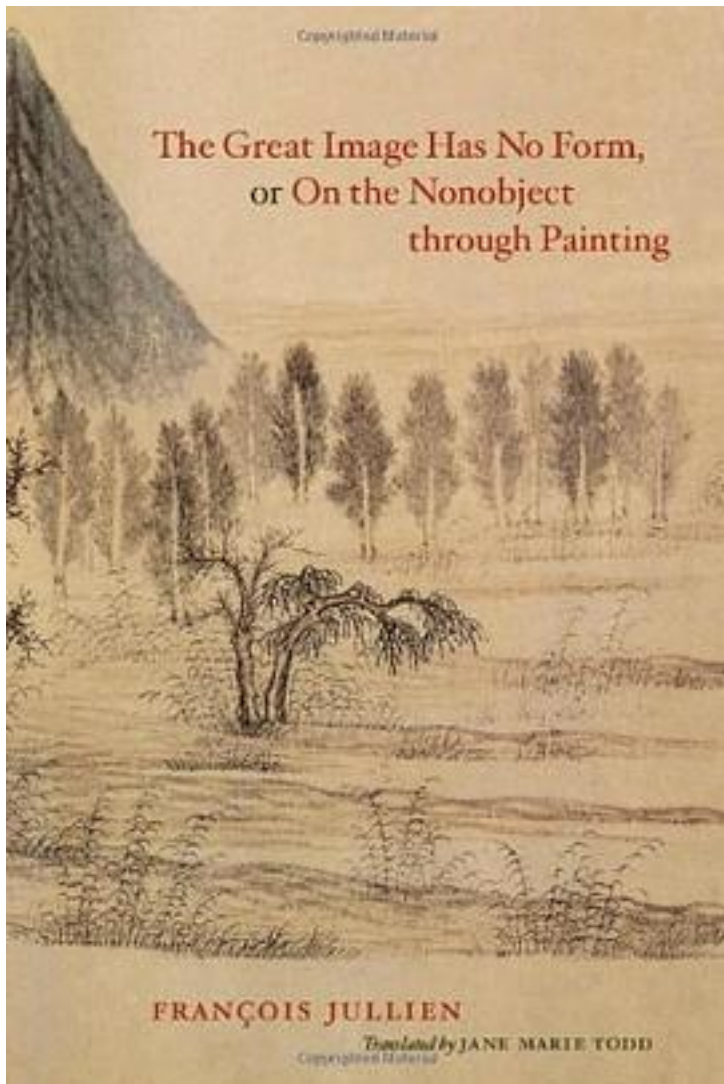


The Great Image Has No Form, or On the Nonobject through Painting



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著者:François Jullien

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In premodern China, elite painters used imagery not to mirror the world around them, but to evoke unfathomable experience. Considering their art alongside the philosophical traditions that inform it, "The Great Image Has No Form" explores the "nonobject" - a notion exemplified by paintings that do not seek to represent observable surroundings. Francois Jullien argues that this nonobjectifying approach stems from the painters' deeply held belief in a continuum of existence, in which art is not distinct from reality. Contrasting this perspective with the Western notion of art as separate from the world it represents, Jullien investigates the theoretical conditions that allow us to apprehend, isolate, and abstract objects. His comparative method lays bare the assumptions of Chinese and European thought, revitalizing the questions of what painting is, where it comes from, and what it does. Provocative and intellectually vigorous, this sweeping inquiry introduces new ways of thinking about the relationship of art to the ideas in which it is rooted.

作者介绍:

朱利安 Francois

Jullien, 巴黎德尼斯·狄德罗大学（巴黎第七大学）哲学与汉学教授，当代思想研究所主任。其著作被译成德、意、西、英、汉、越、俄等二十多种语言。

译者

张颖，1979年11月生于山东，2008年毕业于北京大学哲学系。现为《文艺研究》副编审。研究方向为法国现代美学。译著有《思想的想象：图说世界哲学通史》。

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标签

海外汉学

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中国哲学

Paintings

艺术史

景观

山水画

余莲

评论

没有想象中难读。看到概念在这里被重新解释的过程非常受益。比如“间”、体用、阴阳两仪、意象、诗画同源。以及其与绘画理论比对粘合的阐发。想到之前自己所不识的精微和写作时对待某些词语的随便态度，很难过。

Aiming at somewhere interesting, but an ahistorical interpretation runs a little disappointing

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书评

“不该摹仿生命，而应该为生命工作。” “哲学被剥夺了手的这种冒险探索，而这种冒险摸索却既是折磨又是机遇，总是引导着画家做出新的尝试，催促他进行更大胆地冒险。”¹ 述
法国哲学家、汉学家朱利安通过分析中国画论，“绕道而行”，希望解决西方艺术的一些难题。在这四百多...

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