

新碑学1悲悼与长子：序

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碑学运动，是纵横于晚明至清末之巨大历史场域中的一场政治美学运动，是古典中国最后一场重要艺文运动，也是现代中国诸政治文艺思潮的序章。此运动名为书法思潮，实则一端为清代经学重构，以阮元、康有为等经学思想巨擘构成核心统绪；另一端为全球化视野于清末之发端，碑学立场转化名相而为安排取舍世界知识之法门，波及徐悲鸿等艺术家对现代中国文化法权与学统的塑造。

“新碑学”是一个修辞，辅助于发掘古典中国文明与全球化世界之间纵深关系的志业；亦是“经验史写作小组”讨论题目之一，并愿望达成实验艺术创作与经验史考古的文质相复。重构经学与全球化的深入，是当代中国的关键性现实，重启碑学运动视域，亦是要同时面对这两大现实；而清理现实，需通识道与技、法与美、器与礼、经与权，此进路中，难有比碑学遗产更殊胜者。

在目前的进度中，我们对碑学运动或“扬碑抑帖”的政治美学结构有如下见解：

- 公共史观

批判帖学流弊之一，限于文人内部的形式历史感，而主张文化人参与到公共空间、政治空间、神圣空间与自然气势中构成的复合性历史感。进入庙堂、陵墓、工程、会盟、封禅、记功等现场的礼乐历史逻辑，并感通自然风化的永恒轮回，而非拘于“画禅室”。

- 以文透质

碑书非单一软笔写就，必经刀笔开凿以成沟壑；软笔依赖表面游走，神游久之，蜿蜒丰富之余，失其朴拙之纵向穿透意志。程朱之学晚期为人诟病，文不达质、知行相离，明末以降，“以质救文”为一话头；而文若无穿透力，只单纯在鼓吹尚质上下功夫，则最终得个以质抑文而野蛮横行的下场，现代以来，教训历历在目。新碑学，便要开出文质间朴拙的纵向穿透力来。

- 立艺于礼

“立于礼”（《论语·泰伯》）；“游于艺”（《论语·述而》）。清代经学重构运动中，礼学多开出重要成果，而碑学运动，也是对应于“游于艺”的帖学传统，将书写拉回汉与先秦“立于礼”的状态。帖学书写状态恣肆神变，用力在身、心、意、精、气、神之间，而碑学书写场域庄重严肃，面对天、地、人的大界限，主敬慎而追远。清末面对西学，马一浮与辜鸿铭均主张把“arts”翻译成“礼”，而非今天的“艺术”。文艺制作分享着“立”与“游”两种重要精神场域，若只偏废于“游”一端，必令精神儿童化、儿戏化，面对生死、忠恕、是非、正邪之大界限时，难免手足无措顾左右而言他。

- 人民共和

先秦，“人”是脱颖而出的个体政治责任状态，而“民”是敬业乐群的群体劳动生活状态。碑学生成场域由文化书写者与诸多劳动者共同协作，《大学》云：“大学之道，在明明德，在亲民，在止于至善”。作碑，意义不明则碑事不立，人民不亲则字形不达，文章不知止则气象不定；古本大学人民共和之道，在碑学有之。研究或复兴作为政治美学的碑学，既接书法变迁统绪，又融民间生机趣味，是新中国文化法统之理想经验。

- 至实为诚

“诚者天之道也”（《中庸》），在面对佛老合流的冲击时，唐宋儒学开出以“至实”解释“诚”的真理论，回应以“空”、“虚”为最高状态的佛教与道家。而面对西方现代性挑战时，康有为、徐悲鸿师徒以“写实”选择西方艺文，对抗当时风潮正劲的现代主义诸多流派，并最终经历世纪煎熬而开出自己的内生另类现代性；政治写实主义统绪中的中国当代油画，生机勃勃世所罕见。此“写实”，必然非科学主义的视觉经验写实，而或许是儒学心性法门之“实”。碑学的知识系统与方法论，并非仅关注墨戏之趣味与玄思之清谈，由考古、实证、考据、地理、风水、建筑等诸多实学构成，作碑不实便难以达到长远保存与纪念的效果。若作新碑学，不求空灵虚静，但求至实，待“诚”之最高伦理引人技而入天道。

如今全球化深化，当代艺术为吞吐吸纳四海文化资源最机动有力者，而其中也不乏诸种深层病态。人类少有什么新问题，许多当代艺术的明显危机竟与被碑学运动批判过的帖学流弊如出一辙；如抽象主义只强调艺术家内部“自律”历史观，忽视公共历史与自然，又如英美青年艺术在波普之后过分游戏化与娱乐化，沦为“派对艺术”。重温扬碑抑帖，意在上究汉学之统绪，下救当代艺术之流弊。

“新碑学”将不定期生成系列当代艺术展览，每次讨论若干问题，积少成多，逐步成长。

首展“悲悼与长子”，邀请艺术家丁楠与奥地利女艺术家妮娜，在作品背后的深层丘壑中，我们将关注到希腊悲剧到德国悲悼剧的礼制流变（本雅明的教职论文题目），以及宗法制中长子身位的政治美学意义。

New Stele School 1 Trauerspiel & The Firstborn | Order

Text: Wang Jiyu

Stele School Calligraphy is a political aesthetic movement, whose dates cover the vast historical landscape of the Late Ming and Qing Dynasties. It is regarded as classical China's last important cultural movement and a prologue to modern Chinese political thought on literature and art. The movement's name refers to calligraphic thought, during the Qing Dynasty restructuring of the Confucian classics by Ruan Yuan, Kang Youwei and other central leading figures of the period.

Another aspect is that during initial globalization which occurred during the Qing Dynasty, Stele School Calligraphy was transformed as a means of obtaining new global knowledge, influencing Xu Beihong and other artists' modern Chinese culture systems and academic creations. "New Stele School" is a rhetoric, assisting in the exploration of the relationship of the depth of work between classical civilizations and the globalized world.

Due to the organization of "The History of Experience Writing Group" by contemporary scholars, the hope is to understand the mutual relationship between experimental art creation and the archaeology of the history of experience. The reconstruction of classics and deepening globalization is critical to the reality of contemporary China. By reawakening the Stele School Movement, we will be faced with two great realities. To analyze these realities, one needs to understand ideology and technique, law and aesthetics, wares and ceremony, classicality and versatility. Through this process, there is no more important way than the path of Stele School.

Up until this point, our understanding of the political aesthetic structure of the Stele School's "Want stele, Not model-letter" is as follows:

1. Public Historical Perspective

Criticizing the abuses of Model-letter Calligraphy. Limited to a literati inner formal sense of history, it is important to advocate cultured individuals' participation in public space, political space, sacred space and natural momentum of establishing a compound historical sense. We should become familiarized with temples, tombs, projects, sovereign meetings, sites for meritorious service and others which follow historical logic, as we need to experience the changes of nature and time rather than staying in a so-called "Painting-meditation Hall".

2. Employing Wen to Express Zhi

Stele Calligraphy is not simply written with a soft brush, but also must employ a knife to dig into the stone. The soft brush relies on the surface of the paper to move, and after time will become rich and varied, but will lose simple strength. Chen Hao (Northern Song Dynasty), Chen Yi (Northern Song Dynasty) and Zhu Xi's (Southern Song) late philosophical thinking was rejected by many during their time. The concept of "wen (culture-form)" conflicted with the concept of "zhi (material-origin)" within their philosophies. A fission existed between their knowledge and practice. From the Late Ming until today many have criticized them for employing "zhi" to save "wen." Without the penetrative power of "wen," "zhi" alone is dangerous, and will only bring about uncivilized results. With modernity, these lessons have become very common. New Stele School try to cultivate the simple penetrative force of "wen" and "zhi" combined together.

3. Establish Art in Rite

“Establish humanity in rite”(The Analects of Confucius);“roam and play in arts”(The Analects of Confucius).

The Qing Dynasty restructuring of the Confucian Classics saw great achievements in "li (rite-politics)" studies. At

the same time, the Stele Calligraphy Movement is in opposition with the “you (roam-game)” calligraphic tradition. The Stele School Movement returns to Qin and Han concept of “li.” Changes seen in Model-letter Calligraphy occur by chance, whose power exists within one’s body, heart, will, spirit, breathing, and soul. Stele Calligraphy on the other hand exhibits a more serious mood, facing heaven and earth as well as the limits of man. When China faced Western learning during the Late Qing Dynasty, Ma Yifu and Gu Hongming both promoted the translation of “li” as the proper translation of "arts" rather than “yishu” which is used today. The creation of literature and arts enjoys the vigor of both "establish humanity" and "roam and play." If "you" is emphasized alone, its vigor will become more and more juvenile, or game like. Faced with the challenges of life and death, loyalty and forgiveness, right and wrong, just and evil, we will be left without solution.

4. Republicanism of masses and individual

Before the Qin Dynasty, “ren” was emphasized as an individual political entity, whereas “min” was emphasized as a part of the collective life. The atmosphere of Steleology was shaped by intellectuals and laborers collective creations. In “Da Xue(The Great Learning),” it is written: “The great Learning relies on understanding with ethics, connecting with the people, and moderation in best time.” When making a stele, its significance should be clear and definite, there should be a close connection with the people, one should know when his writing is complete. This reasoning is the same as that found within ancient texts. Research or revivalism has become political aesthetic Stele School, which is not only connected to cultural’s process of change, but also the integration of the interests of the people. This is new democracy cultural order’s rational experience.

5. From Actuality to Honesty

Zhong Yong wrote that “Honesty is the Law of Nature.” Faced with the impact of Buddhism and Daoism, Tang and Song Dynasty Confucians found the theory that “actualest” explains “honesty.” They reply that "kong(empty)" and "xu(deficiency)" found within Buddhism and Daoism are the highest conditions found within both schools of thinking. Faced with the challenges of western modernity, Kang Youwei, Xu Beihong chose “actualism” to oppose popular modern sects of thinking during that period. Through their own efforts executed over a long period of time, they created another form of modernity. Chinese contemporary oil painting spawned creativity in political actualism tradition. Therefore, “actualism” is definitely not a scientific visual experience, but rather a Confucian philosophical “actualest to honesty.” Stele School’s knowledge system and methodological theory does not only consider the interests of ink game, discussion, but are also composed of archaeology, textual research, geography, fengshui, architecture and other varied forms. If the making of the stele is not actual, it will be difficult to achieve the desired long-lasting result. We should pursue the “actualest”, “honesty” will absorb techniques to the law of nature.

With today's deepened globalization, contemporary art is the most powerful force which absorbs culture from around the globe, as other art forms lack that kind of deep pathogenicity. Humanity seldomly has any new problems. The obvious crisis in contemporary art is analogous to corrupt practices within the study of Model-leter School which has been criticized with practitioners of SteleSchool. Abstract art only emphasizes the artist's inner "self-diciplined" historical view, neglecting public history and nature. Parts of Anglo-American young artists who's post-pop excessive games and entertainment become "partyart." Reviewing practices emphasized by Stele School and following the trend of Clasics, contemporary art may be treatmented from such abuses.

"New Stele School" may not necessarily generate a series of contemporary art exhibitions, but through the discussion of several issues, will gradually expand over time.

The exhibition "Trauerspiel & The Firstborn" invites artists Ding Nan and Nina Schuiki (Austria), who within the deep depressions of their work focus on Greek tragedy to German Trauerspiel(Walter Benjamin's thesis), as well as the political aesthetic significance of the position of the firstborn within the ancestor-clan law system.