

趣·谈·英·语·系·列

[法] 玛丽娜·戴纳·罗德那 著
戴 华 译
陈汉生 校

现代艺术

Bluff Your Way
in *Modern Art*

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WHAT IS MODERN ART?

Art has always been modern. The pyramids of Egypt and the Roman Forum were very up to date in their time. Today this is a must; you have to be modern at all costs. Like Alpha Romeos, modern art quickly goes out of fashion; indeed this is one of its outstanding characteristics. It 'represents its time', a fact which increases its commercial value.

The art of yesteryear strove to create an illusion of reality, to achieve a feeling of beauty and harmony. The bluffer can knowingly slip into conversation that, in the past, artists were seeking to express the ideal of beauty, in stark contrast to present-day preoccupations.

Modern art really began with the expression of subjectivity, of feelings of tension and crisis. Most people are totally incapable of liking it, and this mental block is displayed quite democratically by every social class. In general, people are highly conformist; modern art disturbs their sense of convention, unless of course it brings them prestige and wealth.

For artists, being modern means showing in a totally new way what others before them have already been doing for ages. Few of them succeed. In desperation, they adopt prefixes such as: neo-,

现代艺术是什么？

艺术总是现代的。当时埃及的金字塔和古罗马广场堪称是新式的。这点在今天必须是做到的；你必须不借任何代价以求现代。像阿尔法·罗密欧斯一样，现代艺术很快就过时；事实上，这是它的显著特点之一。它“代表它的时代”，这一事实增加了它的商业价值。

不久前的艺术努力营造一种现实的幻像，以获得美感和和谐。假充内行的人可以有意地谈论在过去，艺术家试图表现美的理想，这与当今的成见形成明显对比。

现代艺术以表达主观性、紧张感和危机感而真正开始。大多数人全然无法去喜欢现代艺术，每一个社会阶层都十分民主地表现了这一精神障碍。一般说来，人人都很循规蹈矩；现代艺术扰乱了他们的传统感，当然除非它能给他们带来声望和财富。

对于艺术家来说，现代即意味着要以全新的方法去表现很久以来其它艺术家已经表现的内容。很少有人成功。在绝望中，他们采用了这样的前缀：

new- or, better still, nouveau-, post-, trans-. They only create neologisms. Erudition is admirable, but it seldom leads to masterpieces.

The sculptor Pol Bury, creator of numerous fountains from Paris's Palais Royal to the Seoul Olympic Games, has expressed the modern artist's main aim: 'My procedure is a little like that of Cézanne looking at the Sainte Victoire mountain and changing the traditional image one might have of it. It's a way of showing familiar places in a new light and, after giving them a different viewpoint, of seeing them better or less well.'

How to Become a Modern Artist

Dali thought a modern artist was a poet: 'Don't you think that we, the artists, are the only poets, the only ones who truly create new poetry'? He wrote this to Federico Garcia Lorca himself.

Picasso invented his own imaginary collection: 'What is a painter? He is only a collector who wants to assemble a collection by making his own versions of the pictures he likes by other artists; that's how I begin; it develops from there.'

However, even if you're not driven by an inner absolute necessity, there are still some methods you can adopt to make other people think you are or will soon become well-known:

neo-新, new-新, 或更甚, nouveau-新产生的, post-后, trans-超。他们只创造新词。博学令人钦佩, 但它很少能导致杰作的产生。

雕塑家波尔·伯里创作了从巴黎的皇宫到汉城奥运会的众多喷泉, 他表达了现代艺术家的主要目的: “我的过程和塞尚的过程有点像: 他看着圣维多利亞山, 改变了一个人对它所可能有的传统形象。这是一种从新的角度表现熟悉的地方的方法, 也是一种在赋予这些地方一个新的角度后更好或较逊色地看它们的方法。”

如何成为现代艺术家

达利认为现代艺术家是诗人: “你们难道不认为我们, 艺术家, 是唯一的诗人, 是唯一创造新诗的人吗?” 他自己这样写信告诉费德里克·加西亚·洛卡。

毕加索创造了它自己想象中的收藏: “画家是什么? 他只是一个收藏家, 想要通过再创作他所喜欢的其它艺术家的画来收集藏品; 我就是这样开始的; 就从那里发展而来。”

然而, 即使你不受内心一种绝对需要的驱使, 你仍然可以采用一些方法来让别人认为你已经成名或很快会成名:

- Believe that a shape has more aesthetic value the less you can recognize it.
- Paint with one colour and always the same one.
- Gather some garbage, and arrange it like knick-knacks on a shelf.
- Go to a scrapyard, crush together a few tons of scrap-iron, and build a sculpture, after making it known you are preparing a great work.
- Patiently spend several decades painting white squares on white backgrounds, black circles on black backgrounds, or stripes of equal length, in order to acquire a style and a name.

If what you've done is extremely boring, then you're well on the way to becoming a successful artist.

In order to succeed, you must above all:

- be lucky
- persevere
- be prepared for people to laugh at you, and still remain convinced of your own genius.

——要相信如果一个形状越是难以辨认，它的审美价值就越高。

——用一种颜色绘画，并且总是用同一种颜色。

——收集一些垃圾，把它们排列得像架子上的小摆设。

——在让大家知道你正在准备一件大作品之后，到垃圾场去把几吨废铁压碎，然后作一个雕塑。

——耐心地花上几十年在白色背景上画白色正方形，在黑色背景上画黑色圆圈，或者画同样长度的线条，以求创造一种风格或获得名声。

如果你所做的事极其乏味，那么你已经在通往成功艺术家的路上取得了很大进展。

为了成功，你首先必须：

- 幸运

- 坚持不懈

- 作好让人嘲笑准备，并且仍然对你的天份有自信。

ART MOVEMENTS

From the start of the 20th century, each successive artistic trend has forcefully affirmed what has been repudiated just as emphatically and noisily by the preceding one in a symbolic conflict between the generations.

The bluffer can say things like 'Marcel Duchamp destroyed the subject of the picture by letting the spectator recreate it himself', or 'Yves Klein reduced his work to the presence of the single colour'. But you'll find it difficult to instil an appreciation of this kind in someone who is not already a confirmed devotee. Better stick to a general formula designed chiefly to display your knowledge of the subject; this is precisely what critics do.

Expressionism

Painting in bright, violent colours the most twisted forms possible.

Expressionists brought the first great radical upheaval in the concept of the work of art and its subject. Contemporary painters never cease to rediscover it today, under the more fashionable label '80s' or 'post-modern' to make it seem brand new. As art critic **Hertwarth Walden**, founder of the

艺术运动

从 20 世纪起，在一代与一代间的象征性冲突中，每一个后来的艺术潮流都有力地肯定了被前一个潮流同样断然且又大声否定的东西。

假充内行的人可以说这样的话“马塞尔·杜桑让观众自己重新创造画的^{主题}，这样就破坏了画的主题，”或者“伊夫·克莱因把他的作品缩减得只剩一种颜色。”但是你会发现难以把这样的观念灌输给某个还不是坚定支持者的人。最好坚持一种一般程式，它主要用于表现你对这一主题的了解：这正是评论家们所做的。

表现主义

以明亮、强烈的色彩描绘最扭曲的形状。

表现派艺术家在艺术品及其主题的概念上带来了第一个巨大的根本性变革。在那些使之看上去崭新的更为时髦的标签“80 年代”或“后现代”之下，当代艺术家总是能在今天重新发现它。正如这一运动

movement, said without too much false modesty: 'We call this century's art expressionism to distinguish it from everything that isn't art. We are well aware of the fact that the artists of past centuries were also seeking expression; they just didn't know how to formulate it.'

If the painters of the group '**Die Brücke**' (the Bridge), originating in Dresden in 1905, wanted this name to signify a bridge between their art and the future, they Succeeded brilliantly; social disasters and pictorial revolutions make them, even today, as up to date as ever.

Ludwig Kirchner and **Eric Heckel** were among the best known members of this group, so the bluffer will emphasise the contribution of the more obscure **Karl Schmidt Rottluff** or **Fritz Bleyl**, painters who, like many others, normally just languish in books.

Of **Die Brücke**'s artists, **Emil Nolde** is the best known. Whereas many expressionist painters committed suicide at the start of nazism, Nolde declared himself to be a convinced national-socialist. There are no ethics in art. Unfortunately for him, Hitler — a well-known jobbing painter himself — considered his works to be as degenerate as those of his comrades, with their tormented shapes, and Nolde was forbidden to exhibit anything at all dur-

的创始人，艺术评论家赫特沃斯·沃尔登所说的那样，他说这话并无太多假意的谦逊：“我们把本世纪的艺术称作表现主义，是为了把它和一切非艺术的东西区别开来。我们很清楚地意识到过去几个世纪的艺术家也在寻求表现；他们只是不知道如何系统地阐述它。”

如果1905年源于德累斯顿的团体“桥社”想用这个名称来表示他们的艺术与未来之间的桥梁，那么，他们已取得了辉煌的成功：社会灾难和绘画革命使他们时至今日仍然像往昔一样现代。

路德维希·凯希奈尔和埃里希·赫克耳是这一团体中最有名的成员中的两位，所以，假充内行的人 would 强调两位更鲜为人知的画家卡尔·施密特·罗特鲁夫或弗里茨·布列依耳的贡献，他们像许多其它画家一样通常在书中遭冷落。

在桥社的艺术家中，埃米耳·诺耳德最出名。许多表现派艺术家在纳粹主义开始之际自杀，而诺耳德却宣称自己是个坚定的民族社会主义者。在艺术中没有道德规范。对他说来不幸的是，希特勒——他本人是一位著名的作散工的画家，他认为诺耳德那些形状扭曲的作品就和他的同志们作品一样堕

ing this dark period.

The cosmopolitan **Blaue Reiter** movement was founded in Munich by **Kandinsky** after he left Russia; he brought his friend **Franz Marc** into it, as absolutely nothing is more important in art than friendship or enmity. Critics wanting to impress the public seek the most complex etymological origins possible for artistic trends. True artists, however, prefer simplicity; the only thing Kandinsky had to say about this movement's name was: 'Marc and I adore blue; Marc likes horses and I like riders, so the name of **Blaue Reiter**, the Blue Rider, seemed appropriate.'

For an artist, living in Oslo is an advantage: there's not much artistic competition there. **Edward Munch**, the 'monstre sacré' of expressionism, is well rewarded for his genius in the shape of a gigantic museum, devoted entirely to his work. The accomplished bluffer will refer to Munch's most famous picture as 'Skrike' (the original Norwegian, rather than the 'Scream', 'Shriek' or 'Cry') which sounds as scary as the painting itself, and mention in passing his far more interesting and impressive engravings on wood. This carries the implicit impression that you know the whole of the *oeuvre* by heart—which, naturally, is the sole aim of such a conversation.