

'85 Art Movement Period in China  
中國“八五美術新潮”時期（1984—1988）

## Scattered Senses —My Penetration Into Critique

錯開的五官——我批評觀之鑿透

*Theory of Contemporary Art,*

Hunan Art Publishing House, p229-245, 2/1988

《現代美術理論叢刊》第一輯，湖南美術出版社。

This is a brief study on the variety of critical approaches to practiced art throughout China and abroad, and it reveals an Author's outlook—"A Scattered Senses Theory".

It states that the objective of art critique is only a source of inspiration and not a destination for art critics; art critique is a piece of art by itself in terms of its language forms and contextual constructions. Five senses should be applied through art critique. Part I expounds the beauty of language resistance, floating and reversal, and the beauty of word assembly, accumulation and strike. Part II discusses the relationship between subjective initiative and art critique. Part III shows the effects of applying the "hot abstract" and the "cold abstract" methods in art critique.

Two art reviews by the author are attached as references in the last part of the chapter.

*Theory of Contemporary Art* is the first book in China to collect all influential articles by key art critics in 85' Art Movement.

# Scattered Senses — My Penetration Into Criticism

## 錯開的五官——我批評觀之鑿透

LIQin Tan 譚力勤

- Critical artists and subjective criticism
- Resistance beauty of language

Chinese Confucian ritual doctrine has bound the literary ideology of China for more than two thousand years. Today, it keeps on affecting the aesthetic ideology in art critique to a degree. It requests that people critique with certain criterion and mode so as to formulizing the critique procedures. In recent years, such formulation manifests itself as: emphasizing more on rational convergent critique while despising emotional forms of critique developing individual differences. Under such background, it is not surprising that art critique becomes an accessory to art and review display little subjectivity of aesthetic ideology of the critics. Those who say art critique is also art are deemed to be absolutely absurd and shallow. However, contemporary appreciators have diverted their attention to critics themselves as well as the critique objects. Critics should rely on discovery of themselves to go in depth of being subjective and individually different. “Strongly dialectical” and “comprehensive logical reasoning” which is the sole aesthetic criterion has become barrier of modern social ecology, mentality and the rich spiritual world. Indeed, contemporary art critics should present newly perspectives, newly concepts and newly writing forms in their critique reviews.

Rise and flourish of the 85' Art Movement thoughts brought heat of rational thinking to the artistic ground. Thousands of art students piously put aside their paint-brushes and began to study theoretical books, desirous for entering the rational heaven at an early date, yet the movement hasn't reached the peak to lead to return emotional mode of thinking. However art critique, without any echo, was still building a principal criterion of being reasonable, determinable, well linked in contents, complete and strict as if only seriousness is profound

- 批評藝術家與主體批評
- 語言之阻力美

中國儒家禮教觀制約着中國二千年的文藝觀，今天，它仍然以其一定的浸透力影響着藝術批評體之審美意識。它要求人們以一定的規範與模式進行批評，從而使一些批評程序公式化。近年來，這種公式化表現為：強化整個批評趨同的理性形式而蔑視發展個性差異的感情形式，在此程序中，藝術批評成為藝術本身的附屬品更是理所當然的事。批評家們的主體審美意識在文章中所剩無幾。如果有人說藝術批評本身也是藝術那簡直是荒誕和淺薄之言。然而，在現代欣賞者面前，人們已由關注批評對象的同時轉向批評家本身，批評家的主觀依賴對自己的發現走向深層，走向個性。“思辨性強”與“邏輯論證周密”作為藝術批評的唯一審美要求已成為當代社會生態、心態、豐富的精神世界的阻礙。新的批評家將要求每篇批評文章具有新的情感，新的構思和新的形式。

“八五美術新潮”的勃興，給藝術大地帶來理性思考之熱，成千上萬的藝術學生虔誠地擱下畫筆，讀書修煉，盼早日進入理性天國，可這種運動並未達致極端便導致畫壇的感性回歸。藝術批評卻毫無反響，仍以一種以推理、判斷、起承轉合、完整嚴密來壘築一種主要規範，似乎祇有這種“正襟危坐”式才具有“深度”和“分量”。但在造型藝術家眼裏，它猶如七六年前的莊重，正派衣着——呆板，枯燥，拘謹，乏味。

藝術批評是一種審美主體創造，

and worthwhile, which, however, in contemporary artists' view, was just like the sober and decent dressing before 1976—being rigid, dry, restrained and boring. Art critique is subjective creation of aestheticism. Only those subjective critics can serve as the second productivity to produce directly art wealth. Their articles are not only effective for their comprehension of beauty but also valuable for the articles' aestheticism themselves. Art critics themselves also the art makers. On account of this, the art critics may be called, more precisely, critical artists.

Superficially, critical artists are commenting a certain work, in fact, they are creating another artwork; A good art critic will reveal more criticized objects and critique itself to the readers, while a talented critic only reflects himself; It may be a pity for an art critique without logical reasoning, but it is lamentable for untalented art critic. Fine artists are critical artists concise in words, while critical artists are glib-tongue painters, and their cooperation likes brothers. I won't hope the creative language of critical artists would be accepted by every reader, but I expect that it likes a bottle of cleanser that washes down all the tubes in art critics' brain.

Under the kind of preset and rigid art critique mode, we should do our utmost to encourage the principle of multi-dimensional reflection for critical artists, open to both the objective entity and the impression touches. In place of centering on the criticized objects and taking them as the mainstay, or "reading comprehensively" the works from the social, historical and moral perspectives. Critique of artwork from the perspective of morality can only be moral review rather than art comment. Taine's critique always considers objects as the literature for history discovery; Critics who take up to symbolism always consider that any thing in a work are nothing but symbols; while my critique is just applied by critical artists--to express himself through criticized objects.

Modern critical artists have had their senses scattered and mixed, in order to adapt to the constantly changing art world, including the sense of smell, taste, touch, hearing and visual sense as well as feeling of and spiritual echo with the combination of temperature and humidity. Integrated with or with support of the other physiological mechanism, the senses get mixed and scattered mostly by depending on complementation and confirmation of visual images.

Scattered senses of modern critical artists can often perceive the concepts and language of parts of the objects, transfer them into clues and draft them down, and then with subjective, multi-sensorial and intangible "converse

有主體意識的批評家，才能成為藝術創作另一生產力，直接進行藝術財富的創造。其文章本身，不僅有認識價值，更重要的是有審美價值，批評家本身便是藝術生產者。為此，與其稱呼藝術批評家不如稱呼批評藝術家更確切。

批評藝術家表面是在評價某一作品，實質上是在創作另一作品；

一位第一流的藝術批評家能使大眾對批評對象或批評本身了解更多的東西，而一位天才的批評家祇能反映出自己。

沒有邏輯推理的藝術批評有點遺憾，而沒有天才的藝術批評更為可悲！

造型藝術家是言語簡約的批評藝術家，批評藝術家是能說會道的畫家，他們的協作狀況猶如兄弟。

我並不設想批評藝術家的語言被實驗學科所接納，我期望它象一瓶清洗劑注入試管，衝淨所有的儀器。

在一種定勢凝固的批評模式中，我們應該竭力提倡批評藝術家的多維反映原則，既向客觀實體，又向情感中樞開放。批評藝術家不再以批評對象為中心和支柱，更不是從社會、歷史、道德的角度對作品本身進行“精讀”。假如你要對作品中的倫理等加以批評，那祇能是倫理批評，而不是藝術批評。泰納式的批評總是把作品當成了解歷史的一種文獻，熱衷於象徵主義的批評家總認為作品中的一切無非是一些象徵；而我的批評，不過是批評藝術家——我，假借作品表述自身而已。

現代批評藝術家，五官早已交錯，以求適應現代瞬息萬變的藝術世界。其五官之感受除嗅覺、味覺、觸覺、聽覺、視覺外，還包括對溫度與濕度的合成感覺和心靈感應。這些五官的交錯，綜合或借助於其他生理機制，其關鍵都得依賴於視覺形象的補充和印證。

現代批評藝術家錯開的五官往往能把藝術作品某一形式的物體一部份感覺到概念文字轉化迹象描擬下來，以主體的、多感覺的、無形的“逆透視”對迹象進行組合（尤如立體主義手法）。這種組合潛在力量因素離我們越遠，其魅力越大。

現代批評藝術家完全可以是將語言化作感覺的直接呈現，不再是以文字編織密集意向，不再是把自已的感情色彩讓它冷卻凍成冰板，再切成一塊塊邏輯

perspective” combine the clues together (just as the cubist approaches). The further the potential force of such combination is from us, the more appealing it is. Modern critical artists are justified to turn text writing into direct presentation of their observation, who no longer use language to knit concentrated intents and leave their sensations frozen into an ice board which is to be cut into pieces of logical reasoning. I despise the kind of one-way developing and unfelt logical machine, who tries to seek spiritual truth neglecting the logical dimensions of the linear causality.

As far as formative artists are concerned, the more reasoning the critique has and the more deeply it explores the less information it gives. Insignificance of strongly dialectical and logical writings not only lies in their obscurity and baldness but also in the unreliability of the reason they are based on. From the ancient times on, rational signs have not been insufficient to perfectly interpret artworks, while the various modern perceptual critique approaches (including the poetic style) reveal the implications which cannot be reached by logical and dialectical criticism.

Among the several modes of literary critique in ancient China, subject critique can be deemed as the essential one. From the comments on Li Sao in Han Dynasty to the Chapter Ti Xing in Liu Xie's Wen Xin Diao Long and Arts Overview written by Liu Xizai, subjective critique has laid its solid aesthetic foundation in China. Lyricism is the main aesthetic feature of Chinese ancient literature. Emotions in language connect directly to the spiritual throbs and sentimental billows of the author. Jin Shengtan, the great critic in late Ming Dynasty and early Qing Dynasty, already said in Reading Approaches for The Sixth Masterpiece that Shengtan's comments on Western Chamber are language of Shengtan rather than language of Western Chamber, which has been regarded as the declaration of autonomy and subjectivity of critical art.

Independent critical art has its own beauty and vitality. Such vitality is connected closely to life of the critic and can be felt by the readers. I can hardly imagine that there exists the kind of art critique, which is totally impassive, but with aesthetic value. What I acknowledge is the profundity of critical art and whether there exists a real, original and alive spirit in critique! rather than appreciating how much argumentation that has nothing to do with art vitality and their own spirits wrote by the critics.

Beauty of critical art includes the sentimental worlds of both the critical artist and the formative artist and the art material world. But the more important element in it

論證。我鄙視那種單綫推進的，無情的邏輯機器，力求跨過綫性因果律的邏輯平面去尋求心的真理。

對造型藝術家而言，思辨的篇幅愈多，程度越深，信息量愈小。思辨、邏輯性強的文章還不僅僅在於艱澀與枯燥，而是它所依據理性的不可靠性。理性符號從古至今，根本無法對作品作出完美的解釋，各種現代感性批評手法（包括詩化風格）的應用，卻揭示出邏輯思辨式批評無法達到的意蘊。

在我國古代文藝批評的幾種模式中，主體批評可謂為精華。從漢代對《離騷》的評價開始，隨劉勰《文心雕龍》中的《體性》篇到劉熙載的《藝概》，主體批評在我國有着堅實的美學基礎，抒情性是古代文學的主要審美特徵，文字的情感直接連接着作者的心靈顫動和情感波瀾。我國明末清初的大批評家金聖嘆早已在《第六才子書讀法》中談過：“聖嘆批《西廂記》是聖嘆文字，不是《西廂記》文字。”今人把此視為批評藝術的獨立意識，主體意識之宣言。

批評藝術具有獨立的批評藝術美和生命力。這種生命力是與批評家的生命緊緊相連，又能使讀者感受到的，我很難設想有一種毫無生命激情，而又具有審美價值的藝術批評存在，我祇承認批評藝術的生命深刻或是否存在一個真正的、獨創的、活的靈魂，而不是欣賞批評家寫出了多少與生命力，與自己靈魂無關的論證。

批評藝術美包括批評藝術家與造型藝術家的情感世界，也包括藝術品的物質世界。但主要的是前兩者情感世界的互相推移而進行的雙向建構活動，而藝術品的物質世界祇充當媒介而已。批評藝術美是兩種高水平的思維方式和審美能力的交融與交匯，一經歷史的沉澱，便理性溶于感性，歷史溶于心理。深層的批評藝術美乃是感情底下的多元因素的聚合體。

批評藝術美是一種由多種價值、多重意識復合的有生命的美感載體，如果祇從一個認為唯一可能的截面去考察它，就會導致把主體的精神現象擠壓成一個平面。批評藝術美是一種精神的向往，也是靈魂痛苦的情感體驗，越是

is the two-way construction through mutual interaction between both sentimental worlds, and the material world of the artwork is only treated as a medium. Beauty of critical art is the mingling and joining of two high-level thinking modes and aestheticisms, which after sedimentation of history, shall has its ration dissolved in emotion and history in psychology. In depth beauty of critical art is the integration of the multiple elements of emotions.

Beauty of critical art is a vital aesthetic carrier integrating various values and ideologies. Exploration from an aspect that is regarded exclusively applicable will lead to squeezing subjective spirit into a two-dimension plane. Beauty of critical art is a kind of spiritual aspires as well as emotional experiences of spiritual sorrows. The more blood vessels and fresh and spirit added to critique, the more profound and superb critical arts will be.

If formal beauty of art lies in the flavor of graceful colors, lines and surfaces, formal beauty of critical art comes from the flowing and cadence and regeneration of language.

I think that one of the modern realizations about the formal beauty of critique should be the beauty of language resistance. With the existence of modern art we have the existence of modern critical art. Many constitutional factors and fascinations in fine art can only be sensed but is unable to be explained in words, and this is more cases in today's art. If modern critical art intend to be as precise, definite, strict as scientific language, it will surely lose its extension and connotation. The less precise the language is, the more resistant it will be, and the more fascinating it will be. Ambiguity to a certain degree of language enables appreciators to be closer to objective reality and make refined conclusions. Along with the development of modern sciences and technologies, the artists, art critics and the appreciators become more subtle and exquisite of their art sensing. The only way to meet the development is by unpredictable, jumpy, resistant language, which gives more connotations in fewer words and conveys richness with its resistance, enabling the appreciators to follow its fascination and generate high spirits towards it.

Yet the modern linguistics for fuzzy language which gives circumstantial evidence to beauty of language resistance hold that: actual thinking of human brains are not as unidimensional, linear, complete, continuous, sluggish, clear in syllables as the external language expressed by us, instead it is multidimensional, incomplete, transient, discontinuous, jumpy, contracted and vague; as long as there is wills and motivations which are asyllabic and not in form of natural language, thinking can be achieved

把批評藝術之類連用到真實的血脈和靈肉裏，越能顯出批評藝術稟能的深刻與高超。

如果造型藝術形式美是一種色、綫、面流動的氣韻，那批評藝術形式美便來自語感的流動、頓挫與語言本體之更新。

我認為批評藝術形式美的現代意識之一便是語言的阻力美。現代藝術產生之同時產生現代批評藝術，繪畫藝術中許多構成因素和魅力，祇能意會，不可言傳，現代藝術尤甚。如現代批評藝術追求科學語言般的精確、特定、嚴格，反而會使批評體失其外延和暗示。語言越不精確，其語言阻力感便越大，藝術魅力也越大，語言一定程度上的模糊，反而能使欣賞者更接近客觀現實，得出精微的結論，現代科學技術的發展，藝術家、藝術批評家、欣賞者的藝術感覺迅速靈敏與精湛，而唯一能適應其發展的，便是語言的不可捉摸性、跳躍性、阻力性，以少勝多，以阻力勝豐富，欣賞者在這阻力中領會其魅力，在阻力中產生高情感。

可旁證語言阻力美的現代模糊語言學認為：人腦真實的思維並不是象我們所表露的外部語言那樣是一維的、綫性的、完整的、連續的、緩慢的、音節清晰的，而是多維的、不完整的、瞬時的、非連續的、跳躍式的、簡約的、模糊的。祇要有不成音節的，不表現為自然語言的意念和動機，就可以順利進行思維。在思維方式學術界稱為“探索式思維”（heuristic thinking）中，大腦中祇要有若幹個關鍵性代碼，一躍就可以變為一長串的自然語言。為此，我探索批評藝術語言回歸我真實的思維——瞬間與跳躍，並尋找關鍵性的代碼，在語言“躍”的過程中使語言的文字之間進行錯位，我自稱“錯位法”。一旦重疊式思維（如一邊說謊，一邊想着自己說的是謊話）支配我，我便採用“雙管法”手法，使兩層思維的代碼同時並進，重疊在我的筆下。這種“錯位法”和“雙管法”乃我語言阻力美的主要形式之一。

人腦是一個高度複雜，能記住很多重要數據，又善于靈活運用，充分估計各種變化情況，迅速作出判斷的巨大系統。富有審美修養和能力的人，他們比一個複雜的電子計算機更善于靈活運用藝術原理，作出總評價。為此，對一

naturally. In the heuristic thinking as referred by the academia of thinking modes, so far as a number of critical codes come into being in the brain, they will jump into a string of natural language instantly. Therefore, I explore the critical artistic language by returning back to my actual thinking—being transient and jumpy, seeking the critical codes and making the words become malposed during the jumping process of the language, which I called it “method of malposition”. As soon as the duplex thinking (for instance, think that I am telling a lie when I tell a lie) governs me, I turn to the method of double control, making the two lines of thinking go together and become overlapped under my pen. Malposition and Double Control are the major means of me realizing beauty of language resistance.

Human brain is a large and very complicated system, which is able to store a great deal of important information and use them skillfully, anticipate sufficiently various changes and then make instant decision. Those cultivated in aestheticism and with aesthetic ability are more capable of using artistic theories to make overall judgment than a complicated electronic computer. On this account, for a artistic critic, the capability of making “vague judgment” comprehensively, skillfully and by apply artistic theories masterfully is what they needed most. Art belonging to the relationship between information transfer and feedback is a most complex spiritual production, for all the factors of each item are not “equal” and “equivalent” in comprehensive identification. All the factors have vague and comprehensive dialectical relations and sometimes derive many diversified combination. Since the appreciation and criticism standards and needs of each person are different, they will naturally make different choices about the same work. In the next place, at different times, with different perspectives, measuring standards and inclination for criticism, a critic may also make different choices about the same work.

The pursuit of critical art beauty can be backdated to the ancient times. Since the Spring and Autumn Period (771-403 BC.), it had been required that all writings including literary works and general theories must be literarily graceful, which had become the most rudimental standards of writing. Liu Xie has brought the importance of literary grace to its highest level in his *Wen Xin Diao Long*, in which he seemed to declare “literary grace of language is heart of the universe”.

Critical artists should strive to break the borderline between critic arts and fine arts, poetry, prose and all literary. A critical writing can be piercing random thoughts, pleasant prose, beautiful poems, cute or

個藝術批評家來說，需要的正是這種綜合的、熟練的、靈活運用的“模糊判斷”能力。藝術屬於信息傳遞與反饋之間的關係是最為複雜的精神生產之列，因為每一項內部諸因素在綜合識別中不是“等量”、“等值”的。這裏充滿了對各個因素的、模糊的、綜合的辨證關係，有時這派生出多樣化的組合。由於各人欣賞、批評的權重系數不同，各取所需不同，對同一作品的評價，取捨當然不同。其次，由於批評藝術家本人的欣賞時間、角度、權重系數不同，所取不同，對同一作品，也會採取多樣方式取捨。

批評藝術美的追求，自古有之。春秋時期開始，不論文學作品還是一般理論都要求寫得有文采，並成為寫文章最起碼的標準。劉勰在《文心雕龍》中將文采提到最高水平來認識，他似乎斷言“言之文也，天地之心哉”。

批評藝術家應力求鑿破批評藝術與造型藝術、與詩、與散文、與一切文學作品的界限。一篇批評文章可以是一段銳利的雜感、悅目的散文、韻美的詩、風趣的戲劇、曲折的小說，也可以是一段文字的組合、（概念藝術在某種程度上已確定文字作為一種藝術的涵義）一個具體的造型、一種繪畫材料的拼貼和象徵。中國古代繪畫，詩畫結合，詩成為畫的一部份，畫中有时還包括文、賦、詩、書、序、跋，其實它們本身就是一篇極妙的藝術批評文章。

文字是批評藝術的主要形式之一，批評藝術體的探索，除研究方法的更新外，在一定程度上依賴文字本身的突破。

文字的幽默和無意義才能意味着當代藝術是一種充滿幻覺和虛無的藝術。各種藝術行為都表現得荒誕無稽，一切似乎都有意義，又都失去意義。對批評藝術而言，也應是一種情緒、一種衝動，藝術批評祇有感覺到荒誕和無意義，認識才能進入當代藝術的更深層次。

現代批評藝術家不求文章的意義，而力求讀者去尋找這種文字的組織意義和妙處。沙羅特的《行星儀》的同音異義詞和她《金果》中語言本身具有音階高低不等的節奏都已給注重探索語言本身潛力者開了先河。當然，能不能超越

absurd dramas, twisty novels or merely an assembly of lots of words, (conceptual art has been accepted that language is something formal bearing the connotation of art), a specific formation, implication or symbol of a sort of painting material. In Chinese traditional painting, there are calligraphy, ode, poem, script, preface, seal and postscript intergraded, which actually constitutes a fabulous art critical or critical art upon itself.

Text, letter and manuscript are the main forms of critical art, and exploration into style of critical art relies on, apart from renovation of the research approaches, in a way the breakthrough of the text-script formal itself. Humorous and null language denotes that modern art is the art full of fantasy and vanity. All artistic behaviors are shown absurd and fabulous, in which, it seems that every thing has meaning but loses its meaning simultaneously. For critical art, it should also be a kind of emotion and impulse, and when art critique is absurd and null, its cognition would be able to find way into the in depth of modern art.

Contemporary critical artists try to ask readers to find meaning and subtlety behind the words' contracture instead of groping the indicating of articles. Homonym in Nathalie Sarraute's the Planetarium and the language with rhythm of high and low scales in her the Golden Fruits have been the herald for those who stress on exploring the potential of the language words itself. To be sure, whether critical artists can exceed the combination of characterizes in Works No.1, Number, H, novels of Mark S, completely depends on the exploration courage of critical artists themselves.

During pursuit of Chinese linguistic aesthetics, there has been a poetry feature for thousands of years, and the strong poem system determines a kind of infiltration from poems into non-poems. Critical art, as a partner sharing the same language with literature, also steps its foot forward to poetry. Critical artists in modern times shall delve into Chinese language, a traditional aesthetics, in structural form, language poetry and lyricism of contents.

Perceptual and intuitive voices are always absurd; however, it is just because of its absurdity that makes for its sublimity.

Creative intuition of critical artists is the grasp of conjunction of "egos" to themselves and objects. Simultaneously same as fine artists, critical artists' originality of intuitive creativity requires permeation in imagination and emotion. The intuition of critical artists recycles in its own operation, and is in deep emotion of reason and non-concept while it echoes to the critical objects. The

馬可·薩波爾達的小說《作品第一號》、《數目》、《H》的文字組合，那全靠批評藝術家的探索勇氣。

在中國語言美學的追求中，幾千年來有一種詩化特徵，強大詩的體系，決定了詩向非詩的滲透。批評藝術作為與文學使用同一語言的伴侶，也同樣有其詩化之進程。現代批評藝術家不論是從結構形式、語言詩化上，還是內容的抒情性上都應該深入地研究中國語言這一傳統美學。

感性和直覺的呼聲常常是荒謬的，可是，正因為它荒謬，所以它很崇高。

批評藝術家的創造性直覺，乃是通過對自己的“自我”和事物所作的契合為同一性的把握，批評藝術家的直覺創造性之原始要求同時與造型藝術家一樣滲透在想象和情感中。批評藝術家的直覺循環於自身運轉，當反響於批評對象之時，就處于理智又非概念的情感深處。批評藝術家的直覺與造型藝術家的直覺一樣，既不能訓練，也不能限制，束縛乃至模仿，它是一種精神的自由式的創造性，是右半腦能力之呈現。

直覺，不管它的構成是多麼單薄與不可捉摸，不管它的形式是多麼不可思議，唯獨它才是判斷批評真理的標準。然而，一個批評家根本無法根據他自然的邏輯的認識來論證或推演繪畫藝術的直覺認識。正如胡塞爾所說：直覺不能論證或演繹，直覺是無法論證的。

在科學領域中，感覺經驗是靠不住的，但令人迷惑的是：我們總是用我們的感覺經驗作為檢驗科學理論的最終依據。這種祇能靠一些靠不住的感覺經驗來支持或反對另一些靠不住的感覺經驗的循環，是科學所面臨的感覺悖論。

批評藝術家的批評藝術不是淺薄貧乏，支離破碎的隨意發揮，而是具有強烈的個性色彩和感染力，融貫著一種暗示性的氣氛，誘導讀者去實現直覺式的頓悟。

較完美的批評藝術手法之一，是那種能導致高度感情顯現的非語言抽象能力。批評藝術中文字語言所達到的抽象對於理解情感生活毫無用處，它們非但不能傳達我們自身對生命和情感的理解，反而會歪曲它們。

批評藝術家的感覺器官有時生來就

intuition of critical artists is just the same as that of fine artists, which can not be trained, restricted, bound, or even imitated; it is a spiritual free creativity and the ability presence of right brain.

Intuition, no matter how insubstantial and unfathomable its composition is and how incredible for its form, is the only criterion to judge and criticize the truth. However, a critical artist can not prove or deduce at all the intuitive understanding of painting art on the basis of his natural logic understanding. As Husserl said: Intuition can not prove or deduce, it is incapable of proof.

In the scientific field, perception and experience is unreliable; however, what makes us puzzling is that we always take our perception and experience as the ultimate reference to test scientific theories. This kind of recycling, which can only depend on indefensible perceptions and experiences to support or object to some other unreliable perceptions and experiences, is the perception paradox encountered by science.

Critical art of critical artists is not superficial, impoverished and fragmented random elaboration, but an insight instead, which has strong personality and fascination, immersed with an implicit atmosphere, and allures readers to realize intuitive insight.

Non-linguistic abstract ability that can lead to highly emotional manifestation is one of perfect art critique techniques. The abstracts achieved in word language of critical art go for nothing to understand emotional life; they can not transmit our comprehension on life and emotion, instead, will distort them.

The sense organs of critical artists are sometimes inborn to sense the reverse surface of art, while the nature of reverse is crucial in the direct effect of surface completion.

I am strongly against scientificness and accuracy of critical art; it can never be the same as scientific works concluding some formulas, laws and standard answers. If critical artists could really deduce formulas and laws, it would be completely anti-art-rules.

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#### Appendix I: Individual Perspective During Penetration — Technique of “hot abstract” and “cold abstract” (“pure object” description)

Among lots of contemporary critical art modes in the UK and the USA, the mode of moral criticism can be renowned as “noble and solemn”; the mode of psycho-

是為了感受藝術的逆問面，而逆問性在表面完形中的直接效果是至為重要的。

我極力反對批評藝術的科學性和精確性，它絕對不能象科學論著那樣，歸納出什麼公式、定律、標準答案。如批評藝術真能推導出公式定律的話，那它就完全是反藝術規律的了。

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#### 附(1): 鑿透時外感 ——“熱抽象”與“冷抽象”手法 (“純物”描寫)

在當代英美批評藝術的衆多模式中，能冠稱為“高尚的嚴肅的”是道德批評模式；能着眼于個人或種族、文化的潛意識的是心理批評模式；而論述文學與社會觀念的是社會批評模式；在當代有影響力的形式主義批評模式，用圖騰式，神話式的眼光看藝術。

我曾受益於心理批評模式，其中受弗洛伊德心理學影響最大，然後逐漸被馬斯洛的“自我實現”所吸引，而竭力排斥華生的行為主義心理學，因為華生主要把動機的重點放在動物的行為上，甚至把諸於感覺、認識、意向、欲望、目的，甚至思想與感情等一切主觀定義的詞匯都從他的科學詞典中剔除了出去。（但近代對華生心理學感興趣）也正因為這點，華生心理學與中國傳統的主體批評是格格不入的，為此它很難在中國造成較大影響。馬斯洛心理學一直努力把個人作為一個整體、一個系統來研究，但藝術的現實是，從一個整體去把握極端片面的藝術家所作的努力顯然不如從片面、從極端去分析後者來得輕鬆和接近真諦。

我往往對同一畫家採用不同的批評體。當用“熱抽象”手法烘燒的同時也用“冷抽象”手法進行冷卻。也就是說，在採用主體批評的同時也採用形式主義的批評模式。對我影響較大的是法國“新批評”派中的結構主義理論家多托羅夫（Tzvetan Todorov），美國“新批評”派中的T.S.艾略特，I.A.瑞恰茲和布魯克斯的《理解詩歌》。結構主義批評的出發點是依據具體作品，即從作品出發，通過作品的語言、結構等內在因素來說明作品，反對用作品以外的任何因素，批評的目的在於說明而非判斷。同時，我也認為繪畫語言本身就是

logical criticism can stress on individual, racial or cultural subconscious; the mode of social criticism discusses literary and social concepts, and the mode of formalism criticism is influential in the contemporary era, who sees art in the totem and myth view.

I have ever benefited from the mode of psychological criticism, in which I was most influenced by Freud's psychoanalysis, then I was gradually attracted by Maslow's self-actualization, and did my best to exclude Watson's behaviorist approach since Watson mainly puts the key point of motivation into animal behavior, and even rejects from his scientific dictionary all the subjectively defined words such as feeling, realization, willing, desire, purpose, even thought and emotion, etc.. (However, Watson's psychology receives interest in recent times.) Just owing to this, Watson's psychology can hardly get along with Chinese traditional subject criticism, thus it also cannot produce great influence in China. Maslow's psychology always tries to consider a person as a whole and a system for research. In reality, the effort to grasp an extremely prejudiced artist as a whole is obviously not easier and closer to the truth than to analyze from one side and extreme of the latter.

I often adopt different criticism modes for the same artist. When criticism with the technique of "hot abstract", the method of "cold abstract" will be applied at the same time simultaneously adopted with. That is to say, formalism criticism is adopted simultaneously with subject criticism. What bring great influence to me are Tzvetan Todorov, a structuralism theorist of French, T.S. Eliot's "New Criticism" in the United States, and Understanding Poetry of Cleanth Brooks. The starting point of structuralism relies on specific works, i.e. starts from works, explains the works through intrinsic factors such as language and structure of the works, and objects to any other factors excluded in the works. The criticism aims at explaining instead of judging. At the same time, I also deem that painting language itself is a system, whose factors needs my comprehension and analysis; works of art themselves are the specific embodiments of some abstract structures of artistic language, and the objective of criticism is also to explore the abstract structure dominating specific works.

The theoretical motivation of "New Criticism" genre in the United States tries to separate art criticism from writers and readers, turn to the form features of the works themselves, and regard works of art as a literal structure with existence mode for research. In my opinion therefore, fine arts merely refer to the objects on our retinas, and in order to study and face with this image, critical artists can eliminate their minds all their knowledge to the

一個體系，需要找對其各種因素把握和分析，藝術作品本身是藝術語言某些抽象結構具體體現，批評的目的也在于探索主宰具體作品這種抽象結構。

美國“新批評派”的理論動機力求使藝術批評脫離作者或讀者，轉向作品本身的形式特徵，把藝術作品作為一種具有存在方式的文字結構來研究。因此，我認為：造型藝術僅僅就是涉及我們視網膜上之物，為研究和正視這種形象，批評藝術家可把他對所見之物的全部知識從內心清除出去，素心以待。批評藝術祇有不再注重事物的意義，他才能變得超然。

坦率而言，我的“冷抽象”批評是一種闡釋的技巧，是一種形式的批評和技巧的批評。我已把注意力集中于繪畫作品本身而不是畫家和欣賞者的巨大努力。強調繪畫具有一種獨特的結構，并提供一種獨特的知識，它從科學知識和歷史知識中獨立出來，但并不對立。

在諸多批評模式中，我近來較欣賞思羅普·弗萊的批評體。雖然他努力離開“新批評”的形式主義，並且更多地稱他為神話式的批評家。其實，我認為弗萊祇用“向後站”的理論來分析整體形式和結構而已（與“新批評”的局部形式比較）。他闡述的文學概念，即“文學并不祇是書和詩歌及劇本的匯集，它是一種文字的規律，”“是一個完整的形式，一種大型的結構。”足可證實他的批評觀。不論弗萊的結構分析與“新批評”的形式主義相去多遠，他更多的是關心描述和論證，而不是表達感情的追溯原因式的評價方式。相去多遠，他更多的是關心描述和論證，而不是表達感情的追溯原因式的評價方式。

我的“冷抽象”批評體，也可以叫“純物”的描寫，傳統批評方法喜歡深入分析作者的所謂“內涵”、“主體”，批評對對象物的描寫，技法的闡述都是為這一主題服務的。實際上這都是批評家強加給批評對象的，物質作品“人化了”。“冷抽象”排除作者的主觀意圖，不表現任何傾向和內涵，也不表現對象和外部世界的關係，而祇是純客觀地描寫對象的物質與顏色。文體的詩意和情感筆力在此漸弱，猶如萊恩·戴頓（Len Deighton）的《轟炸機》（Bonber）的文字一般。

objects they have seen, and treat them with pure mind. Critic artists can only become detached after they do not attach importance to the meaning of matters.

Frankly speaking, the “cold abstract” criticism of mine is a skill of explanation, a formal criticism and skill criticism. I have focused my attention on works of painting themselves instead of the great efforts of the artists and appreciators. I emphasize that painting has a unique structure and offers a unique knowledge; it is independent from scientific knowledge and historical knowledge, however, they are not opposite.

Among lots of criticism modes, I relatively appreciate the criticism style of Northrop Frye, although he tries to leave formalism of “New Criticism”, and likely asserts himself a mythological critic. In fact, I think that Frye only adopt “Stand Back” theory to analyze overall form and structure (comparing with the partial form of “New Criticism”). No matter how far the structural analysis of Frye differs from the formalism of “New Criticism”, he cares more about description and argumentation, instead of reason-retrieving evaluation of emotion expression. My criticism style of “cold abstract” may also be described as description of “pure object”, traditional critical methods tend to deeply analyze so-called “connotation” and “subject” of the writer and criticize the descriptions on objects, and the explanations of skills completely serve for this topic. In fact, all of them are imposed on critic objects by critics. Material works are “personalized”. “Cold abstract” excludes the subjective intentions of the writer, does not express any inclination or connotation, and also does not express the relationship between object and the external world, but only objectively describe material and color of objects instead. Poetic flavor of style and strokes vigor of emotion fade out, just as the words in Bomber of Len Deighton.

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## Appendix II: Combination of Black and White, Paramount & Supreme — Yongping Huang, Huang's Artwork Black & White & I

### Composition No. 1

Westerners regard red, yellow and blue as primary colors in scientific view; Chinese sages regard black and white as the origin of colors with god's eyes. Black means Yang while white means Yin, Yin and Yang run to create all manifestations of nature.

Xia serves as black while Shang serves as white — the origin of clans.

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附(2): 黑白歸一 至高至極  
——我, 黃永砫與黃永砫的作品

### 《黑與白》構圖一號

西方人用科學目光視紅, 黃, 蘭為原色, 華夏先哲用神的眼睛視黑白為萬色之宗。黑為陽, 白為陰, 陰陽運行而生萬象。

夏為黑, 商為白——氏族之源;

男為黑, 女為白——生命之源;

黑白, 極色; 中華民族色彩的基調。

中華大地賦予熊貓, 喜鵲的黑白美, 中華子孫獨創書法, 圍棋的黑白美。中華民族的宗教崇拜, 文化傳統及質地樸厚, 性愛明爽之氣無不與黑白色相相關。

《道德經》曰: “玄之又玄, 衆妙之門。” 玄與黑義相通, 故曰: 黑之又玄, 衆妙之門, 道也。玄黑是道的色徵。

黑:

幽深, 莊嚴, 神秘, 無限, 冥靈, 縹緲, 深奧, 沉穩, 持重。

《大日經》曰: “白者, 即菩提之心。” 白是菩提的色相。

白:

潔靜, 簡約, 精微, 鮮明, 幽遠, 恬靜, 博大, 輕快, 空靈。

黑白合之, 自然之智; 黑白歸一, 至高至極; 以簡概繁, 兼備衆彩; 衝融混合, 歸于“無極”。寂滅清靜, 即無即白; 一無所有, 無所不有。黑是白始, 白是黑續, 黑黑白白, 有黑, 黑無, 無白, 白有。

計白以當黑。濃墨黑, 淡墨白, 疏為白, 密為黑; 有墨處是墨, 無墨處也是墨; 畫在筆黑處, 妙在無筆墨處; 肆力在實, 索趣在虛; 黑之間白, 虛處有實, 實處虛解。

顏真卿的書體, 外緊內鬆, 筆劃間互為起迄, 給黑以獨立, 契合于黑的內聚性;

趙佶的瘦金體, 內緊外鬆, 把墨由中心的黑引向四方的白, 暗合于白的發散性。

黑白美已構成中國文化藝術最根本的要素, 是我們民族文化藝術之窮極。

西方人賦予黑白之奧秘, 那已是近世紀之事。克萊因, 波羅克都不失為其

Male is regarded as black, while female is regarded as white—the origin of life.

Black and white are extreme colors and the fundamental tone of Chinese nation shades. In China, pandas and magpies, calligraphy originally created by Chinese offspring, and Go chess are endowed with the beauty of black and white. Religious worship, cultural traditions as well as honest, kind and frank natures of the Chinese nation are all without exception related to the black and white.

As Tao Te Ching (Moral) of Laozi says: "This sameness is the mystery, mystery within mystery; the door to all marvels." Mystery and black mean the same in Chinese, therefore says: This sameness is black, black within black; the door to all marvels; it is Tao. Mystery and black are the color appearance of Tao.

#### Black

Abstruse, solemn, mysterious, infinite, ghostly, faint, profound, calm, and prudent.  
Mahavairocana Sutra says: "White is Bodhi's heart."  
White is Bodhi's appearance.

#### White

Clean, simple, delicate, bright, distant, serene, extensive, brisk, and spaciousness.

Unification of black and white is the wisdom of nature; combination of black and white is paramount and supreme; simplicity summarizes complexity with different colors; they impact, melt, blend and turn to "no extreme". Silence vanishes quietness, empty and white; have nothing but everything. Black is the beginning of white, white is the continuance of black, black and white, with black, without black, without white, or with white.

White can be regarded as black. Thick ink is black, while light ink is white, thinness is white, and dense is black; space with ink is black and space without ink is also black; space with ink is the picture and the space without ink is subtle; capability is real and interest is unreal; black with white, real in unreal, and real is unrealized.

Yanzhenqing's calligraphy, externally tight and internally loose, strokes are both begin and end for each other, the independence of black agrees with its cohesion;

Zhaoji's "Slender Gold" Calligraphy is internally tight and externally loose, the ink scatters from the black in the center to the white at all sides, which is unconsciously combined into the divergence of white.

中佼佼者。一大，在杜桑名作《長小胡子的蒙娜麗莎》面前：

欣賞者：蒙娜麗莎嘴上為什麼長胡子啊？

批評家：肉白色需要深黑色。

講解員：那時達利加上去的。

欣賞者：蒙娜麗莎明明是女的啊？

批評家：因為達利是男的。

男黑白，黑強白柔。

當男人燃燒成白色時，當女人揉搓成黑色時：酸辛，狂喜，疲憊，奮發，悲痛，愉悅，氣忿，沉思，麻木，渴求，如痴，若醉……。雨後的黑白是沉重的。

沒有黑色的女人是流水，是瞬間之光；沒有白色的男人是煤渣，是封閉的黑洞。男人常常自白，便更多是沉默，黑是沉默，堅強的至高見證；女人有時沉默，但更多是自白，白是追求，領悟的執著根基。

也許，男人的夢中能得到白；也許，催醒女人能使她更黑。

一切都可以變黑，一切都可染白；一切都是潑墨的白紙，一切都是實用的黑桌；一切黑夜都有片刻的閃光，一切白色之光都可聚集成黑。

無黑，無人生；有人生，有白；無人生卻有永恆的黑白。

#### 《黑與白》構圖二號

黑白黃永砵不象三絕痴人顧愷之畫壇聖人吳道子畫創始者王維不象丹青世家李思訓李昭道人物畫宗師闍立本牛馬畫家韓幹韓滉不象張萱周昉豐腴肥體黃筌富貴徐熙野逸不象董源平淡天真巨然幽深平遠不象山水畫理奠定者荆浩畫家皇帝趙佶不象李成得山之體範絕寬的山之骨法不象郭熙鷹爪樹鬼面石米芾水抹淋漓烟雲掩映不象文同墨戲畫竹蘇軾獨創朱竹不象白描大師李公麟墨梅創造者楊無咎不象李唐大斧劈馬一角半邊不象石恪貫休醜怪奇僻縱橫放肆不象潑墨仙人梁楷嗜好酒鬼法常節義畫家趙孟堅鄭思肖夫妻畫家趙孟管仲姬不象黃公望蒼茫渾厚倪瓚蕭疏淡逸王蒙刻畫秀潤吳鎮蒼古沉鬱不象沈石田沉鬱蒼茫文徵清勁端秀唐寅飄逸瀟灑仇英精巧麗密不象徐渭縱橫磊落朱耆筆簡意賅石濤萬點惡墨漸江結構新奇石溪境界幽深不象陳老蓮狂怪求理任伯年設色靈活吳昌碩古樸質實趙之謙純樸蒼勁，不象新古典主義先驅大衛素描之泰門安格爾浪漫派鼻

The beauty of black and white has been the most fundamental elements of Chinese culture and art, and has been the ultimate destination of our national culture and art.

Westerners hadn't endowed black and white with mystery till the recent century. Klein and Pollock are outstanding examples. One day, in front of Mona Lisa with Moustache, a masterpiece of Marcel Duchamp. Appreciator: Why is there moustache on Mona Lisa's lip?

Critic: flesh white needs deep black.

Narrator: It is added by Dail.

Appreciator: But Mona Lisa is a woman indeed!

Critic: Cause Dail is a man.

Males considered as black, while female considered as white, strong black and gentle white.

When a man is burnt into white and a woman is rubbed into black: bitter, ecstatic, tired, struggling, mournful, pleasant, resentful, meditative, numb, yearning, crazy and drunk.... Black and white after a rain is oppressive.

Women without black are flowing water and instantaneous light; Men without white are cinders and closed black holes. Men usually make confession, but are in silent for most of time, black is the best evidence of silence and fortitude; women are sometimes in silent, but are confessional for most of time, white is the persistent root of pursuit and comprehension.

Perhaps, men can obtain white in their dreams; maybe, wakening women can make them blacker.

Everything can turn to black, everything can be dyed into white; everything is the white paper splashed with ink, everything is just like a practical black table; there is instant flash in all the dark nights, and all white lights can be condensed into black.

There is no life without black; life always associates with white; and there still have eternal black and white even without life.

## Composition No. 2

"Omission" it is extremely difficult to be translated into English as the all article is formed, piled up and overlapped by famous Chinese and Western artists' names and their art styles.

Wrote In Changsha, China on May 1987

祖席裏柯近代繪畫先驅德拉克洛瓦不象自由主義隆尼仁至義盡的柯羅孤高自賞的庫爾貝苦心孤詣的泰納不求聞達的康斯泰勃不象歌頌自然的羅伊斯達英國漫畫鼻祖荷加斯一生平步青雲的雷諾爾茲政治諷刺漫畫家杜米埃不象印象派之父馬奈印象派技巧的創造者莫奈擅于表現瞬間形象的德加不象峻潔的侏儒畫家羅特列克具有浮世繪畫風格的惠斯勒不象溫厚謙虛的畢沙羅頑固孤傲的西斯萊嚴正寡默的修拉直觀熱情的西涅克不象現代繪畫之父塞尚仙姿玉質的造物者雷諾阿憨厚的夢幻騎士盧梭不象原始性的狂人高更愛與藝術的殉道者梵高野獸派之泰門馬蒂斯衝破繪畫比例的主觀者杜菲不象永遠站立的巨人畢加索法國合理主義的繼承者布拉克機械文明的英雄萊熱不象德國表現派成員克利立體派的優良禁欲者古裏斯不象挪威畫家蒙克超現實主義中心人物蔥斯特最值驚異的畫家奇裏柯不象悲劇畫家莫迪裏安尼蒙馬特的畫家尤特裏羅夢幻抒情畫家夏加爾不象狂熱戰栗畫家史丁天真幽默幻想家米羅不象幾何抽象畫之先驅蒙德里安抽象繪畫之父康定斯基不象包羅萬象的巨匠杜桑畫出人無聲叫囂的培根。

他是他黃永砵。純屬黑白色相。

1987.5.于長沙