachable. Such a set-up denigrates the horizontal experience of earthly reality and relations in favor of a vertical and unknowable "celestial" Reality. Its vertically hierarchizing structures become alienating, albeit unavoidable and, eventually, invisibly "natural." Consequently, the modern concept of art and its attendant institutions have been constructed according to the pervasive principles of verticality.

The disconnect between reality and alienated human consciousness generate an unbridgeable chasm (presumably overcome in death, trances, and ecstatic visions) between the two ends of the vertical axis where myths proliferate. We attempt at coping with the untenable condition of the fissure in our existence by obscuring it with mystifications. Few human undertakings have been subjected to as much mystification as art has been. Although it would certainly be interesting to speculate on the reasons behind these circumstances, space does not permit to do so in this essay. However, it would now suffice to list the familiar myths of modern art: autonomy, originality, purity, hierarchy, mastery, and genius. New technologies have helped artists effectively discredit these myths by supporting horizontalizing contributions to the unfolding of art.

Autonomy: The myth of autonomy stipulates that art is "created" (not produced or constructed) and "appreciated" (not engaged in or interpreted) according to its own set of principles independent from the constraints of social and cultural connections. Art, then, is a super-social phenomenon occurring in its own sphere to which the aspirants must ascend at the cost of severing their ties from mundane existence.

Originality: Accordingly, the uniqueness of "creations" secure their originality by denying the possibility of a grounding in socio-cultural actuality. Thus, every original artwork gives birth to itself and engenders the onset of a new history of progeny marked by derivation, unless they also manage, in turn, to rise to distinction by achieving originality, themselves.

Purity: It follows that art must be protected in its unsullied state from contamination by mundane actuality--the nitty-gritty tensions, concerns and struggles of life. For, autonomy and originality would be ruined if caught in the impure web of relations of daily existence. The attainment of art, then, involves a soaring out of the morass of materiality in a search for purity by means unavoidably and paradoxically material. Hence, an intense search ensues for essence in painting, truth in the substance of sculpture, sincerity in photography, honesty in clay, fidelity in printmaking, and integrity in technique in general. The celebration of these particular mediums as being inviolate falsely presumes an ahistorical status for them. Moreover, the search for purity in the medium as an end in itself repudiates, by definition, the very nature of medium: a vehicle enabling communication.

Hierarchy: Every idealizing system, by virtue of compelling ascent toward a desirable end, generates hierarchical structures of gradation. Since, in such systems, value obtains from the presumed existence of essential qualities, evaluation disregards the consideration of historical determination and cultural relativity. The much disputed and resented crowning of painting, above sculpture and the rest, as the paragon of the visual arts derives directly from the compulsion to assign rank and order to the status of mediums and modes of production. Effectively, then, the validity and status of new artforms would depend on their legitimation before mediums and modes already established and ranked within the hierarchy. For instance, installation must be justified against sculpture and digital printing, against photography, and so on.

Mastery: Defining art as a pursuit of purity or search for essence transforms the artist into an expert in a narrow field where refining technical virtuosity gains primary importance. Matter becomes a resistant force to be subdued by the willful application of skilled handling by its master. Material mastery through technique mirrors the process of ascent through purification.

Genius: There is a darker side to the establishment of hierarchies and rules of mastery. Systematization and codification of procedures breed uniformity and stymie renewal by discouraging investigative initiatives. The possibility of renewal is entrusted to the unique individual believed to be endowed with extraordinary gifts and whose talents seem predestined for the task: the genius. The myth of genius has been used to explain the works of many artists in ahistorical, asocial and super cultural terms. The myths of artistic autonomy and originality dictate the invention of the genius as their corollary.

The myths of art mentioned above have endured despite their having been exposed, analyzed, and denounced on practical, philosophical, and historical grounds. Artists' use of new technologies based on electronic tools and the computer have finally rendered vertical definitions of art untenable in material terms. As a result, art now refers to a dynamic process by which its practitioners grapple with relevant issues in their worlds through the concrete production of socially and culturally determined meaning. The language of the new tools, of the internet, and interactive multimedia in general, is a shared language that evolves through participation. Innovations and contributions are so interdependent and incremental as to owe credit for their sustenance to communal involvement. The codes that allow the metamorphosis of information from one form to a variety of others and back are in a public domain of interchange. Consequently, in such a communal terrain where collaboration is constant if anonymous, originality becomes an irrelevant concept. The origin of the artwork, if there remains one, no longer resides in the producer or the product but in the interpretive engagement and the performance of the receiver. The vast potential for fluid transformations, combinations, and layering of simultaneous, adjacent or seemingly disparate information into hybrid constructs, renders the concern for purity pointless. The construction of hierarchies requires rigid structures that allow for vertical organizations. The fluidity inherent to the possibilities afforded by digital media has a levelling effect where hierarchical orders cannot be sustained. One cannot speak of structures and levels but, in accordance with Gilles Deleuze's apt metaphor, of horizontally expanding rhizomatic networks. In such a metamorphic terrain where participation almost instantly equates to energizing the potential for change, the desire of achieving mastery over matter/medium becomes an impeding handicap. Finally, the myth of the originative genius who creates the new out of an endowment of special resources is replaced by the inventive performer who dares to work between established codes and explores, in the Director Peter Sellars' brilliant phrase, "the space where machines have a private nightmare."

The artists participating in this exhibition engage new media technologies not as ends in themselves but, without exception, as a set of tools allowing an expanded range for articulating their concerns. Artists such as Steina and Woody Vasulka, Peer Bode, Pauline Oliveros, and Andrew Deutsch who manipulate real-time processing in video and sound, explore the structure of their unfolding consciousness by focusing on the relation of their sensuous/cognitive bodily apparatus to its environment. Their artistic practice often involves the construction of new tools or the modification of existing ones for unconventional applications. Their works often mirror or simulate generative patterns of thought and recollection in such a way as to suggest that the receiver's observational performance is simultaneously documented. This form of art stresses the significance of embodiment in relation to the making and experiencing of art.

Similarly, the sensorially provocative prints by Ann Hamilton probe the material embodiment of language and its relation to experience. Our bodily relation to and imaginative projection into our environment concern the sonic ambiences produced by Stephen Vitiello and Tetsu Inoue, and the evocative and layered reconstructions of landscapes by John Wood and Phillip George. Pam Hawkins' video installations about the misuse of water and Brandon Ballengee's prints of deformed amphibian specimens question the problematic aspects of our intricate but neglectful relation to

the environment where our life finds sustenance. Kiki Smith's career as an artist has been dedicated to the questioning of our usurpation of power and assumption of dominance as humans over nature evidenced by the imposition of arbitrary taxonomies that obscure a wealth of potential relations with the world.

The possibilities inherent to multi-dimensional layering of information and its analysis afford artists such as Mary Lum, Kathryn Vajda, Robert Brinker, and William Contino with the possibility of investigating the construction of their memory through architectural, spatial, and textural analog. Latent meanings embedded in the construction of memory and its recall in the form of historical narratives engage Xiaowen Chen and Darrin Martin's examination of the manipulation of sense in the gap between fragments of a story. Peculiar applications of a similar strategy of dislocation or incongruous juxtaposition respectively inspired by surrealist collage and internet-browser interface allow Pamela Joseph and Judy Sylwester to venture into the absurd underbelly of signification.

The role of cultural conditioning in the construction of self involves the video-based compositions of still or moving narrative sequences by Kim Beck and Lara Odell, respectively. Their inquiries search for the particular sources of desires and longings revealed in their individual experiences. Self-conception through the contrivance of an internalized fictional relation to an Other engages the stark juxtapositions in Marlise Mumenthaler's prints.

New technologies extend and intensify vision in ways that allow some artists to direct their focus on presenting aspects of the world that remain overlooked by or inaccessible to our perceptual apparatus. Joseph Scheer's high-resolution prints and Lynne Roberts-Goodwyn's photographic installations feature portraits of moths and birds that astound with beauty in their diversity of form, color, and design. Their works prove that the mis-application of the term "ordinary" to life-forms derives from a human deficit in observational acuity. Finally, Jessie Shefrin uses digital video for a radical slowing of our rhythms of perceptual intake in order to widen our awareness. Her work reveals a network of unsuspected synergy sustaining a collective unconscious. Her decelerations manage to demonstrate the paradox of the centrality of what falls to the periphery of our perception.

The artists featured in this exhibiton contribute with their works to the unfolding revolution in our conception and practice of art. In this essay, I have attempted to show in what ways our evolving notion of art might be reclaiming a role of social and cultural integration and relevance for artistic research. I will not presume to know where the revolution prompted by the digital intersection of languages and processes might be headed. Such claims would be predicated on the false certainties promised by vertical thinking and based on a linear understanding of historical development. The rhizomatic model of dynamic netwoks recasts specialization in the context of a myriad of horizontal possibilities and rescues artistic discourse, including the interpretation of historical art, from the grip of institutionalized segregation. We are not uninvolved observers in the midst of some revolutionary "flow" that we can observe run its course from atop our museums, galleries or art history offices, but active participants in a process that we can directly help define with our various contributions.

Tools of Change and Transformation

Pauline Oliveros

Profound change in music and all the arts - driven predominantly by technology throughout the 20th century - will more than likely increase at an even more rapid pace in the 21st century.

Two inventions in the 20th century enabled the unprecedented change in the creation, performance, and dissemination of music: recording and the personal computer.

One hundred years of recording exposed musicians and the public to all forms of music in a global perspective - a mind expanding development.

For musicians, the ability to record and immediately hear what was performed has enormously enhanced musicianship. Trained musicians can now play almost any form of music very well. This was not true before personal recorders were available.

20th century composers entered a new realm of creativity with electronic music. Experiments in electronic music began early and accelerated with the availability of magnetic tape recording. Organizing sounds by editing and splicing tape was a new form for composers. The second important invention was the personal computer, a new means of controlling and organizing sounds, enabling composers to deal with more complex rhythms, sound mixtures and form.

The marriage of computing and recording has given composers and performers amazing flexibility in their compositions and performances.

Creators and performers of music are now on the brink of new challenges that will come from biotechnology in this century. By 2010 computers will have similar computing power as the human brain according to scientist Ray Kurzweil. It will be necessary to understand how to deal with ever more rapid change and complexity in music and the hybridization of computers and humans.

Following is an excerpt from my article *Quantum Improvisation: The Cybernetic Presence* concerning a design for a "musician chip":

On my musician chip I would like:

The ability to recognize and identify instantaneously any frequency or combination of frequencies in any tuning, timbre in any tempo or rhythm, in any style of music or sound in any space.

The ability to produce any frequency or sound in any tuning, timing, timbre, dynamic and articulation within the limits of the selected instruments or voices used. Maybe I would also like to morph from any instrument to any other instrument or voice at will.

The ability to recognize, identify and remember any music - its parts as well as the whole - no matter the complexity.

The ability to perceive and comprehend interdimensional spatiality.

The ability to understand the relational wisdom that comprehends the nature of musical energy - its form, parts and underlying spirituality - as the music develops in performance.

The ability to perceive and comprehend the spiritual connection and interdependence of all beings and all creation as the basis and privilege of music making.

The ability to create community and healing through music making.

The ability to sound and perceive the far reaches of the universe much as whales sound and perceive the vastness of the oceans. This could set the stage for interdimensional galactic improvisations with yet unknown beings.

I suppose it would be great to be able to print it all out as well in 3D color.

What is absolutely essential for being a composer or performer or indeed a person in the next decade or two is a serious ability to adjust to a continuous rate of technological change unprecedented in the history of our species.

通过数字，革命

居拉·艾迪扎　文
沈立功　　　译

艺术，特别是在从18世纪以来西方通用的现代术语中，涉及一个相互支撑、相互生发的观念和实践的二元论。这个二元论通过同样也是在18世纪确立的复合型学院和学科制度得到持续和发展，包含了从艺术新闻到评论，从画廊到美术馆，从美学到艺术史的范畴。从那时起，艺术作为一个意味深长的现代形式与世界合谋，成为从清教徒到教理神学者，从监察制度到反文化，从持不同政见者到享乐主义者所认可的重要产品。在其相关的短暂历史时期，艺术忍受了临时定义的频繁转换。在这样的上下文中，杜桑（Marcel Duchamp）的作品，特别是构成其作品的大多数制成物——"现成品"，标志了一次激进的观念上的再定位。这决定性地解放了先前不被置疑的、确定了特定媒介和作品样式的艺术形式。杜桑宣告现代艺术的后媒介状况的"现成品"概念已经诞生将近一个世纪了，在20世纪，西方现代艺术可以被看作是对杜桑现象存在的吸收和消解的拓展性尝试。然而，媒介和样式特征决定概念的艺术理解还是幸存了下来。这常常对立地表现在一些职业艺术家与新艺术形式的对抗。

在数字艺术创作的艺术评论中，一个显著的倾向显示其意图在于把各种数字手段与传统媒介（素描、油画和摄影）进行比较。其效果明显地指向通过探讨与传统媒体手段的异同对新实践进行界定。推测起来，需要为新方法和技术的成为必须而发展词汇和叙述方式来扩展艺术评论的操作性。然而，隐藏在这些周期性的对照后面的意图是似乎与表面上与后现代解构权威的"数字革命"融洽的一些基本概念相矛盾，这些概念重新确立感官艺术的后媒体状况。需要解决的问题是：当艺术工作者老是在担心相对摄影和绘画的喷墨打印图像的性质时，他们在何种程度上能摆脱等级观念的影响？我怀疑，由传统艺术机构（美术馆、艺术学院）和艺术学科（艺术史）所倡议的艺术门类更新，其目的趋于忽视当前的"革命"，这一革命已成为他们所建立的秩序的威胁。因此，在他们看来，"革命"这一术语仅限于允许新"媒体"论资排辈地进入以约定俗成为序列的分类法。这样，基于深奥的概念和顽固的制度化思想及行为的阶层得以在后媒体时代高级阶段混淆地生存下来。

被艺术理论兴高采烈地采用的、激进变化的语言应该引起我们审慎的怀疑。"数字革命"真的值得像其名称一样被看作一个多维度、具有激进变革力的社会现象，或其只是夸张地暗示了一次在产品主导经济下意义重大的转换和再定位吗？如果它真的兆示了前者，正如我相信的那样，那么，看来对我来说至关重要的就是那些在这"革命"中通过主动接近与参与而试图影响其进程的人们。为了也许只是一个无情的复杂力量催化的偶然结果的革命，他们拓展的方向——在很大的程度上——依赖于立足在支持者的需求和欲望之上的自觉实践。当然，这说起来容易。

在我走得更远之前，我想要先声明也许使我的"艺术媒体中心论"具有挑衅性的一个可能的曲解。我希望明确我并不置疑某种媒体艺术研究和探索的合法性，也并未怀疑传统艺术实践不朽的正当性。无论如何，我的兴趣在于推进一个以扩展认知为目的，基于材料与一切可能的体验模式相结合的艺术观念。换言之，我赞成一个把涉及艺术展开过程中的多样性和杂交性涵盖的观念，而不是一个特定的结果。

新技术曾经而且一直在颠覆着基于唯心主义的阐述世界的艺术的垂直秩序和等级观念。艺术的唯心观必然导致一根联系两端的纵轴：从虚假的世俗表象（被假定为最劣）到完美的真（被假定为最优），为了"提升"到后者的纯洁，前者的粗陋应被避免和克服。这个折磨了西方思想整个世纪的二元世界观——即使残存在定义不可知和不可触及的企图

上——也说明了基于对终极真理的渴望（从宗教到消费主义的极乐允诺）所带来的文化上的普遍困惑。如此的设定诋毁世俗真实的横向体验而偏爱自上而下和不可知的"神圣的"真实。其垂直性等级结构开始疏离虽不可避免，但最终却不可见的"自然"。从而，依照垂直性普遍深入的原理，艺术的现代概念及其相关机构被建立起来了。

在真实和疏离的人类意识之间产生了介于神话繁衍之处的纵轴两端的鸿沟。我们试图用神秘化来隐晦在我们无能为力的存在上的裂痕，一些人类事业也曾像艺术那样的被神秘化所左右。虽然在此情境下进行投机会很有趣，但在本文中并没有留下这样的空间。无论如何，现在能够列出一些现代艺术中常见的神话：自律、创新、纯粹、等级、技艺熟练以及天才。通过支持拓展艺术的横向贡献，新科技已帮助艺术家们有效地使这些神话失去了霸权。

自律：自律的神话保证艺术是依照独立于社会和文化关系之外自我设置的法则而"创造"（而非生产或构成）和"领悟"（而非从事或阐释）的。那么，艺术就是发生在以切断世俗生活为代价的自我的领域的一个超社会现象。

创新：相应的，"创造"的惟一性通过否定生物社会学现状的基本可能性来保全其独创性。于是，所有创新的作品给予自身生命，并酿成一个被标记了起源的衍生物的新历史的开端，由其自身相互作用达成创新而锻造辉煌。

纯粹：艺术必须要在纷扰的尘世间——在现实的压力、生活的挣扎和欲求中——保有其纯洁性。因为，一旦被污浊的日常生活关系网捕获，自律和创新就必然堕落。然后，艺术的造诣，包括了高高翱翔在物质性沼泽上空的，通过意义无可奈何的相互矛盾的物质来寻求纯粹的努力。从此，开始了对绘画之精髓、雕塑之本真、摄影之真挚、陶瓷之率直、版画之忠实以及技艺之完整的热切追求。这些被纯化的特定媒体的庆典错误地为其假定了一个史无前例的身份。此外，经由定义媒体的根本性质——一个使交流成为可能的媒介，在媒体中对纯粹性的寻求成为其自我批判的终点。

等级：任何理想的体系，经由强制向一个欲求终点攀升的效力，都会造就一个分层的阶级结构。因此，在这样的体系下，价值来自假定的品质精髓的存在，其评价过程漠视历史决定性和文化相对性。最易引起争论和不满的是笼罩在绘画头上的光环，它作为视觉艺术的典范，凌驾于雕塑和其他媒体之上，直接强制性地给媒体的身份和作品的样式划分等级和秩序。于是，新艺术形式身份的合法化就有赖于在等级制度里已经确立的媒介和模式。举例言之，装置必须针对雕塑证明其正当性，数字媒体印刷必须为摄影和版画对自身进行调整，等等。

技艺熟练：艺术一旦被定义为对纯粹的追求或本质的找寻，就把艺术家转换到一个在以技艺精纯为第一要素的狭窄领域里的专家角色。内容和形式都变成了掌握技艺者任意运用技法的借口。通过技法达到的物质性熟练映射了通过纯粹化达成的等级上升过程。

天才：等级制度及技艺熟练尺度之确立有其阴暗的一面。程序的体系化和典籍化因顽固的学术优先权在扶植一致的同时阻碍复兴。复兴的可能性被托付给那相信是被赋予了非凡的天赋并由其才能而注定的独特的个体——天

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