

杨述：不定义

倪昆

杨述多年来一直习惯于将其绘画作品命名为“无题”或暗指“无题”及姓氏的拼音缩写，结合他多次公开表达的关于绘画的“去观念”“去主题化”言辞^①，此项举动可理解为其在艺术上的（立场）姿态，一种看似温和的对图像风格及叙事的拒绝。这种方式在当代艺术家群体里并非罕见，拒绝命名可视为拒绝被定义（收编），是有关当代艺术之否定性美学的某种投射（主动强调）。当然，它亦可理解为一种自我编码化的举措，它倾向于强调一种内生的图像逻辑而主动悬置历史^②。（相较于否定性美学的“便宜”，探讨后者将更具建设性。）

不论怎么看（也许是随着艺术家年纪的渐长），杨述式绘画图式正（已）趋向于明确，一贯的让人惊叹的充满律动及自由肆意的色彩（被普遍视为其视觉风格标签），一种去结构化（非中心视点）的散点式涂绘，各种日常材料的局部堆叠（重组），涂鸦状色线（喷漆）引导（组织）着视觉节奏，或随机乱入，或跳跃介入（干涉），色块轻快炫目得耀眼。这是一类充满了矛盾张力的图式，轻盈和扭曲并置，时尚感和“废墟化”肌理交织共处^③。

由此，一条清晰可见的断裂摆放在我们面前，一端是对于被定义（规训）的抗拒，一端是自我风格化的主动演绎（建构）。前者它指向康德的现代主义之否定自律^④，

后者则更多的关联着艺术家的媒介选择（实验）与视觉风格建构。沃尔夫林在其关于艺术风格的著名论断中提出了风格的两重根源理论，历史-脉络化了艺术风格的成因（性情、学派、国家、种族），他坚信视觉风格的形成离不开个人所处的国家、文化等外部因素，然更为关键的动因在于内源根（innerer Grund）“观看方式”的自律转变，以及两种源根之间的交错互构^⑤。

作为个案的杨述式绘画给到我们这样一个命题，如何在当下断裂（错位）的历史-脉络语境中重新定位及审视艺术——特别是中国当代抽象艺术——的在地化实践建构。虽然沃尔夫林的文化总体化、普世化态度早已被人所诟病（本雅明认为处理“浪漫主义史学”问题的解答在于更深入的专题历史研究，聚焦于假定的通史连续性当中的缺口、缝隙与矛盾，以及更实质的“对微不足道者的尊重”），但有关视觉“观看方式”与艺术风格的互构断论，依旧可给到我们很多值得信赖的依据。当然，前提条件是我们对于这种历史非连续性的充分认识（榎木野衣关于东亚的艺术-历史之“恶的场所”^⑥观念，可以给到我们些许启发）。其间的缺口、缝隙与矛盾，可以是我们进一步分析探讨的径途。

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重庆

注：

①. “杨述：无趣的东西往往是用来说教的”，邱敏，《艺术所登》(ART SUODENG) 2023年7月；

②. 1951年，艺术史学家阿尔弗雷德·H·巴尔在其著作《马蒂斯：他的艺术与公众》中开创性应用现代档案学方法对单一艺术家个案展开研究，是“微观档案学”在艺术史研究里的典型范式。杨述长期以来的令名自我编码化举措，绘画的“去观念”“去主题化”实践，都呈现出很强的自我脉络化特征，“微观档案学”会是极佳的对艺术家展开进一步阅读之方法；

③. 相关描述，可见拙文“粗鲁派，杨述的文化命题”，倪昆，2023年；

康德式的否定自律，通过否定艺术的他律性（如道德、功利等外在目的），确立艺术的自律性。它不是对内容的否定，而是对“非艺术”因素的清除，从而为艺术保留纯粹形式领域

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⑤. 沃尔夫林在《艺术史的基本概念》中提出了著名的“风格两重根源理论”，艺术风格的演变源于“内源根”（形式自身的视觉逻辑）与“外源根”（社会、技术等外部条件）这两种根源的互动张力；

⑥. “恶的场所”是日本评论家榎木野衣针对日本特有的“非历史性构造”——历史创伤被反复消费、却永远得不到清算的封闭回路而提出的概念观点，相对于可艺术-历史脉络化探讨的欧洲，日本在接受欧洲现代艺术的问题语言意识、意象表现与技术发展这些环节中，将所接受的事物开展在日本的当下艺术脉络中时所造成的混乱情形。

Yang Shu: Untitled

Ni Kun

For many years, Yang Shu has been accustomed to naming his paintings “Untitled” or alluding to ‘Untitled’ and the pinyin abbreviation of his surname. Combined with his repeated public statements about “de-conceptualization” and “de-thematization” ① in painting, this move can be understood as his artistic (stance), a seemingly mild rejection of image style and narrative. This approach is not uncommon among contemporary artists. Refusing naming can be seen as refusing to be defined (or to be incorporated), and is a kind of projection (actively emphasized) of the negative aesthetics of contemporary art. Of course, it can also be understood as a form of self-coding, which tends to emphasize an endogenous image logic and actively suspend history②.(Compared to the “cheapness” of negative aesthetics, exploring the latter will be more constructive.)

No matter how you look at it (perhaps as the artist grows older), Yang Shu's painting style is becoming more and more distinct, consistently stunning with its rhythmic and free-flowing colors (widely regarded as the hallmark of his visual style). A deconstructed (non-central perspective) scattered painting style, local accumulation (rearrangement) of various everyday materials, graffiti-like colored lines (spray paint) guide (organize) the visual rhythm, either randomly intruding or jumping in (interfering), with light and dazzling color blocks. This is a type of pattern filled with contradictory tension, where lightness and distortion coexist, and a sense of fashion and “ruined” texture intertwine and coexist ③.

Thus, a clear fracture is laid out before us, with one end being resistance to being defined (disciplined) and the other end being the active interpretation (construction) of self-stylization. The former points to the negation of Kantian

modernism's autonomy ④, while the latter is more closely related to the artist's choice of medium (experimentation) and the construction of visual style. In his famous thesis on artistic style, Wölfflin proposed a theory of double root of style, contextualizing the causes of artistic style within history (temperament, school, nation, race). He firmly believed that the formation of visual style cannot be separated from external factors such as the country and culture in which an individual lives, but that the more crucial driving force lies in the autonomous transformation of the “innerer Grund” (inner ground) of “ways of seeing” and the intertwining and mutual construction of the two sources ⑤.

Yang Shu's paintings present us with the following proposition: how to reposition and re-examine art—particularly the localization practices (construction) of contemporary Chinese abstract art—in the context of the current fragmented (misaligned) historical-contextual framework. Although Wölfflin's cultural totalization and universalization attitudes have long been criticized (Benjamin believed that the answer to the problem of “romantic historiography” lay in more in-depth thematic historical research, focusing on the gaps, fissures, and contradictions in the assumed continuity of general history, as well as a more substantial “respect for the insignificant”), his conclusions regarding the mutual construction of visual “ways of seeing” and artistic styles still provide us with a great deal of reliable evidence. Certainly, the prerequisite is that we fully recognize this historical discontinuity (Noi Sawaragi's concept of “bad place” ⑥ in East Asian art history can give us some inspiration). The gaps, cracks, and contradictions in between can be the path for us to further analyze and explore.

August 25th, 2025, Chongqing

Notes:

①. Qiu Min, 杨述：无趣的东西往往是用来说教的, in Art Suodeng, July 2023.

②. In 1951, art historian Alfred H. Barr pioneered the application of modern archival methods to the

study of a single artist in his work *Matisse: His Art and His Public*, establishing a paradigm for “micro-archival studies” in art historical research. Yang Shu's longstanding self-coded initiatives and his artistic practice of “de-conceptualizing” and “de-thematizing” painting both exhibit a pronounced self-contextualizing quality. “Micro-archival studies” would serve as an excellent approach for further reading into the artist's work.

- ③. For related descriptions, see my article: Ni Kun, *粗鲁派，杨述的文化命题*, 2023.
- ④. Kantian negation of heteronomy establishes the autonomy of art by negating its heteronomy—that is, its subordination to external purposes such as morality or utility. It is not a rejection of content, but rather the elimination of “non-artistic” elements, thereby preserving the pure formal domain for art.
- ⑤. Wölfflin proposed the renowned “double root of style” in his work *Principles of Art History*, positing that the evolution of artistic styles stems from the dynamic interplay between two foundational forces: the “endogenous root” (the visual logic inherent within the form itself) and the “exogenous root” (external conditions such as society and technology).
- ⑥. “Bad Place” is a conceptual framework proposed by Japanese critic Noi Sawaragi to describe Japan's unique “non-historical structure”—a closed loop where historical trauma is repeatedly exploited yet never properly addressed. Compared to Europe, where art can be examined within its historical context, Japan's reception of European modern art—particularly in terms of linguistic awareness, imagery expression, and technical development—has led to confusion when adapting these imported elements within Japan's contemporary artistic framework.