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Conceptual Art East and West: A Base for Global Art or the End of Art?

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Conceptual Art as Global Art

So much of what has been considered thus far on East and West aesthetics and culture is based on earlier theories of aesthetics from Chinese or Western sources. Gao Jianping, Chinese aesthetician, has proposed that the search for a new aesthetics begin by exploring the practices of the arts themselves, including the traditions of painting, literature, theater, and the contemporary arts. ^①During the past half century, conceptual art has become a staple of artists on every continent. Conceptualism has become a global enterprise to which artists in Asia, Africa, Europe, and North America make important contributions. I find it best, in short, to think of conceptual art as a global manifestation that arises in a local or regional setting and not as a movement flowing across borders from a single source.

I shall begin with a brief consideration of the historical origins and main concerns of conceptual art before turning to some larger questions, to wit: whether conceptual art offers a transcultural basis for a global art with a common aesthetic perspective, how it contributes to a new aesthetic for the art and culture of East and West, and whether it is part of a tendency that would discount art altogether as a feature of culture.

To focus the discussion in an East-West framework, I will examine the conceptual art of Xu Bing (China) and Joseph Kosuth (United States), two representative conceptual artists whose language-based projects address central issues of the global phenomenon. I shall then move to the topic's broader implications which will include a critique of



东西方的概念艺术——全球化艺术的基础还是艺术的终结？

(美国)柯蒂斯·卡特 / 文

作为全球艺术的概念艺术

关于东西方美学与文化的思考都建立在来自中国和西方的早期理论的基础之上。中国美学家高建平曾提出,对新美学的探寻始于对各门艺术实践的研究,包括绘画、文学、戏剧的传统和当代艺术。^①过去的半个世纪中,概念艺术占据了各大陆艺术家的主体。概念主义成了一个全球事业,亚、非、欧和北美的艺术家们都向其做出了重要的贡献。简言之,我认为最好将概念艺术看做是地区或地域背景下的全球性组合,而不是单一来源的跨国运动。

我将从概念艺术的历史来源和主要课题开始讨论,接着我们将转向对一些更大问题的讨论,如概念艺术是否为有着共同美学视角的全球化美学提供了跨文化基础?在何种意义上,概念艺术对建立一种服务于东西艺术和文化的新美学有所助益?它是不是会将艺术降格为文化的一个特征的趋势的一部分?

为了将讨论的焦点集中在一个东—西的框架内,我将研究两位概念艺术家的代表,他们是中国的徐冰和美国的约瑟夫·孔苏斯,他们以语言

conceptual art.

First, a brief overview of the evolution of conceptual art has evolved and a suggestion of its main concerns.

From the earliest times, serious writings about art have recognized a polar—tension between the materials, or form, of art and the ideas expressed through them. We find this tension reflected in Plato's conclusion in his dialogues that art, especially where the sensuous predominates, cannot be trusted as a guide to truth.

Still, Plato recognized how deficient a society would be, lacking the intellectual and social values arising from art.

Like Plato, Hegel in the 19th century, recognized a tension between the material-formal and the ideas in art, and he too gave priority to the conceptual over the material. He esteemed poetry as the highest manifestation of Spirit in art because its "material" element is language and thus, unlike pigment or stone, originates in mental processes.²

Without inviting a lengthy debate over Plato and Hegel, I simply offer as a proposition that conceptual art can be traced, in part, to these rooted notions of Western thought.

I suspect, with no pretensions to certainty, the existence of counterpart elements in Asian aesthetic thinking, particularly in Chan Buddhism, that may provide nourishment for conceptual art. For instance, Chan Buddhism gives priority to idea over physical object in general and poses a paradox between physical form, which represents one level of truth, and the illusory void state of existence accessible only to the enlightened through contemplation.

In any event, what we have spoken of as the tension between form and ideas in art seems to have reached a barely containable level in the mid-20th century with radical effects to be observed in both art theory and art practice. For example, the artists Marcel Duchamp and Man Ray, gave precedence in their work to the idea over its material instantiation in whatever medium. Joseph Kosuth, the Fluxus artist John Cage Laurence Weiner, Sol Le Witt and others in the United States later developed variations of this approach to art. Similar things were happening at about the same time in other parts of the world. For example, the Art & Language group in England; Vitaly Komar, Aleksandr Melamid, Ilya Kabakov in Russia; Daniel Buren in France; Marcel Broodthaers in Belgium; Irwin and NSK (Neue Slowenische Kunst) in Slovenia; Gu Wenda and Xu Bing in China; and Matsuzawa Yutaka in Japan among others were also exploring conceptual art.

为基础的课题触及了全球化现象的中心问题。然后,我将讨论这一话题更广泛的寓意,这将包括对概念艺术的批评。

首先,对概念艺术的发展以其主要议题的简单回顾。

从最早的时候起,关于艺术的严肃讨论就已经意识到材料、形式、艺术和通过它们表现出来的理念之间的两极分化。我们可以在柏拉图的对话集中(尤其是在关于感性主导的艺术不能作为真理指南的论断中)找到这样的论点。

当然,柏拉图也意识到如果没有来自于艺术的理智的和社会的价值,一个社会将多么低效率。

像柏拉图一样,19世纪的黑格尔也意识到了艺术的物质形式与思想内涵之间的分化张力,并且他也认为概念高于物质。他把诗作为艺术中精神的最高体现,原因是诗的“物质”是语言,而语言与颜料或石头不同,它源于意识过程。^②

我并不想进行关于柏拉图和黑格尔的大段辩论,我只是想提出在某种程度上,概念艺术的根源可以追溯到西方思想的源头。

我认为(尽管我并不确定)亚洲美学思想(尤其是禅宗)中对应成分的存在,为概念艺术提供了支持。例如,禅宗认为总体上理念优先于实物,同时指出了反映了真理的一个层面的物理形式与仅能通过凝神观照来实现的开悟境界之间的矛盾。

不论在哪一方面,我们所说过的艺术中形式与理念之间的矛盾都在20世纪中叶到达了白热化——在这期间,无论是在艺术理论还是实践中都产生了极端的效果,例如在艺术家杜尚和曼·雷的先锋派作品中,无论使用什么样的媒介,两个人都表现了观念高于物质的倾向。美国的约瑟夫·孔苏斯,激浪派艺术家约翰·凯奇、劳伦斯·维那、索尔·勒·维特以及美国其他的艺术家后来又发展了多种此类的艺术作品。与此同时,同样的事情在世界的其他地方也在发生。例如英国的艺术与语言团体;俄国的维塔利·考马尔、亚历山大·梅拉米德、伊利亚·卡巴科夫;法国的丹尼

1. Common Elements of Conceptual Art

Allow me to stipulate at the outset that there is no consensus among art historians on the definition of conceptual art, the roster of its practitioners or even their hallmark practices. For instance, to the fall (1994) issue of the journal *October* contains a discussion on conceptual art which makes this point. The distinguished contributors included Alexander Alberro, Martha Buskirk, Thierry de Duve, Benjamin Buchloh, Yve-Alain Bois and Rosalind Krauss.^③

Despite the absence of consensus among these experts of modern art history, there exist certain common denominators in the understanding of conceptual art. First, conceptual art aims to disrupt the usual modes of thinking about art and to undermine the status quo in art as well as in the social and political order. Its key strategies include the dematerialization of the art object and privileging of language based art.

Western conceptual art represents an assault on traditional art grounded in classical theories of representation, the Renaissance science of perspective and Romanticism's celebration of the individual artist and feelings. Concurrently, it opposes modernism's commitment to the purity of the art medium and seeks to turn painting and culture away from representational, expressive or abstract features of material objects.

Non-conceptual, traditional art produces work intended for aesthetic appreciation or perhaps simply as decoration. Conversely, conceptual art just as it challenges the non-conceptual artist—challenges the "cultivated, sensitive, intellectual, aesthetic dilettante" spectator-patrons traditionally associated with such art.

Conceptual art calls for new approaches not only to making art but to rethinking art's functions, the theories that explain and assess art, and the modes and institutions devoted to its display. It suggests that the aesthetic theories based on principles of representation, expression, and formalism are constructions tied to the earlier manifestations of art which are now outmoded.

Conceptualism's principal strategy, dematerialization, asserts the primacy of ideas over material and admits into art any form of materiality. Duchamp thus elevated everyday objects in his *readymades*, and Donald Judd's art consists of objects, neither painting nor sculpture, with highly polished surfaces and shapes resembling manufactured objects. Duchamp suggested that skill based art-making technologies were only one way of making art and not essential. Judd attacked traditional painting and sculpture by replacing them with his own conceptually based objects. Conceptual art thus welcomes

尔·拜伦;比利时的马赛尔·布鲁德斯;斯洛文尼亚的爱尔文和NSK(Neue Slowenische Kunst);中国的顾闻达和徐冰;以及日本的Matsuzawa Yutaka就是几个概念艺术的探索者。

一、概念艺术的共同特点

请允许我在开始时指出,艺术史学家在关于概念艺术的概念、实践者的名单、甚至其经典之作的的问题上并没有共识。例如,《十月》杂志的秋季版(1994)中关于概念艺术的民主讨论就指出了这一问题。这些杰出贡献者包括亚历山大·艾伯罗、马莎·巴斯柯克、蒂埃里·德迪夫、本杰明·比什洛、伊夫·阿兰·布瓦和罗莎琳德·克劳斯。^③

尽管这些现代艺术史家并未达成共识,然而在对于概念艺术的理解上还是存在某些共同点的。首先,概念艺术意在干扰关于艺术的惯常思考模式,削弱艺术以及社会和政治秩序的现状。它的主要策略包括艺术对象的非物质化和对语言基础艺术化的重视。

西方概念艺术表现了对传统艺术的攻击,而传统艺术的基础是表现的经典理论、文艺复兴的科学观点以及浪漫主义对艺术家个人和个体感觉的高扬。与此同时,它反对现代主义对于艺术媒介纯粹性的执着,试图将绘画和文化与物质体的表现性、表达性和抽象性特征区分开来。

传统非概念艺术创作作品是为了满足美学欣赏或仅仅为了装饰。与此相反,概念艺术不仅挑战着非概念艺术家,也挑战着与传统艺术相联系的“文明的、敏感的、理性的和美学爱好者”的观众支持。

概念艺术不仅要求成就艺术的新途径,更要求对艺术的功能进行重新思考的新方法,解释和鉴定艺术的理论,艺术展示的规范。它认为基于表现、表达和形式主义规范的美学理论是与现已过时的艺术早期表现相联系的。

概念主义的主要策略,即非物质化,认定了观念高于物质,并且认为任何形式的物质都可以构成艺术。因此杜尚在其现成品中,将日常物品

art that does not resemble other art forms traditional or anti-traditional.

2. Language as a Vehicle for Conceptual Art in the West

Following a direction implicit in Hegel, conceptual art has turned increasingly, but not exclusively, to language as its principal mode, or rather to words, but not words in the usual sense. Feeding this trend, in the 1950s, the analytic philosophers separated the concept of art from discussion of actual art. Concepts and ideas thus became the focus of analytic aesthetics. Given these developments, in philosophical aesthetics, it is not surprising that artists like Kosuth, following the analytic philosophers A. J. Ayer and Ludwig Wittgenstein, argued that art works are analagous to analytical propositions, or that they are analytical propositions. ^④ Kosuth, in *Art After Philosophy*, holds that—the role of artist is as much philosopher and critic as producer of art. ^⑤ Writing about conceptual art in 1970, Kosuth called it a form of inquiry, embracing, "the investigation of the function, meaning, and use of any and all (art) propositions within the concept of the general term 'art'," as well as the framing of art propositions that introduce fresh ideas that influence other art. These propositions are framed in linguistic terms. Kosuth acknowledged that earlier innovations in visual art might be considered propositions in that a Cubist masterpiece of the early 20th century might have introduced new ideas that influenced later art. But the same painting in our time is no longer progressive. It is a relic of historic or aesthetic interest. ^⑥

The main problems with Kosuth's radical linguistic conceptualism are three: First, he separates art from the tradition of art history by abstracting art from its medium, form, materiality and the visual. Second, he collapses the distinction between art and criticism, leaving it to art to function as its own interpreter and judge. Third, he eliminates the principal means of distinguishing art from other forms of symbolism by emphasizing its logical (propositional) state over its material objectivity. ^⑦

However, he undercuts the force of his propositional element by insisting that art is an autographic rather than system based symbol system. That is, art is a product of the stipulating power of the individual artist who uses the art symbols according to a particular inner vision. Logical propositions are normally grounded in a linguistic system with rules that are common to all its users. Hence, the analogy between analytic propositions in a language and art propositions fails.

In the end Kosuth does not eliminate the material object but only shifts the focus to propositions which then function as the means of communicating the ideas. Perhaps Ko-



提升成了艺术；堂纳德·贾德的艺术客体既不是绘画也不是雕塑，而是有着高抛光表面和类似人造物体形状的东西。杜尚意在表明基于技巧之上的艺术制造技术只是制造艺术的途径之一，但绝非惟一必然的途径。贾德则是攻击了传统绘画和雕塑，而途径就是以他自己的理念化物体来取代它们。因此，概念艺术欢迎不模仿任何其他艺术形式的，无论这样的艺术是传统的还是反传统的。

二、语言作为西方概念艺术的载体

沿着黑格尔理论中暗含的方向，概念艺术会越来越（但不是大规模地）倾向于将语言（或者说是文字，但又不是通常意义上的文字）作为其主要模式。顺应这股潮流，19世纪50年代，分析哲学家们将艺术的概念与现存艺术区分开来。概念与理念因而成了分析美学的焦点。知道了这些发展，那么哲学美学中，像孔苏斯这样的艺术家，还有艾耶尔和维特根斯坦这样的分析哲学家会认为艺术作品与分析命题相类似，甚至就是分析命题，这些就不会让我们感到惊讶了。^④ 在《哲学后的艺术》中，孔苏斯认为艺术家的角色除了是艺术的创造者之外，同样是艺术哲学家和批评家。^⑤ 1970年提到概念艺术的时候，孔苏斯称之为一种包含着“对功用、意义、任何或所有的（艺术）命题的功用的调研”的研究形式……在泛称的“艺术”概念之内，也在介绍影响其他艺术的新思想的艺术命题的范畴之内。这些命题是在语言学词汇的范畴内的。孔苏斯认为视觉艺术早期的创新可以被视为如下命题，即一幅20世纪早期的立体派名作可能就引进了影响后来的艺术新思想；而我们这个时代的同样的画就不再是前进性的了，它成了历史或审美趣味的古迹。^⑥

孔苏斯的极端语言学概念主义的主要问题有三：一、将艺术从其媒介、形式、质地和视觉表象中抽象出来，从而将艺术从艺术史的传统中分离出来。二、他颠覆了艺术与批评主义之间的界限，使得艺术成了自身的解释者和评判者。三、他强调艺术的逻辑的（条件的）状态多于其物质客

suth's main accomplishment in *Art After Philosophy* (1969) was to further Duchamp's separation of art and the aesthetic. Both Duchamp and Kosuth insisted that the choice of artistic means depends on intellectual considerations rather than on aesthetics. Their views, however, do not deny the presence of aesthetics, only its relevance.

3. Conceptual Art in China

The emergence of conceptual art in China corresponds in part to its development in the West. Conceptual art in China, like conceptual art in the West, includes language projects, anti-art projects and performance art. Still, Chinese conceptual art differs in that it is not a product of a historically evolving avant-garde. The latter did not exist in China as it did in Euro-American contexts. ⑧

Nor is it based in Western analytic philosophy. Instead, the roots of Chinese conceptual Art primarily are based in the evolving circumstances of Chinese culture. In main land China, for example, conceptual artists were influenced by Chan Buddhism "which encourages an ironic sensibility and rejects the privilege of any one doctrine in the search for enlightenment." ⑨

Also influential have been the ideographic character of the Chinese language and the fact that modern Chinese art has frequently been linked to social concerns. It is not that Chinese were unaware of developments in the West such as Dada and Modernism, but the primary driving forces in the development of Chinese conceptual art were indigenous.

Language projects have played an important role in Chinese conceptual art, with artists like Gu Wenda, Wu Shan zhuan and Xu Bing producing conceptual works based on manipulations of traditional Chinese characters. ⑩ But they did not attempt to reduce language to propositions, and they retained the visual as a complement to ideas in their art.

To illustrate further the differences between conceptual art in the West and East, I will examine in greater detail the art of Xu Bing, whose work can be summarized as an examination of "Chinese culture through its written language", whose ideograms are the vehicle of deeply imbedded aesthetic various and other cultural messages. Unlike Kosuth, who rejected the visual and the aesthetic, Xu Bing, uses these elements to enhance the conceptual aspect of his work. Another difference is that Xu Bing aims his socially purposeful art at the broadest possible audience. His art is intended to serve.

Xu Bing began as a printmaker. For a long time during the Cultural Revolution he lived and worked alongside village people. During this period he experimented with a

观性,从而消灭了将艺术与象征主义的其他形式区别开来的主要方式。^⑦

然而,他强调艺术是个人的而非以符号系统为基础的,也就是说,艺术源自个体艺术家灵感,这些艺术家依据着特定的内在观念来使用这些艺术符号。这样一来,他就削弱了他的命题成分的力量。通常逻辑命题是以规范的语言系统为基础的。所以,语言的分析命题与艺术命题之间的类比是不存在的。

最终孔苏斯没有取消物质客体而只是变换了重点;客体依旧作为传递思想的手段而存在。也许孔苏斯在《哲学后的艺术》(1969)中所做出的主要成就是深化了杜尚对艺术与美学的分离。这两个人都坚持认为对于艺术手段的选择取决于理性思辨而不是美学。当然,他们并不否认美学的存在,而只是否认其相关性。

三、中国的概念艺术

在某种程度上,中国概念艺术的出现与西方概念艺术的发展是同步的。与西方概念艺术一样,中国的概念艺术也包括语言类、反艺术类和行为艺术。不同的是,中国的概念艺术并不源于历史演进的先锋艺术。与欧美语境不同,中国根本不存在先锋艺术。^⑧

同时,中国的概念艺术也不是建立在西方分析哲学的基础上。相反,中国的概念艺术植根于中国文化不断进化的情势中。例如,在中国大陆,概念艺术家们就受了禅宗的影响。“在寻找开悟的过程中,禅宗鼓励反语并反对任何单一教条主导。”^⑨

同样具有影响力的还有中国语言的表意特点和现代中国艺术常常受到社会问题影响的事实。对于西方的发展,如达达派和现代主义,中国人并非全然不知,只是在中国概念艺术的发展中,主要推动力源自本土。

语言类艺术在中国概念艺术中起到了很大作用,像谷文达、吴山专和徐冰这样的艺术家创作了以巧用古文字为基础的概念艺术作品。^⑩但他们并未试图将语言缩减为命题,并且在作品中,他们也只是将视觉作

unique series of block prints depicting village life; this series of prints became the *Five Series of Repetition* (1987) This work already reflect his interest in conceptual art issues.

His most important conceptual piece, *Book From the Sky* (1987), consists of four books printed using more than a thousand characters, all of them invented by Xu Bing. His characters are unreadable to those who understand Chinese despite their likeness to traditional Chinese characters. The monumental intent of Xu Bing's *Book From the Sky* is suggested in its original title, *Xi Shi Jian, or An Analyzed Reflection of the World—the Final Volume of the Century.*^⑩

According to a Smithsonian exhibition catalogue, "the open books were displayed on low platforms with panels of text mounted on pillars and walls, and three long scrolls that ran up the wall and then draped on swooping arcs down from the ceiling."^⑪ His aim was to motivate viewers to reflect on and question written language as a guide to social and political realities. Xu Bing's "impossible texts" forced viewers to disengage from their usual relationship to the symbols of language. Literate Chinese viewers responded with incredulity and confusion. They were unwilling to believe that the texts could not be read or that someone would invest so much effort to create the unreadable. For some viewers the experience is reported to have triggered deep emotional reactions. For Westerners unfamiliar with Chinese language, the full impact of Xu Bing's text is out of reach. But the work is nevertheless moving. Its sheer monumentality and beauty transcend language barriers. In this instance, the artist succeeds in evoking a conceptual response to the work without sacrificing the aesthetic information contained in the images.

Xu Bing understands that language is a key to being human and serves as the center of both national identity and intercultural investigations. He has continued to explore this theme in numerous projects across the world. Among these is *Square Word Calligraphy*, based on a new form of writing combining Chinese and English. This new work shows the power of language both to unify people and also to isolate. English speaking people were able to read the language here, but non-English speaking Chinese could not.^⑫

Like many conceptual artists, Xu Bing has created installations across the world. His recent work *Classroom Calligraphy* (1995), shown at the Smithsonian Sackler gallery in 1999 and elsewhere on other occasions is an interactive piece: Western visitors to the exhibition were invited into a classroom setting and given instructions and materials for creating their own Chinese characters.^⑬

Xu Bing's approach to conceptual art using language aims to engage the public

为思想的辅助。

为了进一步解释东西方概念艺术之间的不同,我将仔细介绍徐冰的作品。通过他的作品,我们可以了解“通过书写语言表现出来的中国文化”;而中国的书写语言中,表意符号正是深藏的美学和其他多种文化信息的载体。与孔苏斯不同,徐冰并不反对视觉与美学,而是用这些成分来推动其作品概念化的一面。另一个不同点在于徐冰将其有社会意义的艺术定位在尽可能广大的观众,他的艺术以服务为目的。

徐冰木版雕刻出身,在文革期间与乡下人共同工作和生活了很长一段时间。在此期间,他实验了几组独特的描绘农村生活的素描印刷品,这些作品成了“五个复数系列”(1987)并且已经反映了他对于概念艺术的兴趣。

徐冰最重要的概念作品“天书”(1987)包括四本书,使用了一千多个他自创的文字。对于懂中文的人来讲,这些字无法读出,虽然它们与古文字很相似。此作品的原名叫“析世鉴”或“析世鉴——世纪末卷”,由此我们可以看出其里程碑性质的创意。^①

根据史密森展览记录,“这些展开的书展示在矮台子和柱子上,墙上挂着写了文字的画板,三个长长的书卷展在墙上并从房梁上垂下来。”^②他这样做的目的是鼓励观众将书写语言作为社会和政治现实的指南来进行反思和追问。徐冰的这种“不可能的文字”迫使观众从与文字符号的惯常关系中解脱出来。识字的中国观众的反应是难以理解和迷茫。他们不愿相信语段让人看不懂,或者竟有人愿意大费周章地去创造这些看不懂的东西。一些观众则说这样的经验激起深层次的情感反应。对于不熟悉中文的西方人来讲,震惊是难以想像的。但这样的作品确实感人。它纯粹的庞大和美超越了语言的障碍。在这个例子当中,艺术家在不满足意向所包含的美学信息的情况下成功地激起了对于作品的概念性反应。

徐冰认为语言是人之为人的关键,也是民族认同感和跨文化研究的核心。他还在全世界的无数项目中继续研究了这一主题。《方块字书法》

and reintegrate art and society, where Kosuth's propositional art reinforces the alienation associated with abstract Modernism.¹⁵ Xu Bing has taken conceptual art beyond the narrow circle of theory and he seeks to engage the consciousness of the entire global population. While drawing significantly on language, his art reincorporates the visual and the aesthetic in an effort to heal the break between past art and conceptual art.

The juxtaposition of Xu Bing and Joseph Kosuth as representatives of differing approaches to conceptual art calls for a brief comment on their differences with respect to art and social activism. In *The Artist as Anthropologist* (1975) Kosuth went beyond the pure conceptualism of his earlier period and emphasized the need for artists to be aware of the social contexts in which their art functions.¹⁶ Xu Bing attempts to engage ordinary people in his projects throughout his career. His *Ghosts Pounding the Wall* (1990—1991), as well as his earlier block prints of village life, heighten awareness of and invoke critical reflection on the role of art and language in shaping the social order. Many other conceptual artists believe that the role of the artist extends beyond its role expressing ideas. Michael Thompson, a British conceptualist, has recently proposed that conceptual art is in part a struggle for control over the main symbols of society involving "a naked bid for power at the very highest level—the wrestling of power from the groups at present on top of the social structure."¹⁷

Both Kosuth and Xu Bing aspire to some degree to influence their societal environments. Yet global conceptual artists, including Kosuth and Xu Bing, have had little success as social activists. And this should not be surprising. Because their mandates as artists are generated from an autographic self-stipulating base. While informed in part by the respective social contexts, theirs is only a version of "the good society and depends ultimately on the subjective consciousness of the artist." The artist's voice, albeit an important one, is only one among others, in shaping and critically examining the values of a society and tackling the larger societal concerns. Artists as individuals acting independently rarely command the vision or the political and economic power necessary to execute major social change.

4. Questions Concerning Global Conceptual Art

It is time to return to the questions posed earlier concerning global conceptual art. Conceptual art offers a basis for examining comparatively the work of artists such as Xu Bing and Kosuth, who abandon traditional objects for ideas and substitute language for materiality. It also applies to art in other regions of Asia and the Americas, as well as



就是其中之一,它基于一种结合了中文与英文的书写。这一新作表明语言既有团结人又有分离人的力量。在这个例子中,英语国家的人能够读懂这种语言,而不懂英语的中国人就不能。^⑬

像很多概念艺术家一样,徐冰也有很多海外基地。1999年在史密森画廊和其他地方不同场合展出的近作《课堂书法》(1995)是一个互动的作品:西方参展者被请到一个布置成课堂的地方,给予他们指导和材料,让他们自己创造中国字。^⑭

徐冰以语言为概念艺术的载体意在吸引大众与重新整合艺术与社会,而孔苏斯的命题艺术强化了与抽象现代主义相关的异化。^⑮徐冰已经使概念艺术超越了理论的局限,并且试着引起了全世界人的注意。虽然以语言为主,但他的艺术的确重新组合了视觉与美学,这有可能填补传统艺术与概念艺术之间的裂痕。

既然将徐冰和孔苏斯并列起来作为不同概念艺术的代表,我们就有必要简述一下在艺术和社会实践主义方面两者的区别。在《作为人类学家的艺术家》(1975)中,孔苏斯超越了早期的纯概念主义,强调艺术家需要清楚其艺术存在的社会背景。^⑯徐冰创作的始终都试图将普通人包含在其作品中。他的《鬼打墙》(1990—1991)和早期的表现乡村生活的作品组强调了对于艺术和语言在形成社会秩序中所起作用的认知同时也引起了对这一问题的批判性反思。很多其他的概念艺术家认为艺术家的作用不仅仅是表达思想。英国概念主义者迈克·汤普森最近提出在某种程度上概念艺术是在争夺对社会的主要符号的控制,这种争夺是最高水平的对于权利的赤裸裸的争夺——目前社会结构中最上层的群体对于权利的争夺。”^⑰

孔苏斯和徐冰在某种程度上都致力于影响他们的社会环境,然而,包括二人在内,全球的概念艺术家在成为社会活动家方面没有什么建树。这并不奇怪。首先,他们作为艺术家的地位是自封的。这一地位虽然与社会语境有关,但终究只是“美好社会”的一个版本,同时完全建筑在

Africa and Europe, produced during the past fifty years. For example, conceptual art has enabled art to transcend the limitations of painting and sculpture, and extend into media arts such as video and digital computer arts and CD Rom.

But let us look more closely at the meaning of the term global in its art context. In the broadest sense, global means worldwide, universal, all-inclusive, complete. The organizers of an exhibition on global conceptualism at the Queens Museum in New York art took as a premise that global conceptualism is a worldwide phenomenon originating independently in many places in response to local conditions. ¹⁸ Still conceptual art does not provide an aesthetic of universal scope because realism and abstract art, which continue to flourish, are not typically conceptual art. Moreover, local differences in what is labeled conceptual art challenge any efforts toward a global aesthetic.

A closer look at global conceptual art today raises other questions. Itinerant artists from many nations—typically based in New York or Paris—travel endlessly from art festival to art festival across the world until they are replaced by the latest new art stars. Similarly, their principal audiences are often made up of art world nomads whose typically travel from festival to festival. The organizers of the festivals are typically independent curators without roots in any local culture. The result is self-perpetuating projects supported by international host sites that hope to advance their economic and cultural standing by sponsoring "world class" art events. Biennales and festivals from Venice to Tokyo to São Paulo to Paris perpetuate this trend. One outcome of global art festivals is a disengagement of the art perpetuated through these venues from any other aspects of the local cultures where the art is created. Such global festivals appear to serve primarily the interests of the international art market.

This analysis suggests two important failures of global conceptual art: The first is a failure to generate an adequate economic base apart from the fragile and artificial structure of the international art circuit. To some extent the museums around the world also contribute to the advancement of conceptual art. In both instances, however, the conceptual artists' economic survival depends on the very institutions of art and society against which their critique is directed. The second is its failure to attract an audience outside the circle of art professionals. With such a limited audience, this art has little chance to make a significant impact on the larger cultures.

There are other concerns. In assessing the emergence of global conceptual art, it is important to recall that the quest for globalism is itself a product of hegemonic economic and political ambitions made possible by the communications revolution of the late 20th century. To the extent that global conceptualism in art were to succeed in re-



艺术家主观意识的基础上。在形成和创造性地审视社会价值观的过程中,艺术家的意见只不过是很多意见当中的一个,即便可能是重要的一个。作为单独行动的个体,艺术家很难掌握进行重要社会变革所必须的政治和经济权利。

四、关于全球概念艺术的问题

该回到我们之前提到的关于全球概念艺术的问题了。概念艺术为对徐冰和孔苏斯这样的艺术家的作品进行比较研究提供了一个宽广的比较平台,这些艺术家摒弃了以实物替代理想和以语言替代物质的艺术传统。并且,这一平台也可以应用于过去五十年中亚洲、美洲、非洲和欧洲其他地区的艺术作品。例如,概念艺术使艺术超越了绘画和雕塑的局限,并且扩展到传媒艺术,如摄影、数码电脑艺术和CD光盘艺术。

但我们需要更仔细地研究一下在艺术语境中全球这个词的意思。在最宽泛的意义上,全球意味着全世界、最普遍、最具包容性和完整。纽约皇家博物馆的全球概念艺术展的组织者有一个前提,即全球的概念主义是一种世界范围的现象,随着当地的情况在很多地方独立产生。^⑧同时概念艺术并不提供世界范围的美学,原因是仍在持续繁荣的现实主义和抽象艺术并不是典型的概念艺术。更重要的是,所谓概念艺术中的地方差异是与全球美学背道而驰的。

仔细审视今天的全球概念艺术,就会发现其他的问题。来自不同国家的艺术家们,其中大部分以纽约和巴黎为根据地,不停地在世界各地游历,他们从一个艺术节到另一个艺术节,直到被艺术新星所取代。与此相似,他们主要的观众常常也是艺术界的游牧民族,他们穿梭在不同的艺术展之间,并且这些艺术展的组织者也是无固定本土文化的独立评委。其结果就是世界上希望通过举办“世界级”的艺术盛事就体现了这种潮流来促进本地经济和文化地位的地方支持着几个自吹自擂的艺术项目。从威尼斯到东京到圣保罗再到巴黎的艺术盛事就体现了这种潮

ducing art to a common set of practices, it would immediately conflict with post-colonial efforts to revive and sustain local cultures. It is important on this ground alone to view critically conceptual art as a preferred or normative, form of art superior to earlier, object-based art.

There is in fact little danger of this, as recent art practices have already moved on to embrace new experiments and recycle old ideas into new forms. These new developments can benefit from the insights of conceptualists while rejecting conceptualism as dogma.

On the positive side, conceptual art offers new venues to explore important issues of urban life and the emerging globalization of other aspects of contemporary life. Hence the answer to the question, whether conceptual art can enhance the common understanding of art between East and West is a qualified yes.

As to the role of aesthetics in art in both the East and West, conceptual art is often, but not always anti-aesthetic. Not all conceptual artists agree that it is necessary to give up aesthetics. For example, aesthetics is an important part of Xu Bing's transformation of Chinese characters into art. In contrast to Kosuth, Lawrence Weiner, an American conceptual artist, insists that aesthetics is inseparable from art. "You can't take the aesthetics out of art," he has said. "Art is essentially the use of aesthetics, either for metaphorical purposes or for pure material purposes. To talk about art without talking about its aesthetics means you're not talking about art."⁹⁹

With respect to the role of art as a form of criticism, conceptual art may function as a critique of both the practices of artists of the past as well as of the institutions of art. In some instances art functions as a critique of social practices beyond the art world itself. Yet conceptual artists who attempt to reduce art to art criticism (such efforts parallel the efforts of analytic philosophers to reduce aesthetics to art criticism) and to take on the larger social concerns have been largely unsuccessful.

Despite the criticisms coming from artists institutions of art remain strong. Indeed, the conceptual art movement has largely been embraced by the art institutions. Conceptual artists show their work regularly in museums and galleries and may soon advance to the auction houses. By necessity all artists rely to some extent on support from these institutions of art and society, the very same institutions which are the target of the artists' critique.

Finally, is conceptual art contributing to ending art as a central feature of culture? Art theorists from Vasari to Arthur Danto have talked of the end of art. Vasari believed that art ended for his time with the perfection of the means to imitate nature or the an-



流。这些国际艺术节的结果之一就是通过这些盛会而凸现出来的艺术与地方艺术所诞生的文化脱节。这些全球盛典主要是为国际艺术市场的利益服务的。

以上分析显示了全球概念艺术的两个重要的失误：其一，无法在国际艺术巡回的脆弱而虚无的结构之外创造出合适的经济基础。在某种程度上，遍布世界的艺术馆也为概念艺术的发展作出了贡献。但概念艺术家的经济生存恰恰就取决于他们所批评的社会和艺术规范。其二，无法吸引艺术工作者之外的观众群。正由于观众群体的有限性，这样的艺术很难对主流艺术产生重要的影响。

还有其他问题。谈到全球概念艺术的出现，很重要的一点就是要记住对全球化的要求本身就是通过20世纪晚期的通讯革命而实现的霸权主义经济和政治野心的产物。从某种程度上讲，如果艺术中的全球概念主义是以将艺术削减为一种通用的套路为目的的话，那么这势必与后殖民主义复兴和保存地方文化的努力背道而驰。因此，我们就必须以批判性的眼光来看待任何坚持概念艺术是更优秀的或标准的艺术形式或者优于以往的以物体为基础的艺术的观点。

事实上这样的危机存在的可能性极小，因为最近的艺术实践已经进步到能够包含新的实验并能将旧观点转变为新形式了。这些新发展能够从概念主义者的真知灼见中受益，同时也可以将概念主义作为教条进行抛弃。

从正面来讲，概念艺术已经为审视城市生活的重要问题和当代生活全球化的出现提供了新的平台。因此，要问概念艺术是否能促进东西方对艺术的共同理解，答案势必是肯定的。

至于东西方艺术中美学的作用，概念艺术虽无完全但却常常是反美学的。当然，并非所有的概念艺术家都同意必须要放弃美学。例如，在徐冰将中国文字转换为艺术的过程中，美学就是重要的一部分。与孔苏斯相反，美国概念艺术家劳伦斯·韦纳坚持认为美学与艺术是密不可分的。

cients (he never resolved which).²⁰ Hegel suggested that the end of art is linked to its absorption in philosophy. And Danto has argued that art ended with the Warhol *Brillo Box*. The *Brillo Box* sits tantalizingly on the boundaries between object art and conceptual art. As a material object it possesses its own aesthetic properties, but its significance lies in the questions it raises about the limits of representation in art.

It would be easy to assume another "end of art" evolving out of conceptual art's dematerialization of the material art object in favor of ideas. Yet this has not happened. Despite much discussion of the end of art, art continues to flourish, even beyond conceptualism. As I see it, art continues to be a viable part of virtually all cultures. Its manifestations, whether in state-directed cultures, or so-called free market cultures, remain complex, embracing both object-based and conceptual art projects. Major art institutions such as museums and cultural centers compete with a variety of other suppliers of art, including galleries, public art projects, universities, private galleries, auction houses and the private spaces such as the private apartments of individual artists. Any suggestion of the death of art remains premature.

What, then has been the outcome of the shift to conceptualism? It is possible to summarize our answer with or a few succinct. First, denial of the materiality of art does not lead necessarily to the end of art; it does require clarification of the distinction between ideas as they function as works of art and their roles in non-art contexts. For it is increasingly difficult to distinguish the ideas constitute examples of conceptual art from ideas expressed in communications, political actions, and fashion. Secondly, displacement of the aesthetic symbols by linguistic symbols must now be reconsidered. Replacing aesthetic symbols with logical propositions diminishes without obvious justification the range symbols essential to express the richness of human experience. Thirdly, the displacement of artistic skill and vision by linguistic facility and political activism, which is common to much of conceptual art, must remain only one aspect as art continues to develop new forms in the future. Fourthly, any attempt to reduce art solely to art criticism unnecessarily constrains both creative arts production and critical interpretation of art. Finally, as the need for communication among the cultures of the world of East and West intensifies there will be an even greater need for a wider range of meaningful symbolic expression in art rather than the narrower range of symbols suggested in the projects of conceptual art.

“你们无法将美学从艺术中分离，”他曾说过，“艺术本质上是美学的应用，不论是为了比喻的目的还是纯物质的目的。离开美学谈艺术意味着你谈的不是艺术。”^⑩

关于艺术作为一种批评形式的作用，概念艺术既是过去艺术家又是艺术理论的批判。在某些情况下，艺术还超越了艺术界自身的范畴，起到了批判社会现实的作用。然而概念艺术家们试图将艺术削减为艺术批评（这与分析哲学家将美学削减为艺术批评的做法如出一辙）并探讨更广阔的社会问题的努力多数是失败的。

尽管来自艺术家的批评声不断，艺术理论依旧强势。事实上，概念艺术运动在很大程度上为艺术传统所包含：概念艺术家定期在博物馆或画廊里展出作品，并且很快就会进入拍卖行。所有的艺术家都必须在一定的程度上依靠来自他们所批判的这些艺术和社会规范的支持。

最后，概念艺术有没有促使艺术终结成为文化的一个中心特征呢？从瓦萨里到亚瑟·丹多的艺术理论家都提及了艺术的终结。瓦萨里认为在他的时代，随着模仿自然或古代手段的完善，艺术就终结了。^⑪黑格尔认为艺术的终结与其被哲学吞并相关。丹多则认为艺术随着沃霍尔的《布里洛盒子》就终结了。《布里洛盒子》迫不及待地站在了物体艺术与概念艺术的分界线上。作为物质客体，它拥有自己的美学特质，然而它的意义却在于它提出的关于艺术中表现的限度的问题。

从概念艺术中物质艺术客体亲概念的非物质化中很容易演化出另一个“艺术的终结”，但这并未发生。不论有多少关于艺术终结的讨论，艺术依旧繁荣，甚至超越了概念主义。在我看来，艺术依然是所有文化的可存在的一部分。不论是在政府导向的文化中，还是在所谓的自由市场文化中，艺术产品都是多元的，既包括物体基础的命题，又包括概念艺术的命题。主流的艺术场所（如博物馆和文化中心）正与一系列其他艺术供应者（包括画廊、公共艺术项目、大学、个人画展、拍卖行和个体艺术家的私人住所这样的个人空间）相竞争。任何关于艺术死亡的假设都是不

Notes:

- ① Gao Jianping. Beijing. (China) Conference: Aesthetics and Culture East and West. Chinese Aesthetics Society. Academy of Social Sciences. October 18. 2002.
- ② Hegel identifies two principal ways in which poetry is superior to the other arts: in its representational powers and in its greater success at molding sensuous forms to the aims of subjectivity (spirit). HAM 960, 966. Curtis L. Carter. "A Re-examination of the 'Death of Art' interpretation of Hegel's Aesthetics". *Selected Essays on G. W. F. Hegel*. Edited by Lawrence S. Stepelevich. New Jersey: Humanities Press, 1993. PP.11-26. First published in *Art and Logic in Hegel's Philosophy*, edited by Warren E. Steinkraus and Kenneth L. Schmitz. New Jersey: Humanities Press, 1993. Sussex: Harvester Press, 1980. PP. 83-102. I thank Professor Wolfgang Iser for suggesting a distinction between poetry seen as the highest manifestation of Spirit in art, versus poetry understood as the highest art form in Hegel's aesthetics. Contrary to my view that poetry is the highest form of art in Hegel's aesthetics, Iser argues that for Hegel, sculpture is the most perfect art form because it represents a balance of the spirit and matter.
- ③ "Conceptual Art and the Reception of Duchamp." *OCTOBER*. 70. Fall 1994. PP. 127-146. Leading art historians Benjamin Buchloh, Rosalind Krauss, Alexander Alber-ro, Thierry de Duve, Martha Biskirk and Yve-Alain Bois gathered to consider the lines of influence from Marcel Duchamp to later conceptual artists such as Robert Morris, Joseph Kosuth, Dan Graham, Sol Le Witt and others. The main out-come was their inability to agree upon either Duchamp's role, or who among the various artists advanced in the discussion in fact was truly a conceptual artist.
- ④ Joseph Kosuth. "Art After Philosophy". in *Art After Philosophy and After: Collected Writings*. 1966-1990. Cambridge, Massachusetts: MIT Press, 1991. p. 19.
- ⑤ Kosuth. *Introductory Note to Art-Language*. first published as "Introductory Notes by the American Editor". in *Art-Language*. Coventry 1, no. 2. February 1970: pp. 1-4. Reprinted in *Art After Philosophy and After*, p. 39.
- ⑥ Kosuth. "Art After Philosophy." p. 19. It is not clear how visual inventions of the correspond to the linguistic propositions of conceptual art.
- ⑦ Peter Osborne. "Conceptual Art and/as Philosophy". in Michael Newman and John Bird, editors. *Rewriting Conceptual Art*. London: Reaktion Books, 1999. P. 59.
- ⑧ The term *avant-garde* in China refers to the new art beginning in the late 1970s when Chinese artists challenged approved artistic practices and emphasized the progressive social and political role of the artist. This use of *avant-*

成熟的。

那么,向概念主义转变的结果到底是什么呢?我们可以用简洁的几点做结。首先,对艺术物质性的否定不一定会导致艺术的终结,但它的确要求我们明确地区分作为艺术作品的思想与在非艺术语境下思想所起的作用。原因是我们越来越难将概念艺术中起主导作用的概念与交流、政治行为及时尚分离开来。其次,我们必须重新审视美学符号被语言符号所取代的事实,用逻辑命题取代美学符号能够避免符号系统丰富性的显著缺失。再次,在将来艺术不断产生新形式的情况下,以概念艺术中常见的语言使用和政治行动主义取代技术技巧和视角也只能存留一个方面。第四,任何将艺术仅仅缩减为艺术批评的尝试都不一定既包含创造性的艺术作品又包含对于艺术的批判性阐释。最后,由于东西方世界文化对于交流的需求增加,对于更宽泛的有意义的象征性表达会有更大的需求,而这是针对艺术,并不是概念艺术命题中提到的狭窄的符号范围而言的。

(韩凌/译)

注释:

①高建平.(中国)北京研讨会:美学与文化,东方与西方.中华美学会.北京社科院,2002年10月18日.

②黑格尔指出诗高于其他艺术种类的两个主要方面:表现力和更成功地铸造感性形式以适应主体性(精神)目的.HAM 960. 966.柯蒂斯·卡特.对将黑格尔美学解释为‘艺术死亡’的重新审视.劳伦斯·斯特佩勒维奇编.黑格尔评论文集.新泽西:人文出版社,1993.第11—26页.首次发表于:沃伦·E·斯坦克劳斯与肯尼思·L·米茨编.黑格尔哲学中的艺术与逻辑.新泽西:人文出版社,1993.萨塞克斯:哈维斯特出版社,1980.第83—102页.感谢沃尔夫冈·韦尔施教授建议区分被看做艺术中精神的最高表现的诗和黑格尔美学中被理解为最高艺术形式的诗,与我的“诗是黑格尔美学中最高艺术形式”的观点相反,韦尔施认为对黑格尔而言,雕塑才是最完美的艺术形式,因为它表现了精神和物质之间的一种平衡。

garde follows the meaning given to the term by the nineteenth century Utopian Socialist Henri de Saint-Simon. It differs from the Western idea of *avant-garde* based on radical novelty or innovation in artistic form and ideas. See Gao Minglu. "What is the Chinese Avant-Garde?". *Fragmented Memory: The Chinese Avant-Garde in Exile*, exhibition catalogue. The Wexner Center of the Arts. The Ohio State University, 1993. p.4. In 1989 an exhibition, *China/Avant-Garde*, was held at the Chinese National Art Gallery in Beijing showing 293 paintings, sculptures, videos, and installations by 186 artists including Xu Bing.

- ⑨ Gao Minglu. "Conceptual Art with Anti-conceptual Attitude: Mainland China, Taiwan, and Hong Kong". in *Global Conceptualism: Points of Origin 1950s-1980s*, Catalogue, Queens Museum of Art. Queens New York, 1999. p. 127. According to Gao, conceptual art received two translations in Mainland China: *guannian yishu* ("idea art") referring "to the general meaning of things in a particular context," and *gainian yishu* ("concept art") which refers "more narrowly to a specific notion or definition." Gao suggests that "Chinese conceptual art is more accurately described as *guannian yishu*".
- ⑩ Gao Minglu. p. 132. Gu Wenda's conceptual art piece, *The Pseudo Characters* examines in a skeptical mode language's capabilities for revealing the essences of things.
- ⑪ Britla Erickson. *Words Without Meaning. Meaning Without Words: The Art of Xu Bing*. Washington: D. C. Smithsonian Institute, Arthur M. Sackler Gallery and University of Washington Press, 2001. p. 38.
- ⑫ *Ibid.* p.37.
- ⑬ *Ibid.* p. 55.
- ⑭ Exhibition of Xu Bing. Arthur M. Sackler Gallery, Washington, D. C., the Smithsonian Institute, p. 269.
- ⑮ As Charles Harrison has observed. American abstract modern art of the 1940s and 1950s represented the further most point of an historical development in the history of art resulting in the " maximum of expressive capacity attainable with the minimum translatable content". See Charles Harrison. *Conceptual Art and Painting*. Cambridge, Massachusetts and London, England: The MIT Press, 2001. pp. 219-220.
- ⑯ Kosuth. The Artist As Anthropologist. First published in *The Fox*. New York. 1, no. 1. 1975. pp. 18-30. Reprinted in *Art After Philosophy and After*, pp. 117-118.
- ⑰ Michael Thompson. "Conceptual Art: Category, and Action". *Art-Language* 1. no. 2. February. 1970. p. 82. Thompson viewed Conceptual art as a struggle over the main symbols of society, involving "a naked bid for power at the very highest level—the wrestling of power from the groups at present on top of the social

- ③概念艺术和对杜尚的接受.载《十月》第70期,1994秋季号.第127—146页.重要的艺术史学家本雅明·比什洛、罗莎琳德·克劳斯、亚历山大·艾伯罗、蒂埃里·德迪夫、马莎·巴斯柯克和伊夫—阿兰·布瓦聚集一堂思考从杜尚到后来的诸如罗伯特·莫里斯、约瑟夫·孔苏斯、丹·格雷厄姆、索尔·卢伊特等概念艺术家的影响。主要成果就是他们无法就杜尚的角色或众多艺术家当中究竟谁真的是概念艺术家。
- ④孔苏斯.哲学之后的艺术.载哲学之后的艺术及之后:文集.1966—1990.马萨诸塞剑桥:麻省理工学院出版社,1991.第19页.
- ⑤孔苏斯.艺术语言导论性注释.最初以《美国编者的导论性注释》的名称在艺术语言(考文垂).第1卷.第2期.1970年2月.第1—4页.后在《哲学之后的艺术及之后》中重印,见该书第39页。
- ⑥孔苏斯.哲学之后的艺术.第19页.关于视觉创造是如何与概念艺术的语言学命题相对应的问题还不清楚。
- ⑦彼得·奥斯本.概念艺术和 / 作为哲学.载迈克·纽曼与约翰·伯德编.重论概念艺术.伦敦,1999.第59页.
- ⑧“先锋艺术”在中国指的是19世纪70年代开始的新艺术,当时中国的艺术家挑战已被承认的艺术实践并强调艺术家进步的社会和政治作用。“先锋艺术”这种用法与19世纪乌托邦社会主义者圣西门使用这个术语时所采用的意义相同。它与西方基于艺术形式和观念的极端新奇或创新的“先锋艺术”的含义是有区别的。见高名潞.什么是中国先锋艺术.载片段回忆:流亡海外的中国先锋艺术.展览目录.俄亥俄州立大学韦克斯纳艺术中心,1993.第4页.1989年,一次名为《中国 / 先锋艺术》的展览在北京的中国国家美术馆举行,展出了包括徐冰在内的186位艺术家所创作的293件艺术作品,包括绘画、雕塑、录像和装置。
- ⑨高名潞.反概念态度的概念艺术:大陆、台湾和香港.载环球概念主义:起点20世纪50到80年代.皇家美术馆目录.纽约,1999.第127页.高认为conceptual art(即文中的“概念艺术”)被翻译到中文,有时称为“观念艺术”,表示“事物在一特定的语境中一般意义”,有时称为“概念艺术”,表示“更为狭义的具体观念或定义”。高提出:“中国的概念艺术的更为准确的翻译应为“观念艺术”。
- ⑩高名潞.前引书第132页.谷文达的概念艺术作品《伪文字》质疑了语言揭示事物本质的能力。
- ⑪无意义的文字,无文字的意义——徐冰的艺术.华盛顿:史密森学会、阿瑟·M·萨克勒画

structure".

- ⑱ The exhibition catalogue. *Global Conceptualism: Points of Origin. 1950s –1980s.* footnoten 2. documents aspects of Conceptual art in various parts of the world.
- ⑲ Interview with Lawrence Weiner. December 31, 1979. in Robert C. Morgan. *Conceptual Art: An American Perspective.* Jefferson, North Carolina and London. McFraldna & Company Publishers, 1994. p. 169.
- ⑳ Vasari. Jonathan Gilmore. *The Life of a Style: Beginnings and Endings in the Narrative History of Art.* Ithaca and London: Cornell University Press, 2000. pp. 151–152.



廊与华盛顿大学出版社, 2001.第38页.

⑫同上,第37页.

⑬同上,第55页.

⑭徐冰展览.阿瑟·M·萨克勒画廊.华盛顿州:华盛顿大学,第69页.

⑮正如查尔斯·哈里森所观察到的,20世纪40和50年代的美国抽象现代艺术表现了艺术史上的历史性发展的最前端,并导致了“以最少的可翻译内容达到可达到的最大表现能力”.见查尔斯·哈里森.概念艺术与绘画.马萨诸塞剑桥和英国伦敦:麻省理工学院出版社,2001.第219和220页.

⑯孔苏斯.作为人类学家的艺术家.最初发表于福克斯.纽约.第1卷.第1期.1975年.第18—30页.收入哲学之后的艺术及之后.第117和118页.

⑰麦克·汤普森.概念艺术:范畴与行为动.载:艺术语言.第1卷第2期.1970年2月.第82页.汤普森将概念艺术看做是针对社会主要符号的斗争,包括“对最高权力的赤裸裸的争夺——从目前位于社会结构顶端的集团手中转移权力。”

⑱展览目录.环球概念主义:起点.从20世纪50到80年代.脚注2.世界不同地区的概念艺术档案.

⑲劳伦斯·韦纳访谈(1979年12月31日).收入罗伯特·C·摩根.概念艺术:美国视角.北卡罗来纳州杰斐逊市与伦敦:麦克法德纳出版公司,1994.第169页.

⑳乔纳森·吉尔摩.一种风格的生命:艺术叙述史中的开端与结尾.伊萨卡与伦敦:康奈尔大学出版社,2000.第151和152页.