

没有未来的未来主义:波菊尼与乔伊斯比较研究

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[摘要]当爱因斯坦相对论风靡整个欧洲时,艺术家也各自为营,试图打破传统的时间与空间、视觉与听觉等绝对界限,创造一种全新的艺术观念。未来主义便是探索这一新的艺术观念的积极开创者和实践者。波菊尼在绘画和雕塑方面的创新,以及乔伊斯在《尤利西斯》中对未来主义手法的运用,都说明未来主义在现代艺术运动中是有一定贡献的。但由于未来主义的求新、求变,只注重对机器、动力和现代工业的表现,并极力宣扬暴力和战争,因此,当第一次世界大战爆发时,未来主义便在自己倡导的革命主张中断送了自己。

[关键词]未来主义;波菊尼;乔伊斯;《尤利西斯》

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当现代主义运动在20世纪初的巴黎如火如荼展开之时,意大利艺术家终于无法再沉默下去了。他们试图利用一场狂飙式的运动来引起世界对其的注意。他们之所以选择了“未来主义”(Futurism),是因为他们的艺术曾有过辉煌过去。而这一过去曾是整个欧洲效仿的对象,如今却不但没有给他们带来荣耀,反而成为被现代艺术抛弃和嘲弄的对象。与其让巴黎的先锋人物来诋毁和抹杀罗马曾经的艺术成就,不如自己亲自实施一场轰轰烈烈的自我颠覆和自我否定的革命运动。自我批评本来也是现代派艺术成就自身的重要途径。正因为失去了罗马作为艺术朝圣地的地位,意大利人才转而投向充满新的可能性的未来。1909年,菲利波·马里内蒂(Emilio Filippo Tommaso Marinetti, 1876—1944)在巴黎的《费加罗报》上发表《未来主义宣言》,宣告了未来主义的诞生。波菊尼(Umberto Boccioni, 1882—1916)则是这一运动的代表人物。

当意大利艺术家在砸碎和破坏固有文化之时,乔伊斯(James Joyce, 1882—1941)则以爱尔兰流亡艺术家的身份,在欧洲大陆上寻找着转变身份的契机。与未来主义的狂热和大胆相比,乔伊斯谨慎和观望的态度显得尤为保守和落后,他的文学创作依然沿着已被未来主义者抛弃的欧洲传统。直至1922年出版的《尤利西斯》,才为他赢得了现代主义艺术家的称号。而书中对未来主义的借用也是促使其成功的一个关键因素。

一、比较视域下的波菊尼与乔伊斯

未来主义者就是要属于过去的东西全部抛弃,一心面向未来。这是一次反对传统艺术的运动,奉行动力主义(dynamism)的原则,强调现代都市是机器加速度的动感世界。他们的宗旨是,“一切艺术形式必须与未来的机器时代和生活一致,从而创造一种富有机器速度与节奏的全新艺术形式。”^{[1]274-275}他们认为在枪林弹雨中转动的车轮和呼啸而过的噪音要比希腊的女神更美,而博物馆和图书馆则是要彻底清除的对象。波菊尼的祖国意大利虽然曾一度是文艺复兴的发源地,但光辉灿烂过去却变成了难以承受的负重。当现代主义运动使古老的文明变得可笑之时,意大利人便在别人的嘲笑声中,失去了坚守自身的勇气和信心,并不得不随声附和着作自嘲状。同一情况也困扰着乔伊斯。乔伊斯的祖国爱尔兰一边为自己古代的凯尔特文明骄傲,一边又屈辱地迎合着殖民者的趣味。对处在一个非主流、非中心的边缘人来说,改变这种现状的最好和最快的方式就是创新,尤其是在一个日新月异的时代。波菊尼认为要想在造型艺术中获得成功,它的观念就必须是现代的。而未来主义眼中的现代就是工业化的大都市,以及它所释放出的能量和活力。

波菊尼创作于1911年的《街道进屋》(The Street Enters the House),是阐释未来主义主张的最好范本。画布上呈现的已经不再是一个几欲令人走进的空间,那种身临其境的感觉也消失了。固定、静止的空间变成了一个滚动、旋转的,看似就要爆炸、裂变的危险物。而正因为危险,正因为犹如在刀锋上行走,观者的所

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有神经才能被调动起来,并随着就要崩塌的建筑物和飞奔的马蹄一起体味城市生活的刺激。让观者参与其中,激起观者的强烈反应是未来主义者获得共鸣和支持的一个手段。传统画家虽然为观者提供了一个可以走进去的空间,但观者是被动的、被引领的,最终要消失在地平线上的。而面对未来主义绘画,观者不需要走进去就可以让自己的感官发挥作用,因为视觉的第一性已经被瓦解,由空间向时间、由视觉向听觉和嗅觉的过渡是未来主义极力要解决的问题。整个画面由从不同角度摄取的断片拼贴而成,这既取得了同时性的效果,也制造了一种喧闹、嘈杂和生机勃勃的现代都市的气氛。倾斜的房屋、沸腾的人群,以及画面左上角的滚滚浓烟都像在表明意大利正在经历着一场地震,一场送走一切旧事物,进而迎来新事物的地震。无处不在的脚手架,以及男人们热火朝天、挥汗如雨的劳动场面,既引来了女人们为他们驻足,也象征着工业化势不可挡的速度和力量。虽然未来主义者抛弃了宏大叙事,强调以形式取代内容,但主题的鲜明性却是一目了然的。这也是未来主义与政治运动始终密切联系的标志。

波菊尼指出:“千万不要忘记一只闹钟的滴答声和指针的运动、钟壳内活塞的升降、随着小钢质矩形的连续不断的消失和出现,两个齿轮的合并和分离、飞轮的疾速运动、推进器的旋转,所有这些未来主义雕塑作品所必须运用的造型要素。例如,一个不断开合的阀门所产生的节奏感和一个活人睫毛的开合一样美,但比后者却不知道要新鲜多少倍。”^[2]未来主义以富有节奏的运动代替静止的造型,以快速旋转代替周详的沉思,并对高雅艺术嗤之以鼻。未来主义者以机器和速度来凸显现代题材,机器的重要性取代了人,成为艺术的中心和表现的对象。未来主义者把人推下了艺术的宝座,人不再是美的标准,一种新的美学原则在未来主义者的摧毁、砸碎的破坏活动中诞生了。机器的轰鸣声、齿轮有节奏的旋转声都是现代精神的最好体现。未来主义把机器、金属、车轮、阀门、活塞等所有被传统美学鄙视的物体都搬上了艺术舞台,并以色彩、音响和气味来增加它们的灵性和美感。波菊尼所说的新鲜确实是史无前例的,尤其是在1912年这样一个时刻,人们只认识到了机器的巨大价值,还不曾把它视为美本身。乔伊斯是在1915年来到苏黎世之后才开始为这些激进、先锋的思想所触动的。在《尤利西斯》中,乔伊斯把未来主义者关于造型艺术的前卫主张运用到了语言艺术中,并使他的作品立刻显露了现代精神。

未来主义者“努力在画布上诠释这种由机器带来的运动、速度与变动的生活节奏。未来主义美术在绘画技法上继承了新印象主义与立体主义的某些因素,将闪烁波动的点彩技术与立体主义的运动结构结合起来,传达现代工业机器的速度之美。”^{[1]275}《尤利西斯》的第七章“埃俄罗斯”(“Aeolus”)就是这种工业之美的最好体现。未来主义歌颂和赞扬的目标是都市、机器和速度,以及随之产生的丰厚的物质文明。乔伊斯在“埃俄罗斯”中,把所有这些元素都集中在了一起,极力展现他对未来主义技巧的巧妙运用。把爱尔兰的都柏林置于未来主义的框架中,是与乔伊斯的初衷相违背的。乔伊斯一向认为都柏林是当时欧洲最落后、最愚昧、最麻痹的城市,是被先进的欧洲抛弃的一座孤岛。它不但经济、技术落后,而且艺术上也是死气沉沉。给这样一座城市涂上未来主义的色彩显然是很滑稽,也很勉强的。乔伊斯早期作品中提到的都柏林,不是殖民者的雕像、兵舍,就是教会和修道院,或者是肮脏的下水道和散发着恶臭的红灯区。在“埃俄罗斯”中,都柏林的面貌却发生了突然的转变。这种变化,与其说是乔伊斯良心发现,向自己曾经对祖国的恶意攻击表示忏悔,不如说是形式和技巧超越了一切,支配了一切。乔伊斯通过自我否定来实现他对技巧和形式的追求。都柏林和未来主义的结合是乔伊斯自相矛盾的产物。自相矛盾是乔伊斯始终引以为自豪的特性。“埃俄罗斯”中的都柏林,充满了未来主义的声响和气味。

噪音是未来主义画家极力要表现的对象,它是机器和速度的象征,也是亢奋和激情的直接体现。未来主义者企图破除艺术的传统观念,使现代绘画不但是可视的,同样是可听的、可感的。“埃俄罗斯”是机器的世界,是对都市化、工业化和高速度的赞美。都柏林的城市交通系统是发达、进步、文明的现代精神的体现。纵横交错、川流不息的双层电车和单层电车四通八达,由城市中心呈放射状向不同方向驶去。都柏林就在调度员的咆哮声、铃铛的叮铃铃声、车体的咣当咣当声,以及擦皮鞋的吆喝声中脱去了麻痹、瘫痪的外衣,转而散发出现代的工业气味。为了凸显都柏林城市的现代性,乔伊斯以同时表现所有噪音来增加工业化之美。“成袋成袋的挂号以及贴了邮票的函件、明信片、邮筒和邮包,都乒乒乓乓地被扔上了车”;^{[3]96}“从亲王货栈里推出酒桶,滚在地上发出钝重的响声,又哐当哐当码在啤酒厂的平台货车上……发出一片钝重的咕咚咕咚声。”^{[3]96}从都柏林报业的一个个排版车间和印刷车间里传来的噪音更犹如现代交响乐。《自由人报》的机器是有节奏的,“以四分之三拍开动着。咣当,咣当,咣当。”^{[3]98}机器支配着整个都柏林,它的权威性和扩张性无处不在。“机器。倘若被卷了进去,就会碾成齑粉。如今支配着整个世界。他这部机器也起劲地开

动着。就像这些机器一样,控制不住了,一片混乱。一个劲儿地干着,沸腾着。”^{[3]98} 乔伊斯描写的这种车间里的喧闹和沸腾与波菊尼的《街道进屋》一样,都试图打破视觉与听觉之间的界限,以文字和画面来达到声响的效果。拔地而起的脚手架充斥着整个画面,与翻转的手推车和纵身而跃的劳动者组成了一个令人窒息的喧闹世界。就像车间里的机器一样,劳动工地把平时叽叽喳喳、喋喋不休的妇女排挤出了这个沸腾的世界,使他们成为一名哑口无言的旁观者。画面中三个女人只得站在阳台上,从三个不同的方向远远地欣赏这欣欣向荣的景象。女人的沉默反而衬托了男人的喧嚣,也因此更凸显了男人的中心地位。

乔伊斯第一次在他的作品中几近疯狂地表现都柏林的工业化。然而,在没有接触到未来主义之前,都柏林对乔伊斯来说,简直就是一群“乡巴佬”、“土包子”。一直接受天主教教育,并深受中世纪思想影响的乔伊斯,不可能想到,也不可能认识到,原来都柏林也可以这样来描绘。乔伊斯虽然是城市中长大的孩子,但都柏林算不上是工业发达、技术先进的大都市,如果不了解未来主义的新主张,乔伊斯对工业和技术的赞美几乎是无从谈起。未来主义不但使机器和噪音成为审美对象,被传统美学鄙视的嗅觉也同样在现代主义的舞台上大放异彩、独领风骚。《自由人报》厂房里弥漫着的“浓烈的油脂气味(Heavy greasy smell)”^{[3]101}和“温吞吞的鳔胶气味(Lukewarm glue)”^{[3]101}是乔伊斯文学作品中第一次出现的工业味道,正是这种工业味道散发着未来主义的气息。这和未来主义者钟爱的烟筒和由此冒出的浓烟同出一辙。《街道进屋》中灰滚滚的浓烟与湛蓝的天空形成强烈的对比。正是这种反差和不和谐象征着未来主义者心中工业发达、物资繁盛的未来景象。

《尤利西斯》的第四章“卡吕普索”(“Calypso”)是未来主义所主张的“气味论”的翻版。未来主义声称,要赋予造型艺术以声音和气味。乔伊斯也试图赋予语言艺术以声音和气味,使《尤利西斯》不但可以看,可以读,而且还可以听,可以嗅。主人公利奥波德·布卢姆的登场完全就是以刺激观者的味觉和嗅觉来达到获取他们感官的激烈反应为目的的。“利奥波德·布卢姆先生吃起牲口和家禽的下水来,真是津津有味。他喜欢浓郁的杂碎汤、有嚼头的胗、填料后用文火焙的心、裹着面包渣儿煎的肝片和炸雌鳕卵。他尤其爱吃在烤架上烤的羊腰子。那淡淡的骚味微妙地刺激着他的味觉。”^{[3]45} 乔伊斯显然借助未来主义的革命精神,嘲讽了自古希腊以来的审美标准,把遭到亚里斯多德嘲弄的味觉提高到了先于视觉之上的地位。这里的味觉就是对“尊贵无比”的视觉的戏讽和颠覆,它本身具有双声语的功能:一个声音指向同样可以带给人快乐感受的味觉;另一个潜在的声音就是对惟有视觉和听觉才可以审美的顽固观念的否定和批判。牲口和家禽的下水是对上流世界里的高雅人的饮食习惯的挑衅和颠覆,也是给遭到传统文学排斥和诋毁的事物进行平反。一向被禁忌的内容,在未来主义精神的推动下,成为了艺术品。乔伊斯把“骚味”带进《尤利西斯》,就像未来主义者把汽油味带进造型艺术,以此来摧毁传统审美趣味的高贵性一样,乔伊斯以同样的方式摧毁了传统小说的高贵性,丰富了现代小说的内容。

二、自我毁灭的未来主义

波菊尼代表的未来主义的艺术主张和创作原则为乔伊斯的小说实验提供了理论基础和参考经验,同时也为乔伊斯现代小说作品的出现和传播提供了心理准备和潜在的市场需求。乔伊斯作品中体现的未来主义精神不但改变了他的创作风格,为他赢得了现代艺术大师的美誉,也使他的《尤利西斯》一跃成为现代主义文学的典范。就像波菊尼的那尊著名的雕塑《在空间里连续性的独特形式》那样,都成为无法回避的时代见证。但辉煌转瞬即逝。第一次世界大战为未来主义敲响了丧钟。未来主义者制造的这场地震,虽然是乌烟瘴气且闹哄哄地热闹了一阵,但很快就走向了自我毁灭的道路。未来主义与其说是在改变艺术观念,不如说是借观念之名改变自身的命运。

未来主义的宣言虽然激情四射、性感十足,但同时也充满了暴力与仇恨。具有讽刺意味的是,未来主义者的宣言当时竟用法文来撰写,而且又不得不借用巴黎这一新的艺术殿堂来发布。这也正是意大利在现代主义运动中的尴尬处境的体现。未来主义者虽然由意大利人发起,但这些艺术家却视巴黎为效仿和参照的中心,并一心以进军巴黎和征服巴黎为己任。因此,真正体现意大利原创精神的既不是所谓的“同时性的并置”,也不是立体向平面的转换,更不是拼贴和碎片化的运用,而是它贯穿始终的、充满危险性的主题——对工业资本主义的赞美和崇拜。未来主义者对现代工厂和机器,以及速度和力量的歌颂,正暴露了他们的不足和缺失。只有在面对英法那些老牌的帝国主义者发达和强盛之时,意大利人才那么迫切地想要再制造一个工业革命的神话,使自己摆脱相对落后和停滞不前的局面,使意大利重新回到艺术中心的位置。未来

主义者的良苦用心是不言而喻的,但巴黎对此的反应却是冷漠的。因为未来主义者关心的“主题”,正好和现代主义运动的宗旨相违背。意大利人歌颂的,正是其他现代主义者要反思的,或者说回避的,因为形式的重要性远胜于主题。波菊尼的《街道进屋》,除了它鲜明的主题之外,就是那强烈的色彩表现,而这种色彩正是立体主义的勃拉克和毕加索所抛弃的。^[4]现代派艺术的重要标志就是张扬自我、凸显个性。与众不同的个性是立足的根本。未来主义者的个性就是把欧洲大陆上所有出现的新形式、新技巧和新观念囊括在自己的创作中,外加上意大利式的色彩、声响和气味。正因为无奇不有,所以反而失去了个性,也就失去了占领现代主义运动的中心地位的筹码。未来主义者每隔一段时间就对其宣言进行补充,从文学到绘画再到雕塑,野心勃勃地想规范一切创作领域。它的纲领越是层出不穷、逐年累加,就越规定和局限了自己生存的空间和发展的可能性,创作的自由和解放的程度也就越狭小,进而以卷入战争、加入到法西斯主义为最后的归结点。

乔伊斯在《尤利西斯》中借用未来主义的方法,正好说明了他缺乏独创精神、擅长模仿的特点,而作品中浓烈的未来主义色彩也正好暴露了使作者终生痛苦不堪的爱尔兰身份。身为被英帝国统治的爱尔兰人,乔伊斯对英国殖民者深恶痛绝。但非常有意思的是,当英国殖民者开始对伦敦上空的浓雾表示厌恶、并对其进行质疑的时候,乔伊斯却极力要表现都柏林的工业化。实际上,爱尔兰可以说是当时欧洲最落后、最贫穷、最愚昧的国家,乔伊斯的早期作品无不证实了这一点。这其中的差异和断层,既说明了乔伊斯运用未来主义手法的盲目性和功利性,也说明他同未来主义者一样,在疯狂求新的背后其实是肆意滋长、无法控制的自卑。和未来主义的企图一样,乔伊斯想借一本《尤利西斯》囊括所有现代主义的新技法。这个貌似个性十足的《尤利西斯》,缺少的正是个性。

波菊尼是一个纯粹的、不折不扣的未来主义者。他不但在画架上贯彻未来主义的宗旨,而且也身体力行地实践着未来主义的主张。对于一个真正的未来主义者来说,也许没有比死于战争更好的终结方式了。未来主义的艺术“死于同样的破坏手段——他们曾引以为荣的、早些年出现于他们革命性纲领中的那些手段。”^[5]波菊尼创作于1911年的《笑》,也许就是对未来主义没有未来的最好说明。画面中最清晰醒目的,是一张女人欢快、放荡的笑脸,围绕在她身边的,是一群快乐得已经变了形的男人们。他们的欢快乐来自于酒精和烟草的作用,以及抛弃旧道德之后的肆意撒野。可遗憾的是,这种欢笑是发生在似梦非梦、似醒非醒的夜总会。那么,第一次世界大战让未来主义如梦初醒也就是顺理成章的了。

与波菊尼义无反顾地走向战场相比,乔伊斯的战斗只在他的意识里流淌,从不付诸于行动。《尤利西斯》的第十二章“独眼巨人”(“Cyclops”)中充满了未来主义的火药气味和暴力冲动。但归根到底,乔伊斯只是在作品中部分地采用了未来主义的创造手法,而他本人既不是一个未来主义者,又对意大利厌恶至极。因此,即便未来主义随着第一次世界大战死去,但《尤利西斯》依然可以在第二次世界大战之后兴起。

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(7) Sovereign debt management: mode selection, macroeconomic coordination and financial stability

LIU Xiao-xing, LÜ Xing-jia, ZHANG Ying • 44 •

Sovereign debt crises in Europe and the US in recent years have showed that effective sovereign debt management (SDM) can help governments make macroeconomic regulation and achieve the stability of financial system. By analyzing the history of SDM, this paper discusses the rationale of the three typical modes of SDM, explores how to separate SDM from macroeconomic policies and how to integrate them since SDM is an important point connecting fiscal policy with monetary policy and finally analyzes the influence mechanism of SDM on financial stability from the four aspects of debt stock, debt structure, investor structure and structure of debt capital market.

(8) Transmission effect of the US quantitative easing policy and its enlightenment

MA Ye-qing, YIN Yi-ling, ZHANG Yu • 51 •

People's Bank of China (PBC) carried out a repurchase operation in the open market in the latter half of 2012, which set a record in the hours of operation record and the day volume of transactions in ten years. Because both the reverse repurchase of PBC and the US quantitative easing policy are essentially the release of liquidity in the market, the research in US quantitative easing policy is of great importance for China. By a quantitative analysis of the monthly data of the US QE1, this paper explains the transmission effect of US dollar and anticipates the correlation between monetary policy and domestic price. Our findings show that domestic price is slightly influenced by exchange rate fluctuation and the transmission effect of US dollar weakens sharply under the quantitative easing policy. For this reason it is concluded that monetary policy aimed to stabilize domestic price can minimize the influence of exchange rate.

(9) A study of economic capital measurement and its database in commercial banks

ZHOU Kai • 57 •

It is well-known that the measurement of economic capital must be based on data accumulation. This paper discusses the influence of data accumulation on the efficient measurement of the three risks of economic capital, i. e. , credit risk, market risk and operational risk. Economic capital measurement is a choice that China's large banks have to make against international competition under the supervision of *Basel III*. As for the small and medium-sized banks, it is a prerequisite and strategy they should take in order to achieve management transformation, a balance between risk and return and an increase of the overall profit-making capacity.

(10) Factors analysis of the availability of loans to farmers in Jiangsu province: a comparative study of formal and non-formal financial sectors

LIU Rong-mao, CHEN Dan-lin • 61 •

Farmer's borrowing is an important problem for the rural finance research. This paper starts with the differences between formal finance and non-formal finance sectors and then analyzes the influential factors of farmers' access to formal financial and non-formal financial loans on the basis of the sample data in Jiangsu province. Due to its limitations of information acquisition, formal financial sector stresses family income, value of collateral, guarantees and other factors. By contrast, non-formal financial sector is more concerned about farmer's social capital, personal skills and other factors since it has more advantages in obtaining information on farmers. Our conclusion is that influential factors of farmers' access to loans through formal financial sector in Jiangsu include age, number of laborers, income, mortgage and guarantees, and influential factors through non-formal financial sector are income, skills, personal reputation and guarantees.

(11) Political elements in the budgeting of colleges and universities

QIAO Chun-Hua • 68 •

Budgeting is essentially political, but all literature about budgeting of colleges and universities is based on finance and accounting. An analysis of the political elements in the budgeting of colleges and universities, such as power struggle, political influence and political trickery is not to deny its political nature, but to call for the moral rule, rule by law, and democracy.

(12) An art order of change and immobility

LIANG Jiu • 73 •

The establishment of art studies as an independent discipline in China entails an order of art. Defined as a discipline, the word "arts" rather than "art" is more accurate; meanwhile we should also conceive a concept of change and immobility: what changes embodies the four essential factors: emotions, concepts, values and means while what remains unchanged is the artistic taste. We hope to establish an order of the Chinese art studies under the guidance of these principles, carry forward the research in national art studies, and ultimately found the academic schools of our own.

(13) Tempo of cultural development

TIAN Chuan-liu • 76 •

The cultural development has been swift in China. However, careful consideration should be given to slowing it down in order to achieve a healthier development. In this sense, we need to follow the laws of cultural development and avoid the single-minded pursuit of faster speed and larger scale.

(14) Futurism without a future: a comparative study between Boccioni and Joyce

HE Yun • 82 •

The prevalence of Einstein's theory of relativity gave an impetus to European artists. They tried to conceive a brand-new artistic concept by breaking the boundary between time and space, or sight and hearing. Futurism was considered a pioneer and

practitioner in this wave. Boccioni's innovation in painting and sculpture as well as Joyce's manipulation of futurism techniques in *Ulysses* proved that futurism made due contribution to modern art movement. However, futurism's innovation was exclusive to machines, motor and modern industry, and they preached up violence and war. As a consequence, futurism came to an end soon after the First World War broke out.

(15) Political tradition of the Chinese performance art in international communication

SHUAI Wei • 86 •

The spread of the Chinese performance art is characterized by the political tradition in subjects, purposes and paths, which is both a relic of history and a product of ideology. Experience from ancient time, modern China and international practice shows that the international communication of the Chinese performance art is faced with a shift from political purpose to multiple purposes, subjects of governments to NGOs and a single path to various paths.

(16) Three basic categories of aesthetics of folk art

JI Zhong-yang • 91 •

The three basic categories of folk art are its indigenous, utilitarian and artistic natures. Culture produces the ecology for folk art and accordingly makes folk art indigenous. Because folk art is an art in relation to everyday life, it is specific to its particular time and space. The artistic nature of folk art is limited by its indigenous and utilitarian nature of folk art, which makes folk art distinct from fine art.

(17) History and status quo of Kun opera audience

ZHAO Shan-lin • 96 •

The history and status quo of Kun opera audience matter much to the protection of this intangible cultural heritage. Though Kun opera is undoubtedly a select art, it was not. As early as late Ming and early Qing Dynasty, the identity of Kun opera was twofold: it was a popular art in that there were numerous theatrical troupes, performances, and a large audience; later it dwindled into a select art because of the isolation of family opera troupes, independence between *Qing Qu* and operas since the middle Qing Dynasty. Since it was put on the list of the world intangible cultural heritage, Kun opera has been drawing a bigger, younger and more educated audience. It is hoped that more effort can be made to increase the popularity of Kun opera and inject new life into it.

(18) Relationship between the textual space of *He Wenxiu* in form of traditional Chinese opera or *Xuanjuan* with time and location

ZHU Heng-fu • 106 •

The legend of *He Wenxiu* prevalent in the south to the Yantze River was passed down in the form of Chinese traditional opera or *Xuanjuan* (a local opera). It was written in the middle Ming Dynasty and got popular in the late Ming Dynasty and the late Qing Dynasty. The hero's life and its criticism of social reality echoed the aspirations of common people. The textual space of *He Wenxiu* in form of traditional Chinese opera was decided by the fashions of different periods; the textual space of the art form of *Xuanjuan* is relatively stable in that it was determined by the restricted rural life and farmers' aesthetic taste.

(19) Opera stage, guild hall and immigrant culture

LI Xiang-lin • 114 •

The theatre development in China tells us that guild halls and opera stages in temples were important venues for opera performance before the appearance of theatres. Communication theory proves that the venues also included guild halls. Compared with performers' singing, acting, recitation and acrobatics on stages, stories themselves and the decorative carvings of characters in guild halls, though mute, were no less wonderful. Research in the relationship between guild halls and operas, if combined with field investigation and historical literature, is bound to be an area worthy of study.

(20) Changes of social structure and the development of opera culture: a quantitative study of Shanxi operas

CHAI Guo-zhen • 119 •

The changes of social structure cause the interaction and fusion of opera cultures. A quantitative study of the influential factors in Shanxi operas in the three periods of agriculture, industry and knowledge (10th-21st century) shows the following results: the dominance of operas in social space was undermined; ceremonial music was reduced to music for entertainment only; operas which used to be participated in and appreciated by almost all social members has become commodities exclusively owned by a few people; the break of spacial distance resulted in the homogenization of cultures and the extinction of diverse local operas. Therefore, the living space for opera culture has been getting restricted.

(21) Prosperity and decline of opera culture in the Central Plains and the wood engraving New Year paintings in Zhuxianzhen of Kaifeng

JIA Tao • 126 •

Zhuxianzhen, Kaifeng is one of the four most famous towns for the production of wood engraving New Year paintings. At its peak in the Ming and Qing Dynasty, Zhuxianzhen was the center for the production and trade of New Year paintings in the Central Plains (the middle and lower reaches of the Yellow River) and an artistically vital town. In modern times the paintings went into a decline. Today it is on the list of the intangible cultural heritage awaiting to be saved. The reasons for its prosperity and decline have been a great concern of scholars. This paper suggests that its evolution corresponds with that of the opera culture in the Central Plains and also proves the close ties between folk art and local culture.