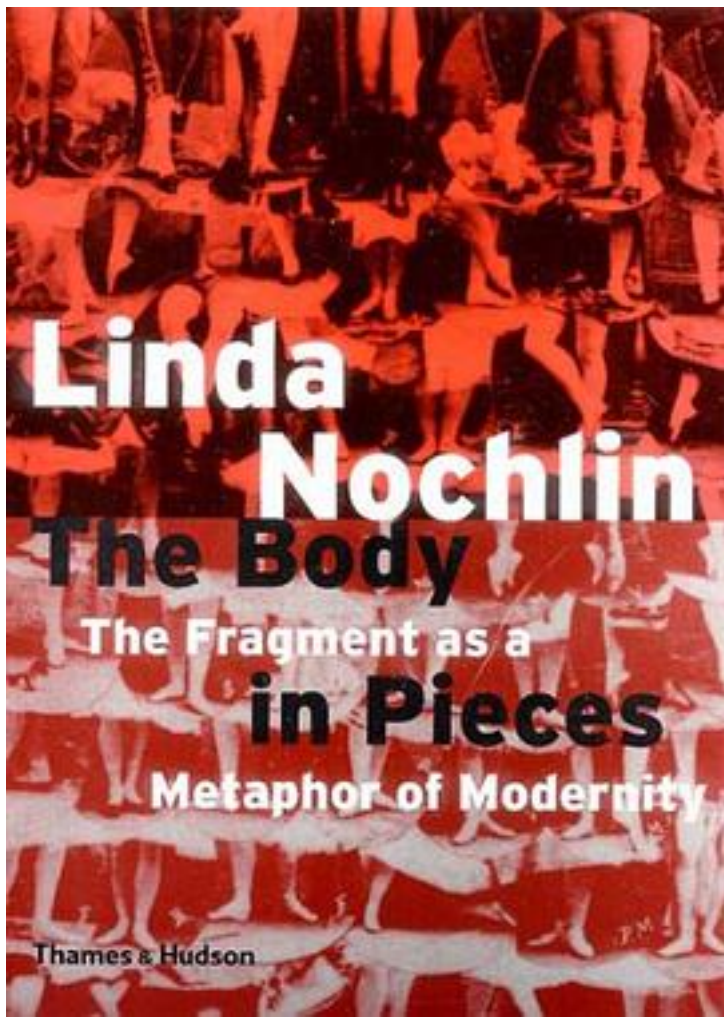


The Body in Pieces



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By the end of the 18th century a sense of anxiety and crisis began to preoccupy

European writers and artists in their relationship to the past, from antiquity on, which constituted the European intellectual tradition. The grandness of that past could no longer fit into the frame of the present. Artists felt overwhelmed by the magnitude of past heroic accomplishment, its domineering influence, even of their own past accomplishment. Beginning with artists such as Fuseli, this was soon reflected in artistic representation. The partial image, the "crop", fragmentation, the ruin and mutilation - all expressed nostalgia and grief for the loss of a vanished and unreclaimed totality, a utopian wholeness. Often, as a form of compensation, such feelings were expressed in deliberate destructiveness and this became the new way of seeing: the notion of the modern. The "crop" constituted a distinctively modern view of the world, the essence of modernity itself. This work, which is taken from the Walter Neurath Memorial Lecture, traces these developments as they have been expressed in representations of the human figure fragmented, mutilated and fetishized, by looking at work produced by artists from Neo-classicism to Romanticism and modern art, from Fuseli to the Impressionists, the Post-Impressionists, and beyond.

作者介绍:

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标签

艺术史

西方艺术史

Ancient_Modern

藝術

现代性

评论

精装本，封面不同。

现代性被认为是一种“整体性不可挽回的失去”，即一种“消失的整体性”，换句话说，现代性应该作为一种“差异化的碎片形式”而得到把握。作者花费大量篇幅探讨的绘画与艺术作品中的“身体碎片”（视觉呈现中的碎片），被认为是一种“深思熟虑的主体建构的样式”，而碎片本身在后现代主义生产中，呈现为一种“新颖的，不同寻常的具有颠覆性的形式”。【参见@井方的译文】

“身体碎片：作为现代性隐喻的碎片。”作者在最后强调，他并非全然围绕于与现代性相关的碎片化理论，而是试图构建一种差异化的碎片，它既以仪式性的呈现，也以性心理的方式呈现，既神圣又猥亵，既可作为一种献祭的牺牲，也可作为恋物的对象，从而要对“现代性”这一理念进行解构。

从弗塞利开始讲到博伊斯，基本集中在法国现代艺术中，没想到讲了那么多印象派。从象征意义上的身体碎片，到图像上的碎片，再到超越图画意义——城市景象以及Modernity；从断头台革命性到尸体如胎儿再到性别差异、性象征与反讽，无论是对象还是关于断头断脚，非常有趣，虽然不太好读，待再细读。

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书评

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